

City of McCall Public Art Plan

Adopted March 11, 2021



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Many thanks to Karl LeClair, Public Art Program Manager, Boise City Department of Arts and History, for advising on this project and reviewing the plan.

Stakeholders

A big thank you to the generous time and input given to this project from well over 200 McCall area residents! They include high school art students, local artists/creatives and arts/cultural managers, members of the Rotary Club and Chamber of Commerce, City advisory groups, and others!

Photos in this document are intended to provide a sample of McCall's public art collection and to stimulate the reader's imagination about future possibilities for McCall.

Cover photo:
The Worker. Artist Unknown. Bronze statue representing the men of the Civilian Conservation Corps (1933–1942).
McCall Public Art Collection. Photo: Bill Flood.



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The Bearing Wall with added face masks
Artist: Dan Ostermiller
McCall Public Art Collection
Photo: Samantha Sais

INTRODUCTION

Murals and street furniture, digital artwork, environmental and landscape installations, art integrated into architecture—these are just a few examples of public art, or art in public spaces. Public art can be permanent, like a sculpture, or temporary, like a performance or festival, and comes in as many forms as our imaginations allow. It can promote cultural, aesthetic and economic vitality, encourage public engagement, and contribute to a sense of place. For these and other reasons, the City of McCall has identified public art as a key element for its future development and enrichment.

In June 2012, the City formally launched its Public Art Program and Collection and adopted a set of program policies, procedures and recommendations. The same year, the City created the Public Art Advisory Committee, a volunteer citizens' group that makes recommendations to the City Council regarding selection, policies, acquisition, placement and maintenance of public art. In addition, the 2018 McCall Area Comprehensive Plan highlights the importance

of both public art and quality-of-life place-making—the process of creatively forging meaning and connections between people and places through engagement with the arts, culture, history—in nurturing McCall's identity and its economic development.


This plan updates the policies and procedures established in 2012, and provides a roadmap for the future development and maintenance of the City's public art collection. While the plan's primary users will be Public Art Program staff and the Public Art Advisory Committee, it will also inform artists and other potential partners of the Program's direction. Additionally, it can serve as a reference for local partners who will be essential for organizing and staging performances, festivals, classes, and other public art events outside the scope of the City of McCall. The information in this document may also be used as a resource for securing grants and other funding for public art.

With its stunning mountains and lakes, McCall is home to about 3,500 full-time residents, and robust tourism helps drive its economy. Crafting a vision for the City's Public Art Program requires an approach that both addresses and respects the character and values of the local community and has the potential to enhance McCall's future growth. Using core findings from the primary research question, "How can public art address challenges facing McCall?," this master plan provides a guide for integrating public art into McCall's community-building and economic development efforts.


Specifically, the plan shows how the City can use public art to:

- Serve both residents and visitors
- Represent and further cultivate McCall's identity
- Educate about local history, including the history of Indigenous peoples
- Create gathering places and artworks that bring people together
- Provide opportunities that engage local artists and youth, allow them to create, and develop their skills

As McCall's Public Art Program progresses, this document will be reviewed annually and updated every three to five years, so that it remains consistent with the vision and priorities of the City, the Public Art Advisory Committee, and the community as a whole.



McCall's Public Art Program and Collection are integral to the community's understanding of local history, the natural environment, and evolving sense of place. They present a breadth of artistry that engages and responds to all of McCall's stories, thereby informing the city's future.



The background of the entire page is a close-up photograph of tree bark, showing various shades of brown, tan, and grey with intricate, cracked patterns. A white rectangular box is centered on the page, containing the title and two paragraphs of text.

PLAN PROCESS AND FINDINGS

In January 2020, the City of McCall issued a Request for Proposals to identify one or more consultants to lead the development of a public art master plan. After a review of several proposals by the Public Art Advisory Committee, the City awarded the contract in February to Bill Flood, Community Development and Cultural Planning Consultant. Because of delays related to the COVID-19 pandemic, the contract was signed in August and the project began.

To help ensure the health of everyone involved, complete caution and safety procedures were followed in line with city, state, and federal regulations during every step of the project. In the research and information-gathering stage, in-person interviews and group meetings were replaced with video conferences and online surveys. Flood and co-consultant Amy Westover did, however, preserve two fundamental elements of the standard plan process: 1) extensive site research in McCall; and 2) a commitment to thorough community outreach.

The plan process benefited greatly from two parallel projects:

1. In 2019, the City of McCall commissioned the local McCall artist team of Erica and Jamie Laidlaw to create a unique, memorable public artwork on 2nd Street to attract residents, visitors and customers to the downtown area. The Laidlaws engaged over 300 residents and business owners in an extensive outreach process that shaped their final design. The project was approved by the City Council in December 2020 and is in fabrication (at the time of publication).



Mill Whistle: Sound of an Era.
Upcoming artwork for Brown Park utilizing the restored McCall Mill whistle. Artist: Amy Westover.

2. In 2020, the City of McCall commissioned Idaho public artist Amy Westover to research and develop a report detailing public art site opportunities in McCall's Downtown East Urban Renewal District and three options for site-specific, integrated public art installations. In December, the McCall Redevelopment Agency Board selected one of Westover's proposals, which is to be completed in 2021. Highlights of *The McCall Downtown East Urban Renewal District Public Art Plan* are included as Appendix A. Westover is also the co-author of this citywide plan.

These three related initiatives—the citywide public art plan, the 2nd Street public art project, and the Downtown East Urban Renewal District public art initiative—generated extensive research and public outreach. A public outreach session bridging the three projects was hosted on August 11, 2020, via Zoom by the McCall Public Library. The rich public discussion on “Art in a Democracy” engaged 20 community members about the future role of public art in McCall.

It provided essential feedback for the Laidlaws to complete their designs, and for Westover and Flood to begin their work. Westover and Flood also benefited from two public surveys by the Laidlaws of residents and businesses.

Public outreach methods for this plan included:

- On-site discussions with two McCall-Donnelly High School art classes (20 students; held at the Skatepark on Idaho Street)
- Interviews with key McCall stakeholders, including the heads of nonprofits, business leaders, adult and youth artists, members and representatives of the Nez-Perce, Shoshone-Bannock, and Shoshone-Paiute nations, residents and City government employees (15 interviews; conducted via phone and Zoom)
- Group Zoom discussions with
 - McCall Chamber of Commerce
 - Rotary Club members
 - City of McCall Parks and Recreation Advisory Committee
- Frequent and regular social media posts, newspaper ads, a phone comment hotline, and posters at key locations
- A Geographical Information System (GIS) mapping survey that invited McCall residents to put pins on their favorite candidate sites for public art, and submit additional feedback (140 responses)
- Five feedback and review sessions with the Public Art Advisory Committee
- Public feedback on the draft plan

The consultants also conducted research on other public art programs in the Idaho communities of Moscow, Coeur d'Alene, Sandpoint, Hailey, Boise, and nationally through Americans for the Arts (www.americansforthearts.org).

Below are the primary questions that led the research and public outreach, and a summary of the findings/themes:

<i>Research Question</i>	<i>Findings/Themes</i>		
What is your vision for the McCall Public Art Program and Collection? What can you envision?	<ul style="list-style-type: none"> • Link public art with a broader community vision • Place high value on inclusivity, engagement, connection, accessibility • Include many kinds of artwork, not just one medium and/or theme • Represent local history 		
What do you treasure about McCall that should be represented in public art? Please think about special qualities, characteristics of McCall.	<ul style="list-style-type: none"> • Deep connection with natural environment • People are friendly, resilient and hardworking • People value humor, whimsy, fun, beauty • People are aware of others and are forward-thinking 		
How can public art address challenges facing McCall?	<ul style="list-style-type: none"> • Serve both residents and visitors • Represent and further build McCall's identity • Educate about local history, including the history of Indigenous people • Create gathering places and artwork that bring people together to address challenges • Engage youth in local culture and art-making 		
Where (sites) would you like public art in McCall?	<p>Priority Sites from the Public Art Advisory Committee:</p> <table border="0"> <tr> <td> <p><i>First Priority</i></p> <ul style="list-style-type: none"> • 2nd Street • Downtown open-air mural gallery • 3rd Street at East Lake Street • Schools <p><i>Second Priority</i></p> <ul style="list-style-type: none"> • Proposed new Library • Central Idaho Historical Museum </td> <td> <p><i>Third Priority</i></p> <ul style="list-style-type: none"> • Riverfront Park • Gateways • Bike and pedestrian pathways throughout the city </td> </tr> </table>	<p><i>First Priority</i></p> <ul style="list-style-type: none"> • 2nd Street • Downtown open-air mural gallery • 3rd Street at East Lake Street • Schools <p><i>Second Priority</i></p> <ul style="list-style-type: none"> • Proposed new Library • Central Idaho Historical Museum 	<p><i>Third Priority</i></p> <ul style="list-style-type: none"> • Riverfront Park • Gateways • Bike and pedestrian pathways throughout the city
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PUBLIC ART PROGRAM AND COLLECTION

McCall's growing Public Art Collection currently features 15 artworks representing a variety of forms, with a majority inspired by or having a connection to the natural world. They include a rotating series of murals on Railroad Avenue that offer students in McCall-Donnelly High School's Advanced Art Class the opportunity to learn about the public art process and show their work. In 2014, the City of McCall participated in the international *Before I Die* project that encouraged residents and visitors to make public their dreams and aspirations by writing them on a chalkboard in Legacy Park. At the time of publication, two new commissions are in process—on Lenora and 2nd Streets (artists Jamie and Erica Laidlaw) and at Brown Park (artist Amy Westover). To date, public art projects have been funded through the City of McCall, donations from local organizations and citizens, and grants from public and private organizations, including the National Endowment for the Arts, the Idaho Commission on the Arts, and Idaho First Bank. The "Art Walk McCall" self-guided map, available on the City of McCall's public art web page, invites people to explore the city and its public art.



Wings Over McCall. Artist: Ward Hooper. McCall Public Art Collection. Photo: Visit McCall.

Strengths, Challenges and Opportunities

- **Staffing and Structure:** The growth of McCall's Public Art Program has been aided by strong staffing and a sound structure. The Economic Development Planner, who serves as the public art manager, brings to the job years of successful experience as an arts manager with strong community development skills. The Public Art Advisory Committee engages a group of committed citizens in the development of the Program and the Collection. Together, they have enjoyed collaborative relationships with City Departments, the Urban Renewal District, local schools, and community organizations and businesses. In the future, adaptations may be needed. At present, the Public Art Manager can implement one or two major public art projects per year, in addition to other tasks such as running the Public Art Advisory Committee and managing maintenance of the Collection. The City should consider the addition of part-time support staff as the Program and Collection expand.
- **Funding:** Dedicated funding is needed to develop and maintain the Public Art Collection. See the "Funding Options" section for more detail.
- **Maintenance:** Ongoing maintenance is very important to all successful public art collections, and McCall's is no exception. Artist Amy Westover's *Cairns: A Natural Marker* are a unique and much appreciated part of McCall's bike and pedestrian pathways, but some have fallen into disrepair. They should be either properly maintained or decommissioned. Debra Facchin's mosaics in Centennial Park pose a maintenance challenge for the City Parks Department and will most likely need to be decommissioned in the future as the Park is re-visioned.
- **Size/Scale and Placement:** Both *Wings Over McCall* at Deinhard Lane and State Highway 55/3rd Street (artist Ward Hooper) and *Seasons* at Lardo Bridge (artist Susan Madacsi) are most visible to pedestrians and rarely catch the attention of drivers in these community gateway locations. This points to the size/scale needed for successful gateway public art.
- **Increased Outreach:** The Program and Collection would benefit from new public art projects engaging local artists, Indigenous artists, and youth. See Appendices E and F on how to engage local and indigenous artists.



Waves of Payette Lake
Artist: Susan Bond
McCall Public Art Collection

ACTION PLAN

Vision

McCall's Public Art Program and Collection are integral to the community's understanding of local history, the natural environment, and evolving sense of place. They present a breadth of artistry that engages and responds to all of McCall's stories, thereby informing the city's future.

Goals and Actions

The following goals and actions are designed to guide implementation of the vision, including the selection of artwork. Works of public art must speak to the goals and actions to align with the Collection. Appendix C details a set of standards to guide the Public Art Advisory Committee's work. Appendix D identifies questions that can determine whether or not proposed public art projects are in alignment with the vision and goals.

Goal #1

Expand the reach of the Public Art Program to engage and connect people with artwork and each other

Actions

- Improve the Public Art Collection's online presence
 - Update the website, including the "Art Walk McCall" self-guided map
 - Ensure all photographs are high quality
- Commission artwork with high public engagement value, including interactive artwork
- Partner with the Library, McCall Arts and Humanities Council, Chamber of Commerce, and other local organizations on:
 - Ongoing trainings for artists and other creatives
 - An artist-in-residence program specifically for building partnerships across art genres and arts organizations in McCall
 - Multimedia events, including performances
 - Art walks, especially as the creative community and Collection grow
 - Signature events:
 - Winter Carnival
 - Barrel raffle for spring ice breakup
 - Sand art building
- Follow Universal Design principles when commissioning artwork
- Get regular feedback from underserved groups, including youth and people with mobility impairments, through key partnerships



Image captions, top left to bottom:
Before I Die. Artist: Candy Chang. As part of a 2014 international public art project, McCall residents were encouraged to express their dreams and aspirations on a blackboard in Legacy Park by completing the following sentence. "Before I die I want to..." Photo: McCall Public Art Collection.

Four Sides of Boise (traffic box). Artist: Pat Kilby. Boise, ID Public Art Walking Tour. Photo: Boise City Department of Arts and History.

Dancer from Northstar Dance Company at Beaverton Ten Tiny Dances, an annual creative place-making event which brings to life the goals of the *City of Beaverton Public Art Plan*.

Goal #2

Tell the stories of all people who have shaped McCall and the region

Actions

- Commemorate local history through public art, beginning with the history of Indigenous people
- Engage both Indigenous and Latinx artists in public art projects
- Seek opportunities to use public art to tell the stories of local heroes
- Develop key partnerships to support projects with the McCall Library, the Central Idaho Historical Museum, Indigenous groups listed in Appendix F, etc.
- Engage local craftspeople

Image captions, top left to bottom right:

Historic Sight: Boise Chinatown. Artist: Dwaine Carver. Peer into the stationary binoculars and see photos of historic Boise Chinatown. Boise, ID. Photo: Boise City Department of Arts and History.

'etweyé-wise (I return from a difficult journey). Artist: Doug Hyde. Josephy Center for the Arts. Joseph, OR. Photo: Ellen Morris Bishop.

Hello Neighbor Project. Artist: Julie Keefe. Portraits of local youth and community heroes are displayed at key public spaces. Portland, OR. Photo: artist.



Goal #3

Deepen the Collection's connection with the natural environment

Actions

- Continue to integrate public art with McCall's trail systems
- Review the condition of public art trail markers (cairns) and decide if they should be kept and repaired or decommissioned
- Consider projects that specifically connect with the natural environment: land art, earthworks, art garden, other types of gardens, etc.
- Continue to partner with McCall Parks and Recreation and integrate public art with parks projects (see specific parks suggestions in the plan section "Public Art Site Selection and Potential Projects")

Image captions, top left to bottom right:

Sycamore sticks line Helbeck Woods, Cumbria 12 October 1983. Artist: Andy Goldsworthy. Cumbria, England. Photo: artist.

Cairns: A Natural Marker. Artist: Amy Westover. McCall Public Art Collection. Photo: artist.

Mussel Shell from the Group Flows and Eddies. Artists: Fernanda D'Agostino and Valerie Otani. Smith Lake, OR. Photo: Lyn Topinka.

Habitat Trees. Artists: Fernanda D'Agostino and Valerie Otani. Smith Lake, OR. Photo: artist.



Goal #4

Expand the range of artworks and participating artists

Actions

- Consider artforms that are not represented in the Collection as new projects are developed (examples: video/digital installation art, land art projects, ephemeral art, temporary/seasonal projects)
- Consider site-specific temporary public art projects (such projects can easily meet all of the criteria set forth in this plan and can be imaginative and exciting)
- Implement recommendations in Appendix E to deepen engagement of local artists with the public art process and projects
- Implement recommendations in Appendix F to engage Indigenous artists
- Partner with the Library to reach and engage local Latinx artists
- Continue to partner with McCall's elementary, middle and high schools on youth projects such as the rotating murals on Railroad Avenue, bus shelters, and other sites (a downtown outdoor mural gallery, such as *Freak Alley* in Boise, has great resonance with local youth)

Image captions, top left to bottom right:

The Floating Piers, Lake Iseo, Italy. Artists: Christo and Jeanne-Claude. Photo: Tony Anna Mingardi/Awakening/Alamy Stock Photo.

Hand-painted skateboard decks. Artist: Fabrizio Sarti, "SeaCreative" in collaboration with Bonobolabo. Photo: artist.

Recommendation for main entrance of Harshman Skate Park: rotating display of art skateboard decks on curved concrete wall. Photo: Bill Flood.



Goal #5

Create memorable gathering places and generate community economic development

Actions

- Integrate public art with the design and improvement of public spaces including sidewalk enhancements, functional items and street furniture
- Honor the memories associated with key places that have been lost, such as the former downtown Post Office, which was an important community gathering place
- Educate local planners, designers, elected officials, partners, businesses, others on using public art to leverage stronger place-making
- Partner with the Chamber of Commerce to highlight the Public Art Collection and related events when promoting McCall
- Partner on events unique to McCall that use artists to stretch imaginations, bring people together, and build McCall's identity (see Goal #1 and related Actions)

Image captions, top left to bottom right:

Vollis Simpson Whirligig Park. Artist: Vollis Simpson. Downtown Wilson, NC. Photo: Wilson NC CVB.

Our Confluence. Artists: Erica and Jamie Laidlaw. Model for upcoming artwork bench for McCall's 2nd Street. Photo: artists.

Many Latinx people in McCall come from the state of Jalisco Mexico. Equipale (featured in photo) is a traditional furniture style from Jalisco. Commissioning an artist (hopefully Latinx) to craft public street furniture drawing from Equipale would be welcoming to local residents originally from Jalisco and recognize an international element of McCall. Photo: Coral Lane.



Goal #6

Sustain a high-quality public art program and collection

Actions

- Align all projects with this plan
 - Adopt and implement this plan
 - Conduct an annual plan review
 - Use Appendix D to measure alignment of projects with plan
- Identify regular, continual project funding
 - Work with City Council to identify the most feasible ongoing funding methods:
 - 1) Gain an annual allocation toward the Public Art Program budget
 - 2) Adopt a percent-for-art ordinance that ensures integration of public art with future City capital construction projects
- Maintain professional expertise in public art management
 - Review and clarify the Economic Development Planner's responsibilities and job description to ensure that the Public Art Program is adequately staffed
 - Provide annual training and professional development for public art staff
 - Develop an annual training program for Parks maintenance staff and protocols for identifying and handling maintenance issues with the Public Art Collection
- Revise policies and procedures
 - Review Appendix G: Updated Public Art Program Policies and Procedures
- Support Public Art Advisory Committee
 - Create a new member packet and orientation for members

- Clarify roles and responsibilities of Committee members, including in fund development
- Identify gaps or areas where members want/need to grow, then schedule training or other opportunities to meet them. Specifically grow member skills around communicating with the City Council
- Recruit members in key areas in line with this plan (local artists, youth, people of color, etc.)
- Conduct an annual review of how the Committee is working and meeting its charge



Seasons. Artist: Susan Madacsi. McCall Public Art Collection.

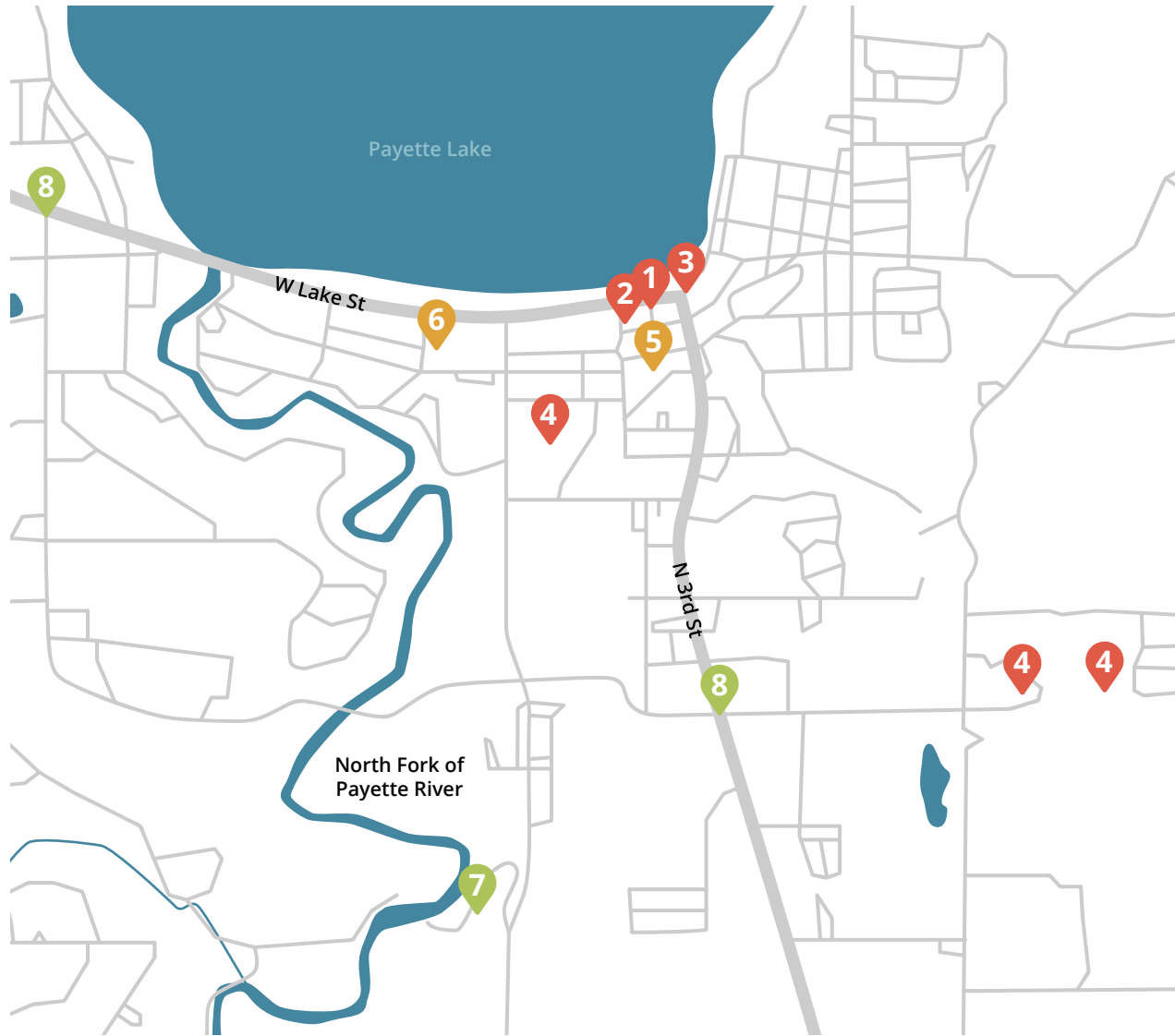


PUBLIC ART SITE SELECTION AND POTENTIAL PROJECTS

Opportunities for public art come primarily through municipal capital improvement projects (new construction or renovation/improvements) and partnerships with local organizations, businesses, and individual donors. It is important for staff and the Public Art Advisory Committee to continually inform the City and others in the community about the transformative value of public art. Examples:

- A street or sidewalk renovation can be an opportunity to enliven the area with temporary artwork by local artists.
- Commissioning artist-designed utility covers, stormwater or tree grates can add to McCall's identity.
- Utilizing a blank wall downtown as an outdoor mural gallery will bring visual interest to downtown and be a place of cultural expression for young artists.
- Commissioning an Indigenous artist to share Indigenous perspectives through public art can fill a deep gap in telling the historical story of McCall.

The following map illustrates the priority sites:



First Priority

- 1 2nd Street
- 2 Downtown Outdoor Mural Gallery
- 3 Corner of 3rd and East Lake Streets
- 4 Schools

Second Priority

- 5 Proposed new library
- 6 Central Idaho Historical Museum

Third Priority

- 7 Riverfront Park
- 8 Gateways
- 9 Bike and pedestrian pathways throughout the city

Priority Sites: FIRST PRIORITY

2nd Street

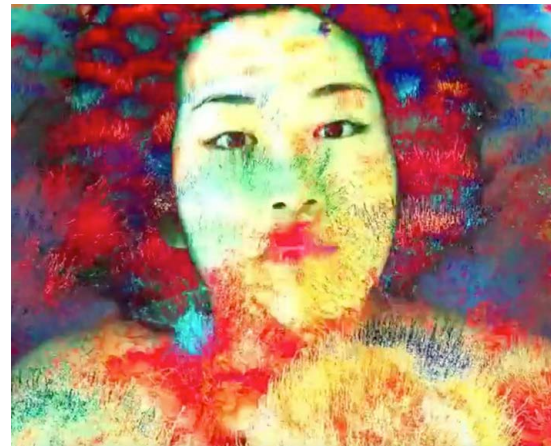
Goal: Build out 2nd Street as a large events space.

Project Ideas and Budgets:

- Add artist-designed street furniture. (\$15,000-\$60,000)
- Consider bold, colorful permanent or temporary/rotating artworks that identify the length of 2nd Street as the center of McCall and an ongoing events space.
- Consider partnering with the Manchester Ice Rink and Events Center on a prominent sculpture in front of the entrance at the corner of 2nd and East Lake Street. (\$150,000-\$250,000)



The Gates. Artists: Christo and Jeanne-Claude. Saranac Lake, NY. Photo: Mark Kurtz Photography.



Sea Creatures. Artists: Fernanda D'Agostino and Sarah Turner. Mega site-specific experimental video installation by Mobile Projection Unit. Astoria, OR. Photo: artists.



Folly Bollards: Harlequin. Artist: Valerie Otani. One of a series of bronze bollard sculptures outside the Portland, Oregon Center for the Performing Arts. Photo by: Mike Krzeszak.

Priority Sites: FIRST PRIORITY

Downtown Outdoor Mural Gallery

Goal: A downtown outdoor mural gallery for engaging multiple artists in creating temporary, rotating murals/wall art.

Project Ideas and Budgets: This opportunity resonates with local youth and could be the centerpiece of and a strong kick-off for downtown murals. Freak Alley in Boise is a great example to learn from. (\$15,000-\$25,000 per year)



A beautiful blank canvas for public art in the alley between 1st and 2nd Streets behind the Manchester Ice and Events Center. Building owner has not yet been approached about this idea. Photo: Bill Flood.



Boise Freak Alley Gallery. Boise, ID.

Priority Sites: FIRST PRIORITY

Corner of 3rd and East Lake Streets

Goal: This high-visibility site has multiple possibilities, depending on project intent. It provides the first view of the Lake for drivers traveling from Highway 55 South, has high foot traffic, and is adjacent to the historic Hotel McCall.

Project Ideas and Budgets: The site could host integrated or embedded artwork in the landscape, street bollards, or a bold sculpture. (\$20,000–\$100,000)



Photo: Google Maps



Les Voyageurs. Artist: Bruno Catalano. Marseilles, France. Photo: Irina Iacob.



A couple interacts with *The Mambo*. Artist: Jack Mackie. Seattle, WA. Photo: 4Culture.



Pine Cone Bollards. Artist: Cath Keay. Glasgow, UK. Photo: Gordon Baird.

Priority Sites: FIRST PRIORITY

Schools

Goal: Recognize McCall's elementary, middle and high schools as prime sites for public art.

Project Ideas and Budgets:

- A sculptural object at the high school that can be painted each year by students. (\$6,000-\$15,000)
- An existing garden at the high school offers potential for student artist-designed topiaries, plantings, landscape design.
- Continue to partner with McCall schools on rotating murals on Railroad Avenue and on bus shelters.



Tree outside high school that has been “yarn bombed” by students.
Photo: Bill Flood



Student mural (temporary) on Railroad Avenue
McCall Public Art Collection.



New Columbia Garden Fence. Artist Suzanne Lee.
Portland, OR. Photo: artist.



Ridge and Furrow. Artist: John Applegate. Oxforshire, UK.
Photo: artist.

Priority Sites: SECOND PRIORITY

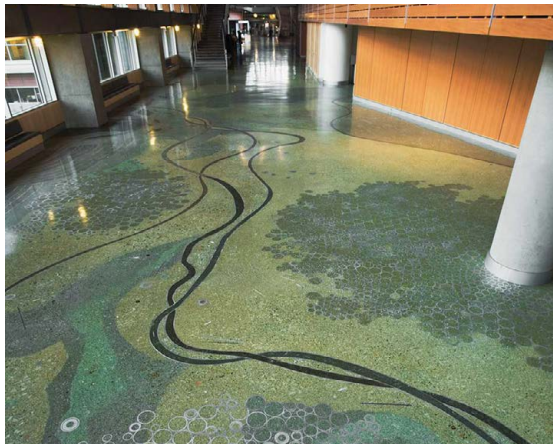
Proposed New Library

Goal: Construction of the proposed new Library would create great potential for public art.

Project Ideas:

- Integrated artwork in a pedestrian plaza between City Hall and the Library. Current plans for the plaza include a water feature, fire pit, and street furniture, all of which could be artist-designed.
- Consider interior artworks, such as murals, paintings, tile work and sculptures.

Many cities pay for public art in new construction through setting aside 1–1.5% of the capital improvement budget for artwork. See Funding Options for the McCall Public Art Program. Such a percent-for-art program in McCall would guarantee public art in a new library.



Current. Artist: Linda Beaumont. City Hall, Bellevue, WA. Photo: Spike Mafford.



Circulation. Artist: Dana Lynn Louis. Seattle, WA Public Library. Colored fused glass refers to the collection, digestion, and dissemination of knowledge that occurs daily at the library. Photo: WESTAF Public Art Archive.



Sculptural Firebowl. Artist: John Unger. Photo: artist.

Priority Sites: SECOND PRIORITY

Central Idaho Historical Museum

Goal: The greenspace in front of the Museum is a promising site for public artwork.

Project Ideas and Budgets:

- The space is a calm, lovely welcoming point to downtown. It could be used as a gathering space, potentially with artist or artist/landscape/architect designed earthworks. (\$250,000-\$500,000)



Fire Warden's House at the Central Idaho Historical Museum. Photo: Central Idaho Historical Museum.



Storm King Wavefield. Artist: Maya Lin. Storm King Art Center, Mountainville, NY. Photo: Jerry L. Thompson.



Wave Field. Artist: Maya Lin. University of Michigan in Ann Arbor. Photo: The President's Advisory Committee on Public Art, University of Michigan.



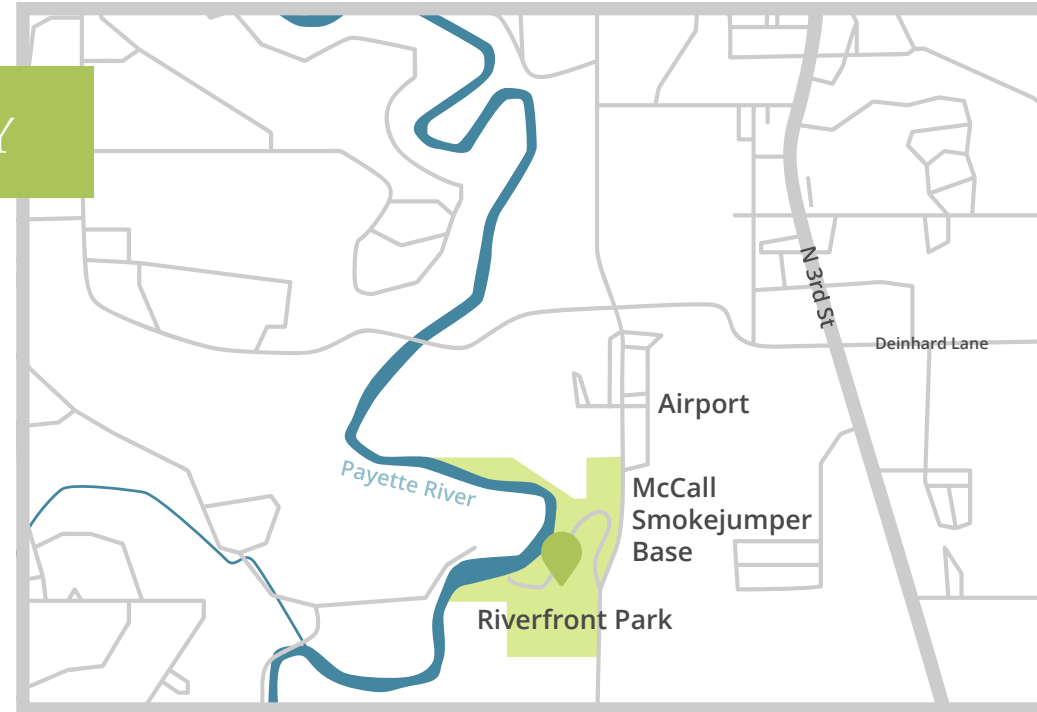
Mill Creek Canyon. Artist: Herbert Bayer. Kent, WA. Photo: John Hogue and Nancy Leahy, Courtesy of the Kent Arts Commission.

Priority Sites: THIRD PRIORITY

Riverfront Park

Goal: Riverfront Park offers opportunities for environmental artwork, land art, earthworks, a public art garden or walk.

Project Idea: With access to the North Fork of the Payette River, the park could be a strong site for art by Indigenous artists.



Tree Circus. Artist: Patrick Dougherty. Blackfoot Pathways: Sculpture in the Wild. Lincoln, MT. Photo: Blackfoot Pathways.



East West Passage. Artists: Mark Jacobs & Sam Clayton. Blackfoot Pathways: Sculpture in the Wild. Lincoln, MT. Photo: Blackfoot Pathways.



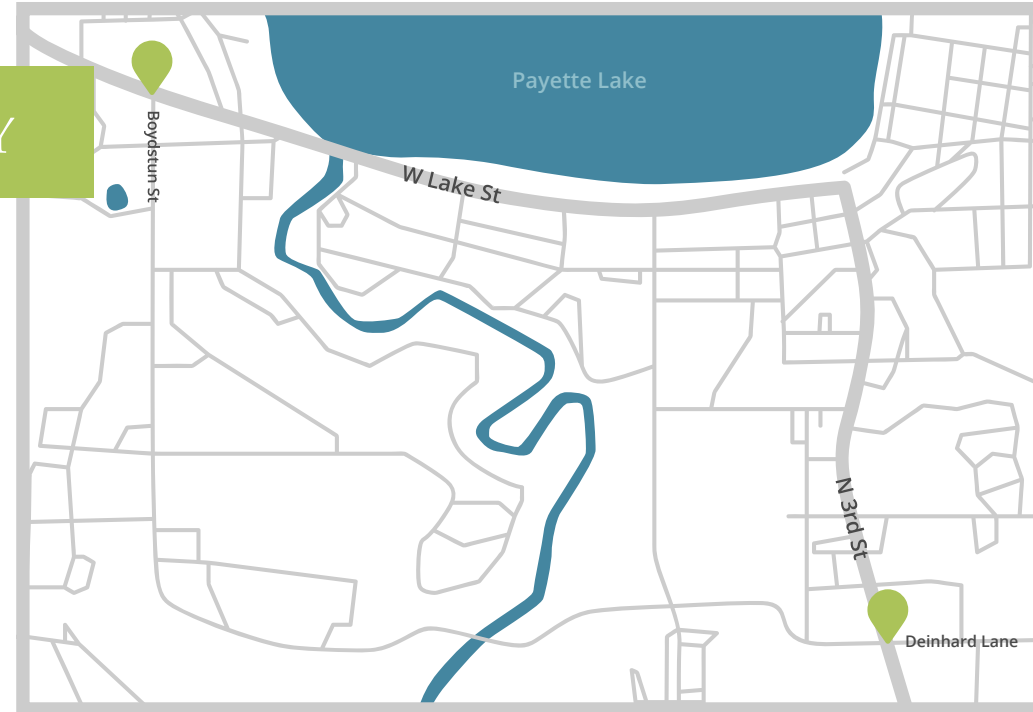
Always Becoming. Artist: Nora Naranjo-Morse. National Native American Veterans Memorial, Washington D.C. Photo: Ernest Amoroso, National Museum of the American Indian.

Priority Sites: THIRD PRIORITY

Gateways

- West Lake Street and Boydstun Street
- 4 Corners—Deinhard Lane and State Highway 55/3rd Street

Project Ideas and Budgets: There are challenges with gateway public art, as discussed earlier in this plan. However, the planned reconstruction of these intersections will likely bring opportunity for public artwork. The city of Bend, Oregon has several examples of public artworks in traffic roundabouts. Remember that the artwork must be of a large enough size/scale to be experienced by drivers. (\$250,000–\$300,000)



Aril. Artist: Christian Moeller. OHSU at Portland’s SE Waterfront. Photo: Bill Flood.



Watershed. Artist: Collin Zipp. Winnipeg, Canada. Photo: Winnipeg Arts Council. Photo: D Works Media.



Arch with Oaks. Artist: Lee Kelly. Cornell Oaks Corporate Center, Beaverton, OR. Photo: artist.



Voices of Remembrance. Artist: Valerie Otani. Portland Exposition Center. Imagery evokes the torii, or traditional Japanese gates, and also marks a site where Japanese Americans from OR and WA were temporarily held in WWII. Photo: TriMet.

Priority Sites: THIRD PRIORITY

Bike and Pedestrian Pathways Throughout the City

Goal: Continue to integrate public art with the trail system.

Project Ideas and Budgets:

- Review the condition of the public art trail markers (cairns) and decide if they should be kept and repaired or decommissioned.
- The boardwalk over the wetlands on Wooley Avenue could be a lovely site for one of more of the following:
 - Temporary/ephemeral artwork in the wetlands that will degrade over time (\$5,000)
 - Small carved-wood artwork on railings (\$5,000)
 - Low-relief panels on benches (\$20,000)



Wooley Boardwalk over protected wetlands. Photo: City of McCall.



Salmon Bone Bridge. Artist: Lorna Jordan. Seattle, WA. Photo: 4Culture.



Canoe. Artists: Valerie Otani and Nanda D'Agostino. Smith Lake, OR. Photo: WESTAF Public Art Archive.



Control Tower. Artist: Cameron Hockenson. Great Lawn Border Garden at the Montalvo Arts Center, Saratoga, CA. Photo: Montalvo Arts Center.



Murals on Portland's Alberta Avenue.
Portland, OR. Photos: Eddie Kao.

Additional Public Art Opportunities:

Downtown

<i>Site</i>	<i>Opportunity Areas and Proposed Projects</i>	<i>Approximate Cost</i>
Downtown Mural Program	<p>Develop a mural program to bring energy/life/color to downtown McCall. The program could encourage property owners to commission murals in cooperation with the Public Art Program. A professional muralist could potentially employ/mentor local artists or high school students.</p> <p>Key opportunity areas:</p> <ul style="list-style-type: none"> • Expansive alley wall (beginning at 2nd Street) behind the Manchester Ice Rink and Events Center • East wall of Albertsons • Front parking lot of Albertsons facing East Lake Street (opportunity site is concrete wall to the east of Market Place Square) • Wall behind Stacey Cakes Bakery (136 East Lake Street) • West wall of McPAWS Thrift Store (301 Lenora Street) • Chevron Station at 300 East Lake Street (opportunity site is south end of wall) 	\$10,000–30,000 per mural
Proposed Ponderosa Center	<ul style="list-style-type: none"> • The proposed Ponderosa Center would be a key site for public artwork 	



Songs of Innocence, Songs of Experience. Artist: Lawson Inada. Japanese American Historical Plaza, Portland OR. Photo: Bill Flood

Seven Magic Mountains. Artist: Ugo Rondinone. Las Vegas, NV. Photo: Gianfranco Gorgoni.

Cheyenne Spring. Artist: Paul Rogers. Manitou Springs, CO. Photo: Visit Colorado Springs.

Zoo Animals. Artist: Sue McGrew. Sand art at Point Defiance Zoo, Tacoma, WA. Photo: Craig Vroom.

Additional Public Art Opportunities: *Parks*

<i>Site</i>	<i>Opportunity Areas and Proposed Projects</i>	<i>Approximate Cost</i>
Art Roberts Park	Opportunity area: Existing restroom and potentially more when site is re-graded	
Brown Park	Opportunity areas: <ul style="list-style-type: none"> • Sculptural welcome kiosk/signage • Restroom building restoration (siding) • Shoreline "ArtRocks" 	<ul style="list-style-type: none"> • \$15,000–\$30,000 • \$5,000–\$40,000 • \$10,000–\$20,000
Centennial Plaza	Opportunity area: Becomes a priority site for public art after existing public art is decommissioned due to maintenance issues	\$75,000–\$200,000
Davis Beach	Opportunity site: Parking lot	\$30,000–\$100,000

Parks offer important opportunities for public art, especially when there is a need for reconstruction. Appendix A identifies highlights from the *McCall Downtown East Urban Renewal District Public Art Plan*. The plan, on file at City of McCall, provides detailed project illustrations, themes, goals, timelines, and budgets.

<i>Site</i>	<i>Opportunity Areas and Proposed Projects</i>	<i>Approximate Cost</i>
Legacy Park	<p>Opportunity areas:</p> <ul style="list-style-type: none"> • Stairs • Restroom awnings • Intake station: Drinking waterspout • Temporary sand art installations 	<ul style="list-style-type: none"> • \$2,000–\$40,000 depending on project scope • \$1,000–\$40,000 depending on project scope • \$2,000–\$15,000 • \$1,500–\$10,000 per sculpture
Railroad Avenue Pedestrian Path	<p>Opportunity areas:</p> <ul style="list-style-type: none"> • Sculpture pedestal walk • Continuation of story board program (Local Motion) 	<ul style="list-style-type: none"> • \$2,000–\$3,000 per pedestal, \$2,000–\$10,000 artist stipend
Riverfront Park	<ul style="list-style-type: none"> • Riverfront Park offers opportunities for environmental artwork, land art, earthworks, a public art garden or walk. • With access to the South Fork of the Payette River, the park could be a strong site for artwork(s) by Indigenous artists. 	
Roosevelt Park	Opportunity area: A free-standing vertical sculpture	\$20,000–\$75,000
Rotary Park	<ul style="list-style-type: none"> • This is such a lovely and well-used park. Families of all kinds seem to feel especially welcome here. Keep it this way. • If public art is added, continue with the theme of local iron work, woodwork, honoring local history/heritage. Don't clutter this narrow park. 	

<i>Site</i>	<i>Opportunity Areas and Proposed Projects</i>	<i>Approximate Cost</i>
Skate Park	<ul style="list-style-type: none"> • Opportunity: Curving entrance wall for a rotating exhibition of skateboard decks 	\$6,000–\$15,000
Veterans Park	<ul style="list-style-type: none"> • High-visibility location with potential for integrating artwork 	
Wild Horse Neighborhood Park	<ul style="list-style-type: none"> • This is a beautiful natural space in a neighborhood. Keep it simple as a place for kids to be in nature. If public art is added, make sure that it fits with the natural aspects of the site. 	
East Lake Street between Fir and Hemlock	<p>Opportunity areas:</p> <ul style="list-style-type: none"> • Dog Park Beach • Future public dock (wind-activated artwork) • Swim area and swim lanes • Empty lot—future community boat house • Boat parking lot (sculpture) 	<ul style="list-style-type: none"> • \$3,000–\$5,000 • \$40,000–\$120,000 • \$3,000–\$50,000 depending on scope • \$1,500–\$10,000 per installation • \$30,000–\$80,000



The Listening Circle is a basalt amphitheater inspired by the 2005 Nez Perce blessing ceremony where the women faced north, the men faced south, the elders faced east, and no one passed behind them. From above the arced basalt seating resembles ripples of water. Artist: Maya Lin. Chief Timothy Park (island at confluence of the Snake and Clearwater Rivers). Photo: Confluence Project.



Untitled. Artist: Gail Siegel, Moscow, ID. Artist-designed utility cover for Moscow streets. Photo: Moscow, Idaho Public Art Collection.

Trigger Picasso Energy. Artist: Carol Bennett. Hawaii State Art Museum. The canopy provides shade and throws colorful patterns upon the ground. Solar cells collect energy that assists in powering flood lights that illuminate the artwork by night. Photo: artist.

Fish and Game (bike racks). Artists: Allen and Mary Dee Dodge. Coeur D'Alene Public Library. Photo: artists.

Miraestels (Stargazers). Artist: Robert Llimos. Barcelona, Spain. Photo: Fred Romero.

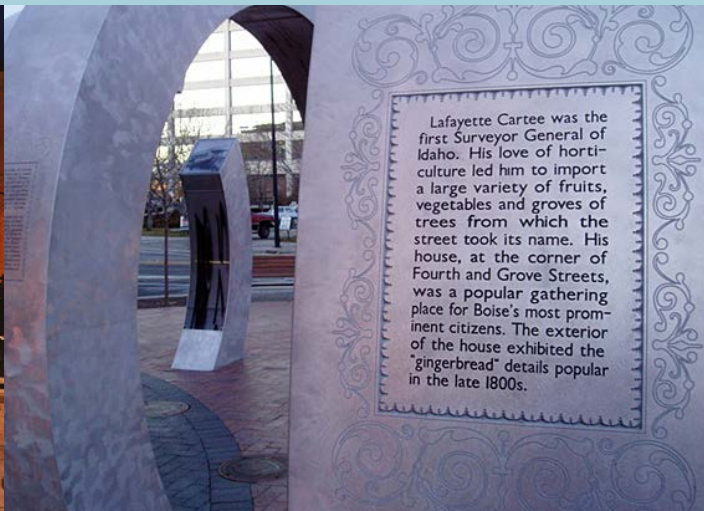
Additional Public Art Opportunities: *Multi-Site Opportunities*

<i>Site</i>	<i>Opportunity Areas and Proposed Projects</i>	<i>Approximate Cost</i>
Bus shelters, sidewalk and street improvements	<ul style="list-style-type: none"> • Continue to integrate public art with bus shelters. • Consider integrating temporary artwork (potentially by local artists and/or youth) with sidewalk and street improvement projects in process. Temporary transportation construction fences or barriers could be enlivened with public art, and pedestals could hold temporary sculptures or street furniture. 	<ul style="list-style-type: none"> • \$3,000–\$15,000 • \$10,000–\$15,000
Utility covers, stormwater grates, tree grates, utility and traffic boxes	<ul style="list-style-type: none"> • Integrate public art with utility projects (utility covers, stormwater grates, tree grates, utility and traffic boxes.) There are many successful examples of these projects in cities across the country. 	Utility covers and stormwater grates: \$2,000–\$3,000 for a mold to be made and \$1,500 artist design fee Tree grate: \$6,000 Utility and traffic boxes: \$2,200
Railings/fences/barriers, street furniture, light post sculptural banners, public docks	<ul style="list-style-type: none"> • Integrate artwork as existing infrastructure is replaced. • Continue the theme of unique public street furniture throughout the city. • Integrate artwork when new poles are installed. • Consider public art when building new docks or repairing existing docks 	<ul style="list-style-type: none"> • \$5,000–\$25,000 • \$2,000–\$50,000 • \$1,000–\$3,000 • \$2,000–\$20,000

Ongoing City improvement projects provide a wide range of opportunities for both permanent and temporary public art. Appendix A identifies highlights from the *McCall Downtown East Urban Renewal District Public Art Plan*. The plan, on file at City of McCall, provides detailed project illustrations, themes, goals, timelines, and budgets.



I have a story to tell you... Artist: Pepón Osorio. The artist brings to life the images/stories of Latino residents of Philadelphia. The structure (casita) serves as a community gathering space; internal lighting makes the casita appear as a glowing “community photograph album.” Philadelphia, PA. Photo: James Abbott © 2004, courtesy Association for Public Art (aPA).



Grove Street Illuminated. Artist: Amy Westover. Sculpture functions as a gateway for the Greater Boise (Idaho) Auditorium District. Historical photographs, newspaper clippings and engraved text connect visitors with district and city identity. Photo: artist.



Additional Public Art Opportunities:

Airport and Smokejumper Base

<i>Site</i>	<i>Opportunity Areas and Proposed Projects</i>	<i>Approximate Cost</i>
Smokejumper Base	<ul style="list-style-type: none"> Commission artists to re-envision how to tell the stories of the Smokejumper Base 	<p>\$20,000–\$30,000 for artist-designed interpretive panels</p> <p>\$250,000–\$300,000 for sculptural or other gateway artwork</p>
Airport	<ul style="list-style-type: none"> Considering partnering with the airport on either interior or exterior public art in the future 	



Mountain Goats At Play. Artist: Matt Babcock. McCall Public Art Collection. Photo: Artist. This project illustrates the importance of public and private partnerships in public art. In addition to the City of McCall, support for this project was provided by the family of Darwin R. Chaffin, Idaho Commission on the Arts, Idaho First Bank, and Northwest Hardscape Specialties.

FUNDING OPTIONS FOR THE MCCALL PUBLIC ART PROGRAM

Below is a list of municipal funding options gleaned by reviewing public art programs in the Idaho communities of Moscow, Coeur d'Alene, Sandpoint, Hailey and Boise, and the survey *2017 Survey of Public Art Programs* (Americans for the Arts).

- Percent-for-art ordinance on capital construction:** A majority of the public art programs in the U.S. receive funding from ordinances stipulating that a percentage of capital construction costs be set aside for public art (*2017 Survey of Public Art Programs*). Percentages range from 0.5% to 2.5% of capital construction budgets for artwork; most are around 1%. The City of Moscow, Idaho, has a 1% percent-for-art ordinance for capital improvement projects over \$25,000, and the 2015 *Moscow Public Art Master Plan* calls for increasing the percent allocation from 1% to 1.25% to support additional public art projects. The City of Boise has a 1.4% percent-for-art ordinance on eligible municipal capital projects. Of that, 0.4% is specifically for funding public art project management, maintenance and education. Setting aside an allocation for management, maintenance and education is now a common practice in the public art field.
- Tax increment financing through Urban Renewal Districts:** The Sandpoint, Idaho, Urban Renewal District designates 5% of its annual budget for public art projects
- Local Option Tax funding**
- Partnering with local nonprofit organizations to accept financial contributions toward public art projects**



Partnerships that support both public art efforts and other community activities are key to sustainable funding. For example, the *Mountain Goats at Play* plaza near the Alpine Playhouse provides outdoor space for participants to collaborate in the Seven Devils Playwrights Conference. Shown here in 2019 are dramaturg Gay Smith and playwright Alexandra Espinoza. Photo: Sarah Jessup.

- **Mechanisms for the City of McCall to accept financial donations for public art**
- **City general fund allocation**
- **Grants from public agencies and foundations**
- **Sponsorships from local or regional businesses**
- **Incentives for businesses and commercial developers interested in public art**
- **Fundraising events**

Recommended model:

- Partnerships are key to small municipal public art programs. Collaborative engagement with other public and private non-profit organizations, private donors, and other resources of many kinds is central to sustainability and success. Each potential project will, most likely, involve a unique set of partners, and will require dedicated staff and/or Public Art Advisory Committee time to develop and manage the collaboration.

- Adopt a City percent-for art-ordinance to ensure public art in new municipal construction.
- An annual allocation is one way to demonstrate that public art is a priority for the City. Staff could then apply the funds toward matching grants and gifts.
- Members of the Public Art Advisory Committee and others should advocate for receiving Local Option Tax funding for public art.
- Develop a donor program (“Friends of McCall Public Art”) with funds flowing directly from individuals to the City (earmarked for public art) or in partnership with a local nonprofit such as the McCall Arts and Humanities Council.
- The Public Art Manager should continue grants development, including with both state arts and tourism agencies.
- As the Public Art Program grows, the City will need to add full-time or contract staff to help develop and manage it.

Downtown East Urban Renewal District Public Art Plan (Highlights)

The McCall Downtown East Urban Renewal District Public Art Plan, on file at City of McCall, provides a framework for the creation of public artworks within the Urban Renewal District. The plan was developed in conjunction with the citywide public art plan. The goals, actions, and proposed opportunity sites detailed in both plans work hand-in-hand, with the Urban Renewal District taking a closer look at public art opportunities within that key district of the city.

One innovative proposal within the plan calls for the creation of an Urban Renewal District Artist-in-Residence Program. This concept would provide a means of attracting artists to McCall, generating creative solutions to community problems, and fostering McCall's identity as a creative, forward-thinking community.

Although the current Urban Renewal District budget will end in 2021, the City and The McCall Redevelopment Agency can continue to use this plan for the inclusion of public art into capital improvement projects for the continued betterment of the district and for the enjoyment of the community. This plan and subsequent public art commissions will help to memorialize the investments made in the area well into the future.

Context

The McCall Urban Renewal District was established in 1990 and encompasses approximately 90 acres in the eastern portion of downtown McCall. It extends along the east shore of Payette Lake and north along Davis Avenue to Lick Creek Road.

The District holds special cultural significance to McCall.

- It is home to buildings and sites of deep historical value, including Hotel McCall, the Train Depot Building, and past lumber mills.
- The majority of McCall's public artworks are located in the District.
- Current and proposed cultural centers are in the District, including the iconic Alpine Playhouse and the proposed Ponderosa Performing Arts Center.

Plan Goals

- Enhance the experience of McCall's unique natural environment through public art without detracting from the beauty or inhibiting views.
- Celebrate the rich historical significance of sites within the Urban Renewal District.

- Expand upon and forge new temporary and rotating public art opportunities within the Urban Renewal District.
- Focus on purposeful space-making and community partnerships for outdoor art events and gatherings. Include opportunity for art genres beyond visual art such as music, dance, theatre, and literary arts.
- Seize opportunities to create artist-designed, functional items that are already necessary in the public realm.

Public Art Opportunity Sites

New Hotel McCall

- Corner of E. Lake Street and 3rd Street

Legacy Park

- Stairs
- Restroom awnings
- Intake station: Drinking water spout
- Temporary sand art installation

Near Marina

- Dog park/beach
- Future public dock: Wind-activated art
- Swim areas and swim lanes: Buoy art, dock mounted art
- Empty lot: Future Community Boat House site

Boat Parking Lot

- Entrance sculpture: Reclaimed boat
- Utility cover: Near public restroom

Brown Park

- Sculptural welcome kiosk/signage

- Restroom building restoration (siding)

- Shoreline “ArtRocks”

Roosevelt Pocket Park

- Free-standing vertical sculpture

Railroad Avenue Pedestrian Path

- Sculpture pedestal walk

Corner of Railroad Avenue and 3rd Street

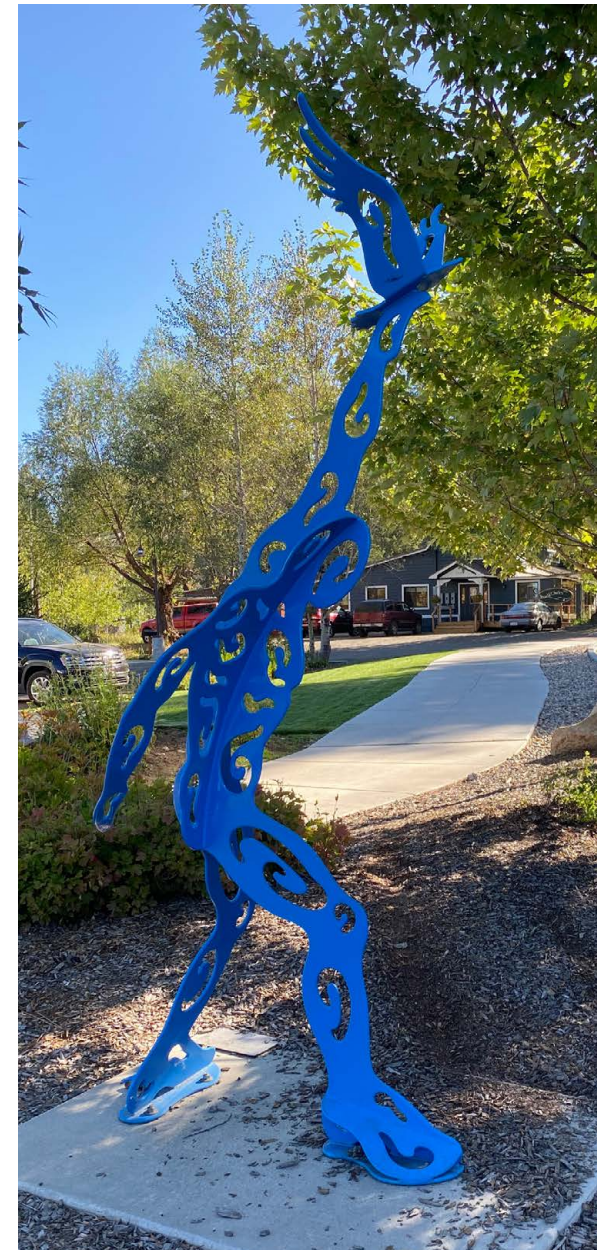
- Centennial Plaza: Long-term strategy

End of district towards Ponderosa State Park:

- Davis Beach parking lot

Opportunities for multiple sites:

- Railings
- Street furniture
- Public docks: Dock entrance sculptures, sculptural cleats, inscribed dock planks
- Lamp post banners/markers
- Bus stop shelters: Alpine Market and Gravity Sports
- Urban Renewal District artist in residence



Taking Flight. Artist: Alisa Looney.
McCall Public Art Collection.

Appendix B

Public Art Site Selection Questions

The following questions are intended to assist in site selection—identifying the best possible physical locations for public art in McCall. While most public art is on publicly owned property, it does not have to be. Private owners can also make their property available for publicly accessible artwork.

- Why does this site speak to you for public art?
- How does it speak to you? What is it calling for?
- Why do you consider this a public art opportunity site?
Can art at this site:
 - Anchor the site as an important entrance or gateway?
 - Help to build community at this site? If so, how?
 - Activate the site within the broader community, potentially as a place to meet, congregate, etc.?
 - Enhance the overall streetscape or environment?
 - Provide an intimate space for thought/reflection?
 - Something else? Please specify.
- Who are USERS of the site? How ACCESSIBLE is it to the public?
 - Is this a high or low public use area?
 - Who is it most accessible to?
 - Walkers
 - Drivers
 - Bikers
 - Others (please specify)
- Who is the site not accessible to?
 - Persons with disabilities
 - Persons from non-dominant cultures
 - Others (please specify)
- Is the location VISIBLE to the public?
 - Under what conditions is it most visible?
 - Is it visible 24 hours a day, or only during certain hours?
 - Do you rate this site as:
 - High visibility
 - Low visibility
 - Is it visible in all seasons of the year?
- Consider the SCALE of the site.
 - Will the artwork have to compete with architecture or with an environment filled with signs, billboards, or other visual clutter?
 - Will the artwork detract from the natural environment?
 - Will artwork block important views, entranceways, windows?
 - Is this an expansive site or a smaller, more intimate site?
- What is the SIGNIFICANCE of the site?
 - Does it mark an important historical event, period, or person(s)?
 - Does the site have social/cultural significance that artwork

can speak to—potentially around the history, memories, stories, uses, people, nature which may have been displaced or ignored?

- What are potential LIMITATIONS of the site for artwork?
 - Will artwork detract from the site in some way?
 - Could it block a significant view?
 - Is public safety a concern?
 - Could artwork obstruct pedestrian circulation?
 - Could artwork obstruct snow removal?
 - Is it logistically possible to integrate artwork with this site?
 - Will it be accessible to the artists and others needed to complete, install, and/or maintain the artwork?



AIDS Memorial Quilt, 1987. Washington, DC. Photo: Mark Thiessen.

Standards to Guide the Public Art Advisory Committee

- Follow the vision, goals, actions, recommendations in this plan, but also be open to seizing opportunities along the way. Public art most often happens along with growth, development, and change in a community; with these changes come opportunities.
- Partnerships are important to most successful public art projects, especially in smaller communities. Take the time to develop and grow local partnerships.
- Always keep the public informed and engaged in your process. Community engagement and education are critical to successful public art programs.
- Public art is envisioned and designed by an artist(s), with a few exceptions. As public art advocates and stewards, your job is to identify the site and manage a process that selects and supports the artists through design and implementation, including engagement with local stakeholders.
- Engage artists early on in the conception and design of projects, not after construction plans have been developed. The community will get a stronger product this way and construction budgets can help offset public art budgets.
- Seek artwork of the highest caliber and look for opportunities to engage local artists, youth, and the public in the public art process.
- The site for the artwork is as important as the artwork. The site must be completely appropriate for providing a home and context for the artwork and include clear and well-designed signage, and it must be well cared for.
- Artwork is not always needed in a public space. Don't clutter a space with artwork or other amenities. Specifically, don't disrupt views of the lake, and don't destroy historic architectural elements such as exposed brick walls.
- Public art is generally a pedestrian experience and is at its best when it can be directly interacted with; thus the challenge with artwork in high-traffic locations.
- Following professional standards for maintenance is critically important. Make sure that a maintenance plan is created before an artwork is adopted by the City Council. Maintenance is crucial to securing investment in public art.
- The McCall Public Art Program is able to operate at a high professional level because it has professional staff trained in arts management. It is very important for public art management staff to have both the organizational and "people" skills needed to successfully juggle multiple projects along with experience in working with a variety of artists and projects.

Questions to Check Alignment of Projects with Plan Vision and Goals

The following questions can help assess if and how a proposed public art project is in alignment with the vision and goals of the City of McCall Public Art Program and Collection.

Goal 1: Expand the reach of the Public Art Program to engage and connect people with artwork and each other

Key Questions:

- How are local people involved in the planning, siting, making of the artwork?
- Does it speak to both visitors and residents?
- How does this project engage people in multiple ways (visually, emotionally, physically, socially with one another)?
- Does it speak to people across cultural or other identities?
- Is the work thought-provoking?
- Does it hold qualities of “the unexpected”?
- Does it draw you in? Is it fun?
- Does it have hands-on elements?

- How can it be used to stimulate learning and discussion?
- Are people stimulated to take pictures and share their experience with others?
- Is it difficult for some people to engage with the artwork because of physical or other barriers posed by the work or its immediate environment?
- Have efforts been taken to make the work accessible, through clear signage or other supporting materials?

Goal 2: Tell the stories of all people who have shaped McCall and the region

Key Questions:

- Does the project help people learn about the history and heritage of McCall and the region?
- Does it tell a story that is not already depicted in McCall’s Public Art Collection?
- Does it honor local people, including heroes?
- Does it feature local craftsmanship?
- How can it be used in conjunction with local education programs?

Goal 3: Deepen the Collection's connection with the natural environment

Key Questions:

- Does it reflect the high value that McCall citizens place on their connection with the natural environment?
- Does it educate or reveal elements of the natural environment?
- Does the artwork reflect a commitment to environmental stewardship?
- Is it appropriate to the site?
- Does it conflict in any way with views of the Lake or other key environmental features?

Goal 4: Expand the range of artworks and participating artists

Key Questions:

- Does the artist come from a background or perspective that McCall specifically seeks to represent?
- Does it spark curiosity about other people, cultures, artforms?
- Does it stretch the imagination?
- Does it stimulate new and spontaneous ideas and expressions?
- Does it demonstrate innovation and new ways of working and problem-solving?
- Does it address a gap in the McCall Public Art Collection?

Goal 5: Create memorable gathering places and generate community economic development

Key Questions:

- How does the piece work with and enhance the site?
- Is the artwork appropriate to the site?
- Does it elevate the look and feel of McCall?
- Is it specific to McCall?
- Does it add visual interest without cluttering the area?
- Does it build the skills of local artists or others in planning, siting, creating the artwork?
- Is it photogenic and memorable? Will photos of the artworks be shared on social media and images used in materials that strengthen the identity of McCall?
- Does it make residents proud to live in this community?
- Is the piece made of materials that will withstand McCall's environment and meet the artwork's intended uses?
- Does the piece have a manageable plan for maintenance and are there strategies for deaccessioning?



Conference Table. Artist: Tom McClelland. Bellingham, WA. Photo: City of Bellingham WA Public Art Collection.

Appendix E

Recommendations for Engaging Local Artists

The following are suggestions for engaging local artists in McCall's Public Art Program.

- Develop a roster of local artists, both for large projects and smaller temporary projects.
- Create temporary public art opportunities specifically for local artists.
- Encourage artist-initiated projects.
- Create opportunities for artists receiving commissions to mentor up-and-coming artists.
- Encourage local artists to serve on selection panels.
- Make sure that the Public Art Advisory Committee includes local artist members.
- Partner with McCall Arts and Humanities on workshops, trainings, informal update sessions for local artists.
- Consider how to involve local artists in an artist-in-residence program listed in Plan Goal #1.
- Seek opportunities for local artists to be involved in designing local signage and way-finding.



Woodsworth. Artist: Noah Walgren. McCall Donnelly High School Senior Project. McCall Public Art Collection. Photo: Bill Flood.

MetroGnome. Artist: Christian Moeller. San Diego, CA. A pair of hybrid gnomes (garden and metronome) that move back and forth in slow motion. Photo: artist.

Recommendations for Integrating Indigenous Artists with Public Art Projects

This Appendix to the *City of McCall Public Art Plan* is intended to support the Public Art Advisory Committee in integrating Indigenous (Native American) artists, artwork, and imagery in future public art projects. A huge thanks to the individuals listed below whose experience and wisdom helped shape the following recommendations. These people are also happy to serve as a resource to the Public Art Advisory Committee and staff.

Context

The Nez Perce, Bannock, Paiute and Shoshone people first inhabited the land in and around McCall. These nations consider McCall part of their ancestral homeland. Telling local history through public art is a significant vision element of this plan. At present, the McCall Public Art Collection does not include artwork by local Indigenous peoples and does not tell Indigenous stories. This is a serious gap.

Recommendations

- Increase awareness and learn about the Nez Perce, Shoshone-Bannock and Shoshone-Paiute histories and cultures in the region. Explore the resources listed on page 45. Visit the museums. Invite Indigenous artists or cultural advocates to speak with the Public Art Advisory Committee.
- Make a commitment to the integration of Indigenous history, stories, artwork, and imagery in the Public Art Collection. Make it a priority to begin and sustain a partnership with the Tribal art community over time. To involve Indigenous artists in projects, it is essential to know their history from their points of view.
 - Work with Tribal partners. Create a list of regional Indigenous artists. Consider placing ads in *Sho-Ban News* (published weekly), *Nimiipuu Tribal Tribune* (published bi-weekly), and *Sho-Pai News* (published monthly).
 - Consider project options...from small to large.
 - Some Indigenous artists are ready for large public arts projects, and others (like many artists) are less familiar with public art, yet could learn and enter this arena. An experienced public artist may consider mentoring an apprentice during the course of the project. Sometimes smaller projects including functional public art (furniture, bike racks, utility grates, etc.) can be a way to bring in artists who are new to public art. Something as simple as an artist-designed historical timeline or language translation project can be powerful.
 - Make a commitment to a significant public art project led by an Indigenous artist or artists. Finding Indigenous advisors

and ultimately the right artist(s) will take more time than for the usual call for qualifications/proposals. Remember:

- A non-Indigenous artist shouldn't tell an Indigenous story; it's important to be historically and culturally accurate.
 - Site selection is very important. Make sure that the chosen site(s) are suitable for telling Indigenous stories.
 - Be sensitive to and understand that there may be Indigenous traditions, ways of working, customs, honoring significant times of the year, that are unfamiliar. Work with, learn from, and support the Indigenous artist(s) to do their best work. Focus on shepherding the project and running interference toward successful completion.
 - Have Indigenous jurors on the selection panel. They should represent the Nez Perce, Bannock, Paiute, and Shoshone people.
- Think creatively about how the project can bring people together to learn about Indigenous influences on the region. Rich Wandschneider (listed below) was involved in the process of engaging multiple Nez Perce stakeholders in a project that resulted in the first public artwork in Joseph, Oregon by an Indigenous artist, Doug Hyde (Nez Perce, Assiniboine, Chippewa). This three-year project culminated in a powerful public art piece with a dedication ceremony led by Nez Perce elders and drummers that engaged both local Wallowa County residents and Nez Perce nation citizens.
- Advocate for the thoughtful integration of Indigenous imagery in way-finding and signage that complements the Public Art Collection and makes the City a more thoughtful and interesting place. This imagery tells Native and other people of color that they are welcome in McCall.

Resources for the Public Art Advisory Committee

- Ann McCormack, Economic Development Planner, Nez Perce Tribes, Lapwai, Idaho (annm@nezperce.org)
- Louise E. Dixey, Director of Cultural Resources, Shoshone-Bannock Tribes of Fort Hall, Idaho (ledixey@sbtribes.com)
- Brian Thomas, Chairman, Shoshone-Paiute Tribes of the Duck Valley Indian Reservation (thomas.brian@shopai.org)
- Rich Wandschneider, Director, Josephy Library of Western History and Culture, Josephy Center, Joseph, Oregon (rich.wandschneider@gmail.com)*
- Morgan Zedalis, Assistant Forest Archaeologist, USFS Payette National Forest and City of McCall Historic Preservation Commission (morgan.zedalis@usda.gov)*
- Nez Perce National Historical Park includes a library and research center which is open to non-tribal people (<https://www.nps.gov/nepe/learn/historyculture/research-center.htm>)
- Rosemary Devinney (rdevinney@sbtribes.com) Shoshone Bannock Tribal Museum, Fort Hall, Idaho (<https://www.visitpocatello.com/shoshone-bannock-museum>)

**Both Rich and Morgan are valuable resource people, but they are the first to say that their experience and input does not take the place of speaking directly with local/regional Native artists and organizers.*



Facia on the Chemawa Indian School Health and Wellness building—reflecting and honoring the many and varied people who have attended this school. Artists: Lillian Pitt, Saralyn and Mikkel Hilde. Salem, OR. Photo: Saralyn Hilde.

Updated Public Art Program Policies and Procedures

The following Policies and Procedures have been updated from the original 2012 Policies and Recommendations prepared for the City of McCall by Karen Bubb, now Cultural Planner with the Boise City Department of Arts and History. The 2012 Policies and Recommendations have served the City and its Public Art Program well. This update is intended to bring the Public Art Program in line with its 2021 *City of McCall Public Art Plan*.

1. Public Art Program Management

Utilize a public art management structure for future public art projects consisting of:

- a. City of McCall Community Development staff (Lead Team Member and Public Art Manager)
- b. City of McCall Parks and Recreation staff
- c. City of McCall Public Works staff
- d. Local partner as needed and appropriate
- e. When needed—outside contractor

The team approach provides the opportunity for the greatest amount of communication and relationship-building among the lead agencies and City departments and the ability to split up the administrative, planning, project management, and maintenance responsibilities among the team groups and to work together to establish public art

goals and policies as needed. This approach also minimizes any fiscal impact for staff to initiate new public art projects.

With the Community Development Department staff person (Public Art Manager) in the lead, all will work together toward a shared end goal of sustaining a vibrant Public Art Program for the City of McCall. This structure will work as long as the project load is under 2–3 projects per year. The team can agree to bring in a part-time outside contractor to assist with aspects of the management of public art projects as needed and funds are available. As the program grows, the ideal recommendation is for the City of McCall to hire a part-time staff person to be solely responsible for the Public Art Program.

2. Public Art Advisory Committee

The Public Art Advisory Committee makes recommendations regarding selection, policies, acquisition, placement and maintenance of public art to the McCall City Council, helping the City of McCall celebrate the culture of McCall and creativity of residents through public art (*2018 Comprehensive Plan*).

Once a public art project is selected by a selection panel, or when a work is offered as a donation to the City, it must go to the City Council for final approval. Prior to works going to Council it is recommended that a standing body with knowledge and understanding of the arts and the City review these works to consider site appropriateness,

aesthetic quality, appropriateness for the collection, maintenance needs, and such issues. This group acts as the community advisory body for the public art program.

The Public Art Management Team shall propose the membership and make-up of the Public Art Advisory Committee for approval by City Council.

Potential Conflict of Interest

During their tenure, members of the Public Art Advisory Committee shall refrain from activities that represent a conflict of interest. A committee member must not participate in any committee action, decision or recommendation, the effect of which would be to the private pecuniary benefit or detriment of the member or the member's relative or any business with which the member or a relative of the member is associated.

Members of the Public Art Advisory Committee, and any consultants and appraisers that the committee may engage, shall have no financial interest in any work of art under consideration by the committee. A committee member's financial interest includes that of an artist spouse or family relative. No committee member shall have any financial interest in any art consultant or art appraisal firm engaged by the Public Art Advisory Committee.

Any member of the Public Art Advisory Committee must also declare a conflict of interest and refrain from participating in discussion or deliberation on a matter before the Public Art Advisory Committee involving a person with whom he or she shares a household or whom he or she represents.

No members of the project architectural firm may submit art for the project being designed by that firm.

During the time they serve on the Public Art Advisory Committee, artists may not submit any work of art to the Public Art Advisory Committee or City Council for consideration, with or without cost.

3. Methods of Accession

To purchase or commission new works, the following methods of selection will be used:

- a. Request for Qualifications
- b. Request for Proposals
- c. Invitational

Each of these selection processes will involve a selection panel of stakeholders, who will make recommendations of what to commission or purchase that will be forwarded to City Council for final consideration and opportunities for input from the larger community.

At times civic-minded artists or other citizens may wish to contribute work to the Public Art Collection. They may do so by directly contributing funds to purchase a work of art, commissioning a work of art and then donating it to the City, or directly contributing a piece of art to the collection. Art Donations or Loans procedures (Section 5) are followed in this case.

Following is an overview of member responsibilities in a standard purchase or commissioning process.

1. City Council—allocates funding, approves grant requests, executes contracts, approves selection of final artist/artwork
2. Public Art Advisory Committee—appointed by City Council to 3-year terms, 7 members
3. Public Art Selection Committee—appointed by Public Art Advisory Committee, project-specific, meets 2–3 times as needed, 5–7 members

4. City Staff—Community and Economic Development (Project/Public Art Manager), Parks and Recreation (maintenance), others (project dependent)
5. Community—reviews artwork design proposals and provides input

Following are the steps in a standard selection process for purchase or commissioning new works.

1. City Council allocates funding/approves grant applications
2. Public Art Advisory Committee defines project scope
3. Staff issues call to artists (RFQ)
4. Public art selection committee identifies top artist(s)
5. Public Art Advisory Committee approves selection committee recommendation
6. City Council approval of artist and contracting
7. Artist works with community to gain input and provide arts education
8. Artist creates three artwork design proposals
9. Staff and primary stakeholder* review of design proposals
10. Public input into design ideas
11. Public art selection committee reviews input and design options and recommends final design
12. City Council approval of final design
13. Artist fabricates and installs public art.

**Some projects involve a primary stakeholder such as a municipal department or a state agency. Example: the Lardo Bridge project involved the Idaho Transportation Department.*

4. Artwork Site Selection Consideration

See Public Art Site Selection Questions in Appendix B (*2021 City of McCall Public Art Plan*).

5. Art Donation or Loans

All donations or loans of existing artworks considered for the McCall Public Art Collection are required to be reviewed by the Public Art Management Team and the Public Art Advisory Committee for a recommendation to the City Council, where final approval rests. Each will have an accompanied information sheet (Artwork/Donation Loan Proposal) and maintenance plan, provided by the donor, in accordance with the maintenance policy and to the satisfaction of the City or its designate. All donations must be unencumbered. No work of art will be accepted if the donor requires the City to locate the work of art in a specific location in perpetuity. Art works will normally include a funding donation for the maintenance and conservation for the work being donated, the amount of which will be negotiated as part of an acceptance agreement. When accepting a donation of an existing piece of art, where the ownership is transferred to the City from an individual, organization, group, corporation, or other municipality, each piece of art that is being considered for acquisition or donation to the City's Public Art Inventory will be evaluated according to the following criteria:

- a. Alignment with the *City of McCall Public Art Plan*
- b. Relevance to the Public Art Collection
- c. Quality of the artwork
- d. Suitability of the artwork for display in a public space
- e. Authenticity of the artwork
- f. Condition of the artwork

- g. City's ability to maintain and conserve the artwork
- h. Ethical and legal considerations regarding ownership

6. Placement And Relocation of Artwork

While it is the intent that site-specific works will remain at the site for which they were created, the City reserves the right to relocate a piece of public art. No site-specific artwork may be moved without the recommendation of the Public Art Advisory Committee and the Public Art Manager and specific City Council action. The Public Art Advisory Committee may consider recommending relocating a site-specific artwork for one or more of the following reasons:

- The condition or security of the artwork can no longer be reasonably guaranteed at its current site;
- The artwork has become a hazard to public safety at its current site and condition; or
- The site has changed so that the artwork is no longer compatible with the site.

Once the Public Art Advisory Committee and Public Art Manager have determined that an artwork meets one or more of the above criteria, the following process shall be followed:

- The Public Art Manager makes a good faith attempt to discuss relocation of the artwork with the artist or their representative, if available.
- If the artist agrees to the proposed relocation, the recommendation will be considered by the Parks and Recreation Director, the Public Art Manager, the City Manager, then presented to Council for approval.
- If the artist does not agree to the proposed relocation, the artist or representative may request that his/her name not be used as the author of the artwork when relocated.

7. Maintenance of the Public Art Collection

Cataloging the Collection

The Public Art Advisory Committee shall ensure that there is a current listing of all holdings in the City of McCall Public Art Collection, including all pertinent information such as title, artist, medium, accession date, placement and other information. In addition, the Public Art Advisory Committee shall, where appropriate, create catalogs describing the Collection and make them available to the public.

Periodic Review

The Public Art Advisory Committee shall annually review all holdings in the Collection. This review will include an inventory of each piece to determine any restoration or preservation needs, and examination of the display or storage conditions of each piece. Periodically, the Public Art Advisory Committee will estimate the value of each work for property insurance purposes and the City's inventory of fixed assets. In addition, the Public Art Advisory Committee shall update the current list of all holdings in the art collection catalogue and submit the record to City staff.

Maintenance

The Public Art Advisory Committee shall obtain the services of City staff or recommend a professional to perform the repairs, cleaning, labeling, or other services that may be necessary to maintain the Public Art Collection.

Should repairs to outdoor artwork be necessary, the Public Art Advisory Committee shall coordinate cleaning and repairs with the City's Parks and Recreation Department. Should the art require significant cleaning, maintenance or care beyond the capabilities of the City's Parks Department, the Public Art Advisory Committee will make the necessary arrangements.

City departments shall notify the appropriate City staff member immediately if a work of art is either damaged or stolen, or if the participating department plans to move the art to another location or in any way disrupt the work of art.

When the City purchases a new work of art, the artist shall be required to submit a maintenance plan and instructions to be kept on file by the City's Parks and Recreation Department. These instructions shall outline cleaning methods and materials for the artwork as well as a timeline and plan for regular maintenance of the work.

Current maintenance needs of each piece of art shall be assessed annually (spring) by City Parks and Recreation Department staff. Before doing any maintenance, Parks Department staff will submit a request to the Public Art Advisory Committee and supervisor in the Parks Department. Maintenance will be completed by qualified Parks Department staff, or contractor if necessary. The Public Art Manager will inspect all maintenance once completed.

8. Deaccessioning Works of Art

The decision to remove a work from the Collection is as important as the original decision to access the work. Deaccession of pieces from the Collection shall be based primarily on issues of artistic merit or if the artwork has been irreparably damaged. No piece from the Collection shall be sold primarily for monetary gain with the intention to use the funds for purposes other than art collection.

Deaccession Policy

Deaccessioning is a procedure for the withdrawal of artwork from the City of McCall Public Art Collection. Deaccessioning will be considered only after a careful and impartial evaluation of the artwork within the context of the Collection as a whole. At the beginning of the process, the Public Art Advisory Committee will

make reasonable effort to notify any living artist whose work is being considered for deaccessioning.

Eligible Artworks

All artworks owned by the City of McCall are eligible for deaccessioning. In the case of donated artworks, all legal documents relating to the donation will be reviewed prior to beginning the process.

Deaccession Process

The Public Art Advisory Committee may consider the deaccessioning of artwork for one or more of the following reasons:

- Artwork is not in alignment with the *City of McCall Public Art Plan*.
- Artwork is not, or is only rarely, on display because of lack of a suitable site.
- The condition or security of the artwork cannot be reasonably guaranteed.
- The artwork has been damaged or has deteriorated and repair is impractical or unfeasible.
- The artwork endangers public safety.
- In the case of site-specific artwork, the artwork is destroyed by circumstances severely altering its relationship to the site.
- The artwork has been determined to be significantly incompatible or inferior in the context of the collection.
- The City wishes to replace the artwork with work of more significance by the same artist.
- The artwork requires excessive maintenance or has faults of design or workmanship.
- There has been sustained and overwhelmingly public objection to the artwork.
- The site is changed in such a way that the artwork is no longer able to be located at the site and no suitable alternative site is available.

Deaccession Procedure

- A. The Public Art Advisory Committee shall determine whether an artwork meets one of the criteria listed above.
- B. The Public Art Manager shall submit a draft deaccession report to the City Manager which includes any advice of the City Attorney on restrictions that may apply to the specific work. The Public Art Advisory Committee shall review the final report. The Public Art Advisory Committee may seek additional information regarding the work from the artists, art galleries, curators, appraisers or other professionals prior to making a recommendation to the City Council for review and approval.
- C. The Public Art Advisory Committee shall send its report along with a recommendation for action to the City Council for review and approval.
- D. Upon approval of its recommendation, the Public Art Advisory Committee shall consider the following actions:
 1. Sale or trade
 - a. Artist will be given the first option to purchase or trade artwork.
 - b. Sale may be through auction, gallery resale or direct bidding by individuals, in compliance with City laws and policies governing surplus property.
 - c. Trade may be through artist, gallery, museum or other institutions for one or more artwork(s) of comparable value by the same artist.
 - d. No works of art shall be sold or traded to members or staff of the City, consistent with the conflict of interest policies in these guidelines and other applicable City policies or state law.
 - e. Proceeds from the sale of a work of art shall be returned to the Public Art departmental account. Funds from the sale of gifts

shall go into the Public Art departmental account for future artwork projects. Any pre-existing contractual agreements with the artist regarding the resale shall be honored.

2. Donation - If the Public Art Advisory Committee is unable to sell or trade the artwork in a manner outlined above, the work may be donated to a non-profit organization or otherwise disposed of as directed by the City Council.
3. Destruction - Work deteriorated or damaged beyond repair and deemed to be of negligible value may be destroyed.

9. Review of Policies And Procedures

These policies and procedures shall be reviewed and updated, as needed, at least every three years.



Ice Castle. Artist: Ruby's Kitchen. McCall Winter Carnival. Photo: Idaho News 6.

Appendix H

Resources

City of McCall, *City of McCall FY21 Capital Improvement Plan Project List*, 2020.

Logan Simpson, Kittelson & Associates, Inc., Agnew: Beck, Zions Bank Public Finance, Harmony Design and Engineering. *McCall In Motion: 2018 McCall Area Comprehensive Plan*, 2018.

Kittelson & Associates, Inc., Logan Simpson, Horrocks Engineers, Agnew: Beck. *McCall In Motion: 2018 McCall Area Transportation Master Plan*, 2017.

Otak, Inc. *City of McCall Parks and Recreation Master Plan*, 2005.

Planmakers. *City of McCall Historic Preservation Plan*, 2011.

Harmony Design and Engineering, RPI Consulting, Local Simpson Design Inc., *McCall Downtown Master Plan*, 2013.

Humphries POLI Architects. *McCall Civic Campus Master Plan*, 2019.

Americans for the Arts. *2017 Survey of Public Art Programs*, 2017.



Fare Well. Artist: Don Merkt. Water Pollution Control Lab, Portland, OR.
Photo: artist.