



Art in Public Places and
Art in Public Architecture
Program Guidelines

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About the AIPA and AIPP Public Art Programs

The Art in Public Architecture (AIPA) program was created through the adoption of Chapter 4, Arts and Culture Ordinance, Article III to support the integration of public art into the City of Rockville's capital improvement projects. The Art in Public Places (AIPP) program was created through the adoption of Chapter 4, Arts and Culture Ordinance, Article V. Artworks commissioned or acquired through this program must be installed on public property owned by the City of Rockville. AIPP funds may be used to supplement an AIPA project budget.

Program Goals

The AIPA and AIPP programs share the same goals:

- Create vibrant and appealing public spaces that contribute to appealing, livable neighborhoods and an exciting place to visit and work
- Integrate art into the architecture and design of public property and infrastructure owned and operated by the City of Rockville at the earliest design stage
- Celebrate Rockville's heritage, diverse cultural traditions, civic pride, and future aspirations through artist-led collaborations with Rockville residents
- Ensure the creation of the highest quality public art to enhance Rockville's image as an arts destination and desirable place to live and work locally, regionally, and nationally
- Engage and support public understanding and enjoyment of public art
- Encourage artists to live and work in Rockville and support public presentations of their art in the city
- Encourage federal and state support for Rockville's public art programs

Definition of Public Art

Public Art is defined as art created for a public space by a qualified professional, practicing artist or group of artists that have experience in the public art field. The process to design the public artwork includes community engagement, historical research, and application of artistic skills and knowledge. Public art may incorporate the original creation of visual, performing, and/or literary arts and may be permanent or temporary. Artists must design, or facilitate the process to create, public art commissioned or acquired by both programs.

Permanent public art is defined as art that is intended to be maintained at a specific site in perpetuity. Temporary public art is defined as art that is intended to be publicly installed, displayed, or presented for a specific period of time, generally not shorter than two weeks and not longer than twelve months.

So long as the artist(s) leads the design, fabrication, and installation of the work, public artworks may include, but are not limited to:

- Design work provided by artist(s) to be incorporated into construction projects, including but not limited to:
 - Outdoor design elements, fixtures, or features such as grates, streetlights, benches, signs, landscaping, the choice or use of materials in architecture, or other design enhancements
 - Interior and exterior fixtures and functional elements
 - Artistic design of transportation-related features, recreation trails, transit system improvements, public works facilities or other infrastructure

- Sites with historic, archeological, and unique geographical features
- Forms of visual art including, but not limited to:
 - Sculpture in the round or in any of the following forms or types: bas-relief, mobiles, fountains, environmental, kinetic, electronic, etc., in any material or combination of materials
 - Painting in all media, including portable and permanently affixed works such as murals and frescoes
 - Printing and drawing, including media such as photography, film, graphic arts, any print media (e.g. lithography, etching, etc.), drawing, and calligraphy
 - Ceramic, fiber and textiles, wood, metal, plastics, glass, stone, mosaics and other materials
 - Technological media that may develop through artistic pursuit or adaptation of digital, audio, video or graphic media; use of lighting; the internet; and the like
 - Mixed media, that is, any combination of forms and media

Performing and/or literary arts may be incorporated into public artworks so long as the selected artform 1) is intended to be part of the permanent artwork's presentation by the artist(s) who designed the permanent work, and 2) can be sustainably produced for its intended time of duration.

Funding

Funding for AIPA is through an annual appropriation of at least 1% of the Capital Improvements Program (CIP) budget. Funding for the AIPP program is an amount equal to one-tenth of one (0.10) percent of the prior year's adopted General Fund budget.

Because the Art in Public Places program was created to supplement funding for the Art in Public Architecture program, funds from the programs may be combined to support a project that is part of a CIP Project.

Public artworks commissioned or acquired for public property owned by the City of Rockville that are not related to a CIP Project are funded solely through the Art in Public Places budget.

Allowable Use of Funds

Funding may be applied to the following program costs:

- All artists' services, including models, design fees, and sub-consultant fees, e.g., engineering or other specialty consulting
- Art-related materials, fabrication, delivery and installation costs
- Acquisition of works of art
- Artist selection processes, including review panel selection
- Incremental costs of public art integrated into infrastructure elements such as sound-walls, utility structures, roadway elements, landscape architecture and landscape elements
- Identifying plaques/markers

- Repair, including replacement of works damaged beyond repair and not covered by insurance, maintenance, surveys, curatorial services, re-siting and other conservation work necessary to keep all works of art in the city collection in good condition
- Public Art (“Program”) administration (for expenses not funded in the base budget)
- Community education programs, publicity, dedications
- Public Art Collection (“Collection”) management, including software and database development, photo documentation, etc.

Roles and Responsibilities

Multiple parties play a role in the administration of the AIPA and AIPP programs. They and their roles and responsibilities are outlined in this section.

The Mayor and Council of the City of Rockville

1. Appoints Rockville residents to the Cultural Arts Commission.
2. Reviews, modifies, and approves changes to the AIPP Implementation Plan.
3. Approves annual budget appropriations for the Art in Public Architecture and Art in Public Places programs as part of the budget process.

Cultural Arts Commission

1. Appoints no less than three and no more than five Public Art Committee (PAC) members from the Cultural Arts Commission. Members of the PAC must have professional or practical experience in one or more of the following disciplines: art, arts administration, curatorial work, arts education, public art, architecture, landscape architecture, urban design, and/or art history.
2. Receives and votes on PAC recommendations on sections of the Arts and Culture Master Plan relevant to the AIPP and AIPA programs and the AIPP Implementation Plan.
3. Receives and votes on comments from the PAC about AIPA projects. Comments are returned to the City Manager who forwards them as an information item to the Mayor and Council as required by Chapter 4 Article III.
4. Appoints CAC and PAC members to attend relevant city-wide meetings.

Public Art Committee

In consultation with staff:

1. Works in consultation with Arts and Culture Program staff on the development and periodic review of sections of the Arts and Culture Master Plan relevant to the AIPP and AIPA programs.
2. Works in consultation with Arts and Culture Program staff on the development of the AIPP Implementation Plan.
3. Makes recommendations regarding proposed gifts and loans to/from the city’s public art collection to the Arts and Culture Program Manager.
4. Recommends deaccessioning artworks from the public art collection to the Arts and Culture Program Manager.
5. Participates in the Public Art Selection Process in consultation with staff:
 - a. Leads the CAC’s comments on AIPA projects.
 - b. Selects two PAC members to serve on Art Advisory Committees for AIPP projects.

6. Consults with Arts and Culture Program staff on interpretive and educational programming for the AIPP Programs.
7. Consults with Arts and Culture Program staff on the deaccessioning of public artworks in the city's public art collection.
8. Meets approximately six times a year with a majority of members constituting a quorum.

City Manager

1. Reviews, modifies, and approves the AIPP and AIPA program guidelines and project plans.
2. Recommends the annual appropriations for the AIPP and AIPA in the City Manager's recommended budget to Mayor and Council.
3. Reviews, modifies and accepts recommended gifts and/or loans to/from the Collection.
4. Reviews, modifies and approves recommendations to deaccession works of art from the Collection.
5. Designates Arts and Culture Program staff to manage the implementation of the city's public art programs.

Arts and Culture Program Staff

In consultation with the PAC:

1. Updates and revises sections of the AIPP Implementation Plan for review and recommendations by the PAC and CAC.
2. Updates and revises changes to the AIPP and AIPA Guidelines for recommendation to the City Manager.
3. Develops the AIPA Projects Plan in coordination with CIP development process for recommendation to the City Manager.
4. Leads the implementation of the AIPP Implementation Plan.
5. Consults with Art Advisory Committees, the PAC, and CAC on the artist selection process.
6. Manages the public art collection, including curatorial duties, educational interpretation, information management and sharing, and maintenance and conservation through the AIPA and AIPP Collection Assessment conducted every five to seven years.

Staff also:

7. Leads negotiations and manages the City's contracts with artists.
8. Assures appropriate project review by City departments, including code compliance reviews as needed.
9. Provides administrative support to the PAC and facilitates Art Advisory Committee meetings.
10. Provides administrative oversight of all AIPP and AIPA funds.
11. Manages community engagement activities and communications with external groups during the project.

City Departments

The participation of staff from other City departments may be needed in the design and installation process to ensure the artwork meets the expectations of a CIP project, a Master Plan created by their department, or code requirements to ensure public safety. Staff may work

with Arts and Culture Program staff on an as-needed basis or may join an Art Advisory Committee.

Art Advisory Committee for AIPP Projects

1. Is composed of 3 to 5 voting members from a combination of the following categories:
 - a. One or two representatives from the community.
 - b. Two members of the PAC.
 - c. One member of the CAC.
 - d. The Arts and Culture Program Manager.
 - e. One or two project managers from a collaborating City Department, if applicable.
2. Arts and Culture Program staff:
 - a. Serve as a voting member.
 - b. Provide administrative support to the Art Advisory Committee.
 - c. Manage communications, contracts, and logistics with artists.
3. Requires a majority of members present to vote on recommendations.
4. Meets in closed session two to three times: to review applications; to meet with finalists should in-person visits of finalists be made; during the finalist's presentation of their concept plan; and, if needed, upon artist's presentation of revised proposal.
5. Reviews the scope of the project including site, artistic medium/media, budget, scope of project, educational outreach, and other relevant considerations and uses it as a guide in the artist selection process.
6. Reviews applications, proposals, and /or materials submitted by artist(s).
7. Recommends to the PAC and Arts and Culture Program staff the design proposal to be commissioned for the project or the purchase of an existing work of art by a majority vote of the members present.

Art Advisory Committee members may not participate in an art selection process if they have a conflict of interest.

Because two PAC members serve on the Art Advisory Committee and are knowledgeable of the full list of qualified applications considered for the project, the PAC is considered the most qualified body to vote on the Art Advisory Committee's recommendation.

Art Advisory Committee for AIPA Projects

8. Is composed of 3 to 5 voting members from a combination of the following categories:
 - a. One or two representatives from the community.
 - b. One or two members of the PAC.
 - c. The Arts and Culture Program Manager.
 - d. One or two project managers from a collaborating City Department, if applicable.
9. Arts and Culture Program staff will:
 - a. Provide administrative or technical information about proposals to the Art Advisory Committee for consideration in the selection process.
 - b. Provide administrative support to the Art Advisory Committee.
 - c. Manage communications, contracts, and logistics with artists.
10. Requires a majority of members present to vote on recommendations.
11. Meets in closed session two to three times: to review applications; to meet with finalists should in-person visits of finalists be made; during the finalist's presentation of their concept plan; and, if needed, upon artist's presentation of revised proposal.

12. Reviews the scope of the project including site, artistic medium/media, budget, scope of project, educational outreach, and other relevant considerations and uses it as a guide in the artist selection process.
13. Reviews applications, proposals, and /or materials submitted by artist(s).
14. Recommends to the Arts and Culture Program staff the design proposal to be commissioned for the project or the purchase of an existing work of art by a majority vote of the members present.
15. Arts and Culture Program staff forward the recommendation to the City Manager.
16. Per Chapter 4 Article III:
 - a. Project information is forwarded to the CAC, and the commission has 30 days to return comments.
 - b. The CAC's comments are returned to the City Manager if they are received.
 - c. The City Manager provides project information and comments to the Mayor and Council as an information item.

The Artist

1. Completes and installs the work of art as approved.
2. Supplies documentation of the work on-site, including digital photographs with attributions, artist, title, medium, dimensions, year of completion, brief description of the work of art, ownership and funders, address of building with which the work of art is associated, contact person in case of any future questions about the work of art.
3. Guarantees and/or secures manufacturers' warranties for the work of art against all defects of material or workmanship for a period of two years following installation.
4. Provides Public Art Program staff with drawings of the installation and with detailed instructions regarding routine maintenance of the work of art, which shall become part of the Collection archives.
5. Is given the opportunity to accomplish necessary repairs and preservation, as appropriate.
6. Shares expertise with Rockville and regional community in creative ways.

Selection of Public Artworks

Public art may be selected from the following methods:

- Open Call – The Request for Qualifications is posted in an open call, and all qualified artist portfolios will be considered to advance to the final round.
- Invitation to Apply – A small group of qualified artists is selected and invited to submit portfolios that will be considered to advance to the final round.
- Direct Selection – One artist who is qualified for the project will be invited to submit a proposal that will be considered for recommendation and approval by the PAC, the CAC, and the Mayor and Council. This option is used infrequently for projects that require a highly specific skill set and proven history of successful project implementation by the proposed artist.

Proposals are evaluated by the Art Advisory Committee and, using the project criteria, the committee selects the proposal they recommend for the project award. The Art Advisory Committee's recommendation is forwarded to the Public Art Committee for its vote.

Artists who are invited to advance to the finalist round and submit a proposal may be invited for an in-person visit to the city before submitting their proposal.

Art in Public Architecture Project Standards

Project Selection

Projects are selected based upon the CIP schedule and significance of the CIP project.

Selection criteria are:

- The proposed project site is at or adjacent to a major transportation hub.
- The project will advance the field of public art while improving public amenities.
- The project would be part of a major development or redevelopment initiative led by the city and contribute to neighborhood, tourism, and/or economic development.
- The artwork be sited at a city-owned building or park undergoing substantial renovations or new construction of a city-owned facility.

Because the annual appropriation for CIP projects varies, some appropriations are not large enough to produce a public artwork. Therefore, according to the AIPA Ordinance, those annual appropriations are added to the AIPA fund for future projects.

Artist Selection and Evaluation Criteria

The artist selection and evaluation criteria for the AIPA program are provided in Chapter IV. Article III. Incorporation of Works of Art in Public Architecture.

Art in Public Places Project Standards

Project Selection

The AIPP program is guided by the AIPP Implementation Plan that determines priorities for AIPP projects over the course of at least five years. Public artworks may either be commissioned or acquired for the AIPP program, with priority given to commissioning original site-specific works. Standards detailed below provide guidance for how public artworks are selected for inclusion in the AIPP Implementation Plan.

Site selection and placement of commissioned works

AIPP projects are selected based upon the following criteria:

1. The new public artwork will be installed in an area or neighborhood that has fewer public artworks than other areas and neighborhoods in the City of Rockville.
2. The site for the new public artwork is being developed to increase residential density, attract new businesses or tourism, provide new amenities or transportation infrastructure for residents and visitors.
3. The potential for the public artwork to be innovative and contribute to multiple goals in City planning efforts is high.
4. The public art project is responsive to residents' requests for public art and contributes to livability and vibrancy of an area or neighborhood.
5. The proposed site is suitable for public artwork that will contribute to the public art sector through its uniqueness and innovative design and purpose.

Community engagement in the public art project for commissioned works

Community engagement is a central component to developing the design of a public artwork. While activities to engage with residents and the public often vary per public art project, the activities will be designed and carried out to meet the following standards.

1. Community engagement will be conducted before a site is officially selected. This engagement may be part of broader planning initiatives in the city, or more narrowly focused as part of the arts and culture or public art planning processes.
2. Once a site is selected and before an artist selection process begins, community engagement activities will be done through partnerships with civic, community, and homeowner associations; interest groups; informal and formally established organizations; and residents at large. Engagement activities will be multi-fold with multiple pathways for people to provide their input.
3. Community input informs the Call for Artist Proposals and the criteria for selecting the winning proposal.
4. The contract for the selected artist(s) will include two to three community engagement sessions during which the artist will meet directly with community members. The intention is that community input from these sessions will influence the design of the art.

Artist selection and evaluation criteria for commissioned works

An artist selection process will be chosen through staff consultation with the PAC. A selection process will be chosen from one of the following:

1. Open Call for Proposals – The call is widely shared at a national, state, regional, and/or local level and open to anyone who would like to submit a proposal. Staff will determine eligibility for proposals to be considered by the Art Advisory Committee based on criteria established before the Call for Proposals is issued.
2. Invitation to Submit a Proposal – A select group of artists will be invited to submit a proposal based upon the specialized scope of the project.
3. Combination of the Above Processes – The Open Call for Proposals and Invitation to Submit a Proposal may be combined for a project.
4. Direct Selection – If a project requires a highly specialized set of skills, an artist with a relevant, demonstrated track record may be directly selected by staff for the contract. Input may be given by community members and staff from city departments who are invited to participate in the selection based upon guidance from the PAC. This process will generally not be employed unless extenuating circumstances require it.

An art advisory committee will be assembled for each public art project using the criteria previously outlined for options one through three. The committee will advise the PAC and staff on which artist they recommend for the project award. The committee will make their recommendation based on the evaluation criteria below.

The recommended artist(s) has:

1. The experience, artistic skill, innovative approach, and knowledge required for the project's scope as demonstrated by their proposal and portfolio of work.
2. A proposal that is suitable for the site and project.
3. A record of successfully directly working with community members to inform the design of previous public artworks. Previous designs demonstrate the artist is capable of understanding and artistically interpreting the history, culture(s), and geography of communities in which they have previously worked.
4. The resulting artwork would enhance and diversify the public art collection.
5. The ability to meet all of the requirements of the project's scope and produce an artwork of high artistic, technical, and material quality.

6. References from previous projects that demonstrate professionalism and a product of high quality.
7. Demonstrated the ability to work collaboratively with design teams and respond well to program intent and community input including public safety, education, and engagement.

Evaluation criteria for the proposed artwork are based upon:

1. Quality and authenticity
 - a. Work demonstrates high aesthetic standards; artistic, creative, and technical capabilities; and is original in design not violating copyright or intellectual property laws
 - b. The thematic content would be engaging to the public, encourage civic dialogue through the consideration of multiple points of view and ideas, and provide insight into the artist's unique viewpoints and intentional consideration in creating their works.
2. The proposed project is suitable because it:
 - a. Meets the objectives of the AIPP and AIPA programs
 - b. Is appropriate in scale, material, form, and content for the community and site
 - c. Enhances the place it will be installed by establishing focal points, defining spaces, and supporting the life and traditions of the community where it is installed
 - d. Has a clearly defined community engagement activities that are suited for the project
3. Durability and Sustainability:
 - a. The quality of materials, craftsmanship, and skill indicate the work will be professionally installed according to relevant codes and public safety protocol, and be protected against theft, vandalism, weathering, excessive maintenance, and repair costs.
4. Public Safety and Liability
 - a. The artwork does not present a safety hazard or potential liability as determined by appropriate city departments.
 - b. The project is realistically feasible and achievable.

Acquiring Public Artwork

Original commissioned works are prioritized when adding to the AIPP and AIPA collections. The following criteria will be used to determine if an artwork that was created without an intended site or project will be purchased and added to the public art collections.

1. Originality
 - a. The work must be authentic, and its authenticity can be proven.
 - b. The work does not violate copyright or intellectual property laws.
2. Durability and Suitability
 - a. The work is suitable for the proposed site per the standards outlined in Sections 2 and 3 of the Evaluation Criteria for commissioned works.
3. Public Safety and Liability
 - a. The work is suitable for the proposed site per the standards outlined in Section 4 of the Evaluation Criteria for commissioned works.
4. Enhancing and Diversifying the Existing Collection
 - a. The proposed artwork enhances and diversifies the collection.

5. Community Feedback

- a. Community engagement activities determine the artwork will be well-received.

The PAC will be consulted in the acquisition of the public artwork, and the CAC will have the opportunity to comment on the PAC's recommendation. The PAC and CAC's recommendation will be forwarded to the City Manager for City Manager and staff consideration and determination as to whether the artwork will be acquired. If the contracts required to purchase the work are greater than \$250,000, a vote by the Mayor and Council will be needed to approve the acquisition.

Donations of Public Art

Donations of public art may be considered. The donor is responsible for expenses incurred by the city for considering and receiving the artwork and may be required to provide funds for maintenance of the artwork.

A request to donate a public artwork may be made in writing to staff and the process outlined below will be implemented.

1. After receiving the donation request, Arts and Culture Program staff will send an agreement to the donor clarifying financial and administrative responsibilities of all parties.
2. Once the agreement is fully executed, Arts and Culture Program staff will evaluate the request and determine if they recommend the piece be added to the public art collection. If Arts and Culture Program staff determine the piece should be considered as an addition, they will present the request to the City Manager.
3. The City Manager will determine if the donation request is approved.
4. If the request is approved:
 - a. The City Manager will send the decision to the Mayor and Council as an information item if the contracts required to receive the work are not greater than \$250,000. If the contracts are greater than \$250,000, a vote by the Mayor and Council will be needed to approve the donation.
 - b. Arts and Culture Program staff will notify the Cultural Arts Commission of the decision at its next regularly scheduled meeting.
5. If the request is not approved, staff will notify the requestor of the decision and rationale.

The criteria used to determine if a piece should be acquired will be used to determine if a donation will be accepted.

Collection Management

The AIPP and AIPA Collection is managed by Arts and Culture Program Staff. A collection assessment is conducted every five to seven years, and the resulting report informs the maintenance plan for the next five to seven years, or whether works will be re-sited or deaccessioned.

Maintenance

All AIPP and AIPA artworks are maintained according to best practices in the public art sector. Professional conservators are hired based upon experience, ability, and knowledge of how to maintain, conserve, and restore public art.

Re-siting a Public Artwork

An AIPP or AIPA artwork may be moved from its original site to a different site based upon one or more of the following criteria:

1. The site is causing damage to, or instability for, the artwork and the work cannot be maintained in good condition unless it is relocated.
2. The artwork must be moved because of a development project, the work is still in good condition, and it can be safely relocated to an appropriate location or stored until it can be reinstalled at the original site.
3. The artwork can be relocated to a site where it will maintain its relevance, artistic integrity, and quality as originally intended.

A recommendation to re-site a public artwork may be made in writing to staff citing one or more the above criteria and the process outlined below will be implemented.

6. Arts and Culture Program staff will evaluate the request and determine if they will recommend the piece for re-siting. If Arts and Culture Program staff determine the piece should be considered for re-siting, they will present the request to the City Manager.
7. The City Manager will determine if the re-siting request is approved.
8. If the request is approved:
 - a. The City Manager will send the decision to the Mayor and Council as an information item.
 - b. Arts and Culture Program staff will notify the Cultural Arts Commission of the decision at its next regularly scheduled meeting.
 - c. Arts and Culture Program staff will contact the artist, if possible, to notify them of the work's re-siting.
 - d. If the work was donated, the donor will be contacted re-siting.
9. If the request is not approved, staff will notify the requestor of the decision and rationale.

If a work of art is integral to the architecture or landscape of a site, changes to the site may essentially destroy the work of art. In this case, the work will be deaccessioned following the process outlined in the next section.

Deaccessioning

The City of Rockville may deaccession a work from its collection. Deaccessioning a work of art is rarely done because the decision to remove an artwork from a collection is usually based upon technical and financial reasons, rather than how an artwork is received. If artwork is commissioned with intention, designed with a thorough community engagement process, created with quality materials, and installed and maintained according to best practices, it should remain in the collection for many years.

An AIPP or AIPA artwork may be deaccessioned from the collection based on one or more of the following criteria:

- The work's condition is a public safety hazard.
- The restoration of the work is not technically feasible or the expense of restoring it is disproportionate to the value of the work.
- The work is damaged beyond repair.
- Removal has been requested by the artist due to the condition of the artwork.

- The work is found to be fraudulent or is not authentic.
- The artwork does not meet the standards of the collection.
- The use of the public space has changed, the site will be redeveloped, and/or the work has lost its contextual meaning.
- The site is no longer accessible to the public.
- The work has received consistent negative reactions from multiple individuals and/or groups for more than five years since its dedication.

The process for deaccessioning an artwork is:

- Arts and Culture Program staff receive or create the request to deaccession the work. The request is made in writing, citing the reason(s) for deaccessioning based on the criteria listed above. Arts and Culture Program staff will evaluate the request and determine if they will recommend the piece for deaccessioning.
- If Arts and Culture Program staff determine the piece should be considered for deaccessioning, they will present the request to the City Manager.
- The City Manager will determine if the deaccession request is approved.
- If the request is approved:
 - The City Manager will send the decision to the Mayor and Council as an information item.
 - Arts and Culture Program staff will notify the Cultural Arts Commission of the decision at its next regularly scheduled meeting.
 - Arts and Culture Program staff will contact the artist, if possible, to notify them of the work's removal and offer the artwork and its title to them. If the artist does not want the work, staff will arrange for the work's removal and disposal or destruction at the expense of the public art program.
 - If the work was donated, the donor will be contacted and offered the artwork and its title. If they decline it, staff will arrange for the work's removal and disposal or destruction at the expense of the public art program.
- If the request is not approved, staff will notify the requestor of the decision and rationale.

Collection Catalogue

A catalogue of the AIPP and AIPA collection will be maintained on the City's website. The catalogue will include professional quality photographs of each work, the location of the work, the name of the artist(s) who created the work, date the work was installed, an artist statement, and a short statement providing context for the project.

Public artworks installed in fulfillment of the AIPD Ordinance will have City-issued signs that provide basic and interpretive information about the artwork. This information enhances the public's experience with, and creates uniformity in publicly acknowledging, the AIPD collection.

Guidelines for Public Art Signs

Sign Information

The Communications and Community Engagement Department has created the public art sign template. Signs for AIPP and AIPA artworks will include the following information:

- Artist(s) Name(s)
- Project Title

- Project Year of Completion
- Materials used to create the artwork
- Interpretive text agreed upon with the artist
- Funding source, if applicable
- Acknowledgement of the AIPP or AIPA Program
- Developer logo, if applicable
- City of Rockville logo
- City of Rockville website

Specifications

Materials and Mounting Style

Public art signs will be made of embedded fiberglass. Signs can be either wall-mounted or pedestal-mounted.

Pedestal Specifications

Pedestals should measure five (5) feet tall and be 3"x3" square metal posts. Upon installation, two (2) feet of the post shall be sunk into the ground, leaving the post at three (3) feet above grade. Signs attached to a pedestal shall be at a 45-degree angle.

Size

All signs should be 12"x12". For projects with a lengthy history that require more in-depth interpretation, the sign size will maintain a 12" length but may be widened to provide additional space.

Font and Color Specifications

Sign font should be Arial. Background color for embedded fiberglass signs is grey scale according to CCE color selection.

Text Development

Arts and Culture Program staff will coordinate and pay for the development of interpretive text for all signs. Interpretive text will be approved by the artist and Arts and Culture Program staff.

Fabrication and Installation

Arts and Culture Program staff will coordinate fabrication and installation of the public art signs.

Other Public Art Projects

Public art projects initiated by private parties, community members, or groups are the responsibility of the individuals, businesses, organizations, or groups that design and install them. These artworks must be installed and maintained according to relevant codes and ordinances. The city may take appropriate steps to address artworks that are not in compliance with codes and ordinances, including removal of the art.