

1. Please list all program enhancements, technical adjustments, and reductions included within the FY15 budget. Please break down these costs by program. In addition, please provide a narrative description and rationale for each, along with associated dollar amounts and FTEs (if applicable).

Program Enhancements

No program enhancements were identified in the FY15 budget for the DC Commission on the Arts and Humanities (DCCAH). The FY15 proposed budget doesn't reflect a change in FTEs (currently 19).

Technical Adjustments

The DC Commission on the Arts and Humanities (DCCAH) has been informed by the Office of the Chief Financial Officer that its \$5 million Capital Budget will undergo a technical adjustment resulting in those funds being currently loaded in the Local Budget.

In the previous year, DCCAH was identified to receive additional funding based on legislation (Dedicated Funding for the Commission on the Arts and Humanities Amendment Act of 2013). For FY15, the CAFR projection did not *"exceed the annual sales-tax revenue estimate from February 22, 2013, quarterly revenue estimate provided by the Chief Financial Officer"*. Resultantly, the DCCAH was not eligible for additional funding consideration.

Reductions

In FY14, the DC Commission on the Arts and Humanities' (DCCAH) original Local Budget mark was \$6,307,016. It was subsequently increased to \$10,806,516. With the additional line items, the Local Budget reflected 10,806,516 in Local Grant Funding, \$20,000 in O-Type Funding, and \$746,000 in Federal Grant Funding, for a total of approved budget of \$11,752,516 for FY14.

For FY15, DCCAH has received a proposed budget for \$16,460,085, which reflects a 40% increase from FY14. The bulk of the increase, 35%, will allow the agency to support general operating grant fund awards to local artists and arts organizations as well as fund more constituents. The DCCAH received a decrease in federal grant fund allocation by 12%, but the decrease is likely based on the assumption that the agency will receive the \$1 million in Federal Payments, which have not materialized in past fiscal years. Also, the FY 2015 budget does not include the previous one-time FY14 funding for the Lincoln Theater (\$500,000) and the funding for the Creative Economy Strategy (\$250,000).

PROJECTS	PROJECT DURATION	PROJECT COMPLETION	DESCRIPTION & STATUS	WARD	TYPE	STATUS	ARTIST	CAPITAL ALLOCATION FY14	PLANNED SPENDING FY14
SPECIAL PROJECTS									
5x5 2014	2013- 2014	Dec-14	DC's signature biennial public art project featuring the curatorial vision of local, national and international curators and artists. Project results in 25 installations and activations in all eight Wards of the city linking artists with community partners and providing intensive neighborhood engagement programs. 5x5 2014 will launch in Fall 2014.	city-wide	Commission	In progress	Multiple	\$1.27 Million	\$460,000
Murals DC	2014	Sep-14	A annual graffiti abatement mural project lead by DPW and administered by DCCA Public Art	city-wide	Annual Special Project	In progress	Multiple	\$100,000 annual intra-district from DPW	\$100,000
The Panda Project	2014	Jun-14	A Sister City cultural exchange project with the Chinese Embassy in celebration of the birth of baby panda Bao Bao. A panda sculpture will be produced and designed by a Chinese artist.	TBD	Sister City project	In progress	TBD	\$75,000	\$75,000
COMMISSIONED PROJECTS									
Chuck Brown Memorial Park	2013-2014	Aug-14	A memorial public art sculpture in dedication to the late Godfather of Go Go Chuck Brown. Project will include additional design improvements at Langdon Park by DGS and landscaping up keep by DPR.	5	Commission	In progress	Jackie Braitman	TOTAL PROJECT \$425K; \$225K DCCA; \$200K DGS(pending intra-district)	\$425,000
Memorial Park	2013 - 2014	Dec-14	A memorial park project to honor the 2009 WMATA Crash victims and First Responders. OCA is the project lead with DGS DCCA as agency partners. NPS is in the process of transferring land use for the site at South Dakota Ave. and New Hampshire Avenue, NW	4	Commission	In progress	Hunt Laundi Studios	\$200,000 DCCA	\$200,000
1900 Martin Luther King, Jr. Ave	2014	Jun-14	Art public art façade treatment to the historic properties located in Ward 8's MLK Jr. Ave and Good Hope Road intersection (1907-1913 MLK & 1101 V St., SE)	8	Commission	In progress	Ward 8 Arts and Cultural Council	\$85,000; DMPED (intra-district)	\$35,000
St. Elizabeths East Re-Development Way Finding Project	2013-2014	Jun-14	A collaboration with DMPED efforts to activate Phase 1 of re-development at St. Elizabeths East campus through public art way finding project at the St. Elizabeths East Gateway Pavilion;	8	Commission	In progress	Sheila Crider	\$75,000 - CAH; \$100,000 DMPED (intra-district)	\$175,000
Canal Park Cube	2012-2014	Sep-14	A partnership with the Canal Park Development Assn. featuring an outdoor cube structure with experimental technology that projects artwork and various media; located at the Canal Park Ice Rink and Fountain. The Capitol Hill Arts Workshop (CHAW) is curating content for the Cube form October 2012 through September 2014	6	Commission	In progress	Capitol Hill Arts Workshop (CHAW)	\$85,000	\$5,000
Deanwood Recreation Center	2013-2014	Mar-14	An artist-apprentice project with Lead artist, Cheryl Foster; fabricating a large scale exterior mosaic sculpture with lights; title name, <i>Deanwood Rocks!</i>	7	Commission	In progress	Cheryl Foster	\$225,000	\$48,000
Unity-Parkside Health Care Center	2013	May-14	A public art partnership with the DC Primary Care Association (DCPCA) and Unity Healthcare organization ; <i>Community Gateway</i> arch sculpture includes artwork (glass tiles) by Ward 7 community members and project partners	7	Commission	In progress	Washington Glass School & Studio	\$145,000	\$35,000
NY Avenue Bridge (Lighting)	2010-2014	9/2014 programmable lighting	A monumental public art project for the New York Ave Bridge in NE. Artist Kent Bloomer was approved by the DCCA Commissioners and the Commissioners of Fine Arts. DDOT allocated a \$500,000 intra-district transfer to DCCA for fabrication/installation of the work; DCCA provided an additional \$80K to accommodate lighting for the sculptural component and an addition \$35K is pending for on going lighting programming and maintenance	2	Commission	In progress	Kent Bloomer	\$35,000	\$35,000
Golden Triangle BID NPS Parks Projects	2014	Oct-14	Partnership with Golden Triangle BID, NPS and the US Commission for Fine Art to provide artistic lighting features at Murrow and Monroe Parks on Pennsylvania Avenue, NW.	2	Commission or grant pending	project pending approval	TBD	\$148,000 FY14; GTBID \$128K; \$278K project total	\$148,000
Howard Theatre Walk of Fame	2013-2014	Sep-14	Artistic sidewalk pavers commemorating Howard Theater performers and DC arts luminaries. DCCA will manage the artist selection, fabrication and installation process in coordination with DDOT. DMPED intra-district funding	1	Commission	In progress	TBD	\$400,000 Intra-district DMPED	\$400,000 Intra-district DMPED
GRANTS									
Public Art Building Communities (PABC) 2014 Grants	2013	Oct-14	Public Art Building Communities Grant (PABC) for Individual artists, arts organizations and community stakeholders 2 FY13 Grants Cycles	city-wide	PABC Grant	In progress	Multiple	\$500,000	\$210,000
Cultural Facilities Projects Grants	2014	Sep-14	Capital Funding support in the form of matching grants to help defray the costs related to the improvement, expansion, rehabilitation and acquisition of existing owned or leased non profit cultural institution facilities.	city-wide	CFP Grant	In progress	Multiple	\$1 Million	\$104,000
City Art Collections and Conservation									
Art Bank Collection	2014	2 cycles per FY	Procurement of fine art from DC and metropolitan area artists for exhibit in DC agencies, buildings and elected officials offices throughout the city	city-wide	On-going Program	Round 2 In progress	various	\$500,00	\$200,000
Art Handling Services	2013-2014	On-Going	Services by a professional, insured art handling company that assists with the transport, installation and de-installation of artwork and large scale public art installations throughout the city	city-wide	Ongoing Service	In progress	Art Handling and Framing	\$500,000	\$175,000
Artwork Fabrication and Design Services	2014	On- Going	200 I Street Gallery exhibition fabrication and design services	6	On-going Service	In progress	Fabrication and Design	\$250,000	\$150,000
Artwork Conservation and Collections Management	2014	On Going	Art Conservation services and condition reports for city-wide Art Bank and Public Art Inventory. Catalog and Assess value of all public artwork and the city Fine Art Collection (tiered collections); provide artwork conservation services	city-wide	Conservation and Collections Management Services	In progress	Conservation	\$450,00	\$365,000

2. Please provide a list of all projects for which your agency currently has capital funds available, or for which capitals funds are requested in FY15. Please include in this list a description of each project, the amount of capital funds available for each project, a status report on each project, and planned remaining spending on the project. If capital funds have been reduced for a given project, please state the affect of the reduction.

GRANTS	FY 2014 BUDGET	
Public Art Building Communities (PABC)	\$	500,000
Cultural Facilities Projects (CFP)	\$	1,000,000
TOTAL GRANT INVESTMENTS	\$	1,500,000
SPECIAL PROJECTS		
Art All Night Project	\$	200,000
Art Bank Procurements	\$	600,000
COMMISSIONED PROJECTS		
St. Elizabeths Re-Development Public Art (interior campus)	\$	200,000
Chinatown Barnes Dance Street Improvement	\$	50,000
WMATA Minnesota Avenue Metro Station	\$	200,000
Commissioned Projects TBD	\$	1,250,000
TOTAL SPECIAL & COMMISSIONED PROJECTS	\$	2,500,000
ART CONSERVATION & COLLECTIONS MANAGEMENT SERVICES		
Fine Art Collections, Conservation and Restoration	\$	300,000
Art Handling Services (Artwork Transport, Installation, De-ins)	\$	300,000
Public Art Design Services (Exhibits, Fabrication, Framing)	\$	250,000
Collections Management Services	\$	150,000
TOTAL ART CONSERVATION SERVICES	\$	1,000,000
TOTAL FY 2015 CAPITAL FUNDS*	\$	5,000,000

*Capital funding is being realigned to the operating budget.

3. Please provide a list of all space that will be used by the Agency, including: facility name, location, square footage, description, leased/owned designation, rent, and other fixed costs that are included in the cost of rent (utilities, security, etc.). Please note any space changes.

Name	Location	Sq. Footage	Description	Leased/Owned	Rent
DC Commission on the Arts & Humanities	200 I Street, SE, Suite 1400, Washington, DC 20003	14,000	Office location for agency staff	N/A	N/A
DCCAHA Art Gallery	200 I Street, SE, 1st Floor Washington, DC 20003	Level 1 10,947 Level 2 3,078	That space is dedicated for display of artwork.	N/A	N/A
Cube Smart Self Storage	175 R Street, N.E., Washington, DC 20002	5X10	Commission records are stored at this location	Leased	\$290.00 Monthly

The DC Commission on the Arts and Humanities (DCCAHA) has had no space changes since the previous fiscal year.

4. Will the proposed FY15 budget allow the agency to meet all statutory mandates? If not, please explain.

The DC Commission on the Arts and Humanities (DCCA) maintains the core mandated statutory function of providing grant funds to District of Columbia artists, arts organizations and community groups in order to promote the rich cultural offerings of the city and to enhance the quality of life for both District of Columbia residents and visitors. The DCCA's statutory mandates include taking action, developing and improving the activities in the arts and humanities on behalf of the residents of the District of Columbia. The statute also requires that DCCA prepare an annual plan of artistic projects and productions in the District of Columbia. The proposed FY 2015 budget will allow the agency to meet all statutory mandates as outlined previously.

5. What is new for FY2015? What, if anything, is being discontinued?

In line with DC Commission on the Arts and Humanities (DCCAH) direct mission of serving the District's arts community with grant funding opportunities, for FY15, the agency will increase its general the operating support grants through increased maximum amounts that applicants are eligible to receive. The increased maximum is important to address the increased competition for funding in general operating support category as well as the growing needs of artists and arts organizations that require DCCAH funding to generate the arts programming that the District has come to rely on to enhance the quality of life for residents, attract visitors to our city, and enhance the vibrancy of the District of Columbia, and support the creative economy.

Supporting this effort, DCCAH will complete a geospatial, web-based mapping program for the District in FY15 to pinpoint the hubs of artistic and cultural growth, and analyze future growth based on a careful mapping strategy that studies residential and employment pockets occupied by creative industry professionals. This information will allow the DCCAH to assert its hypothesis regarding the areas within the city to invest in for achieving the goals of the Creative Economy Strategy.

The Agency Strategic Plan will be completed in FY15. It will provide a road map for directing agency resources from FY15-FY19. The resulting agency plan will be based on solid strategies developed through an integral process of planning, agency analysis, District priorities, and city-wide community feedback to address the needs of the DCCAH constituent base. The results of the plan will be published on the agency's website and will greatly influence the execution of all programs and activities for the DCCAH through FY19.

Responding to the Mayor's support for a first class education for youth and the demonstrable idea that the arts are integral to a high quality education for all, the DCCAH, will use the findings of the Arts Education Census, to ensure that the DCCAH is informed as to how best to steward its grant funds for the arts organizations that provide arts education programming in schools across the city.

Lastly, in FY15, the DCCAH is committed to increasing its participation as a leader in Public Art across the City by managing and/or partnering with other agencies to execute large-scale public art installations. In FY14, the New York Avenue Gateway Public Art project was lauded and demonstrated the agency's capacity to take on projects for the city of great import and magnitude and that make a difference to the quality of life in the District of Columbia.

Nothing is being discontinued.

6. What work (coordination, projects, etc.) do you have planned with Destination DC and/or With Events DC for FY15? What plans do you have to work with these entities and/or other DC Government agencies/entities for FY15?

The DC Commission on the Arts and Humanities (DCCAH) is currently in talks with Destination DC to partner on their current “DC Cool” marketing campaign. The campaign markets Washington, DC as a tourist destination, and highlights the many attractions the city has to offer beyond the National Mall. DCCAH’s involvement in this campaign would focus on local artists and arts organizations, encouraging visitors to attend local galleries, theatres, and concert venues. This partnership is in keeping with DCCAH’s “Live the Arts” campaign, which is currently in preliminary stages. The campaign utilizes print, online, and events marketing to encourage both residents and visitors to actively engage with the city’s diverse artistic and cultural offerings.

For the past several years, DCCAH has partnered with the Office of Asian and Pacific Islander Affairs to produce the annual Asian and Pacific Islander Heritage Month event at the Historic Lincoln Theatre. The event showcases the artistic and cultural contributions of the Asian and Pacific Islander community, and DCCAH anticipates continuing to be a partner in the future.

In partnership with the St. Elizabeths East campus, the DCCAH commissioned the St. Elizabeths East Way-Finding Public Art Project. The public art installation is designed to lead the community and visitors to the campus entrance and the Gateway Pavilion—a temporary community space utilized for casual dining, a farmers market, and cultural and arts events. Washington, DC artist Sheila Crider, who grew up in and currently resides in Ward 8, was selected for the commission.

In the summer of 2014, DCCAH will build upon its partnership with St. Elizabeths East to present a series of free performances at the Gateway Pavilion as a means to activate the space and provide an artistic offering to the local community. The DC Commission on the Arts and Humanities anticipates continuing to be involved with St. Elizabeths East to program and activate the space with artistic and cultural activities.

7. Please provide a copy of the strategic plan for programming and operations for the Lincoln Theatre. How is the operator being measured on successfully operating the theatre? What events are booked for FY 15? What is the budget for Community Days programming for FY15 and what District host events are planned? How many events can the theatre handle in a year, and what is the target number of events to be held? What new events are being planned for FY15?

The DC Commission on the Arts and Humanities (DCCA) empowers the operator (I.M.T) to program the theatre on a consistent basis with the understanding that they are to provide a financially sustainable business model with programming that reflects the cultural diversity of the District of Columbia. The DC Commission on the Arts and Humanities (DCCA) meets with the operator on a quarterly basis to ensure that the operator is meeting contractual obligations related to the financially sustainable and artistic direction of the Lincoln Theatre.

Based on previous experience with the theatre, DCCA expects that 200 performances annually would be an optimal number. However, DCCA defers to the operator to manage the facility and operate at levels appropriate to meeting their financial and artistic obligations.

As the official arts agency of the District of Columbia Government, the DC Commission on the Arts and Humanities (DCCA) is charged with underwriting and/or partnering with District-based organizations and District agencies to support efforts at the Historic Lincoln Theatre. As a result, the DCCA accepts applications to rent the Lincoln Theater at a discounted rate for a limited amount of days each fiscal year.

Organizations eligible to apply must:

- Be incorporated as a nonprofit, with a designated tax exempt status under section 501(c)(3) of the United States Internal Revenue Code, as well as in the District of Columbia;
- Have principal offices that are located in the District of Columbia, as demonstrated by the address on the organization's official 990 document;
- Have Federal and DC tax exempt statuses (subject to DCRA verification) in good standing; and
- Be in good standing with DCCA.

OR

- Be a District Government agency

To be considered, applicants must submit the Request Form no later than four (4) months prior to the event date to Darlene Brown (Darlene.brown2@dc.gov).

- Applications will be reviewed by a small Advisory Review Panel consisting of arts professionals, to include arts administrators, community members, and/or DCCAH Commissioners.
- Applications will be reviewed on periodically.
- Applicants will be notified of the status of their application no later than two **(2) weeks after receipt.**

All approvals are subject to the Lincoln Theatre's schedule and the availability of funds.

See attached Rental Request Form.



DC COMMISSION ON THE ARTS & HUMANITIES

FY 2015 RENTAL REQUEST FORM FOR THE HISTORIC LINCOLN THEATRE

Date:

Contact Name:

Organization:

Address:

Email:

Phone:

Applicant Type (*Select all that apply*):

Non-profit

Arts Organization

Community Organization: ANC, Civic Association, etc.

Educational Institution

DC/State/Federal Government Agency

Other

Event Title:

Event Type (*Select one*):

Arts Education Program

Non-Arts Education Program

Event Date:

Event Time:

Projected Attendance:

Event Description:

Event Marketing Plan:

Event Goals - Include objectives and communities served:

Event Budget:

Total Project Budget			
Amount Requested from DCCA			
Other Funding Sources	TOTAL		
1	Source Name		Amount
2			
3			
Itemized Budget Narrative			

Partner(s) *(Select all that apply)*

- Community 501 (c) 3, ANC, Civic Association
- Government: DC Agency or Federal
- Educational Institution
- Arts Organization
- Corporate Entity, Private Industry
- Regional, National, International Organization or Government
- Direct Select/Special Initiatives (Public Art Master Plan)
- Other
- None

Partner Name:

Partnership
Description:

If additional partners are applicable, please add attachments.

Work Sample:

Provide an artistic work sample that clearly demonstrates the program's artistic content. Use the space below to list the work sample and description of the artistic content.

Special Needs:

Return this completed form and work sample **VIA EMAIL** with the subject line of **“Rental Request Form for the Historic Lincoln Theatre”** and the **Organization's Name**. Applicants will be notified of the status of their application no later than two (2) weeks after receipt.

Send to:

Darlene Brown, *Facilities Liason*

Darlene.Brown2@dc.gov or click the **SUBMIT** button below.

DC COMMISSION ON THE ARTS AND HUMANITIES

For more information call **202-724-5613**

8. What are the formulas used to determine grant award amounts? Are any changes being contemplated? Please provide a chart/list of grant type name, grant type description or intended awardee criteria, and formula used to evaluate and assess.

The DC Commission on the Art and Humanities (DCCAH) bases grant award amounts based on the results of the peer review panel process that is utilized across the country by state arts agencies. Each member of the peer review panel determines an application's score based on the application's strengths and weaknesses as weighted against published criteria, which include 1) Artistic Content, 2) District Impact and Engagement, 3) Capacity and Sustainability. These panelists' scores are averaged together to create a ranking. Applications with higher scores are considered stronger submissions and, in most cases, receive higher percentages of their requested grant amounts. Applications with lower scores are more likely to receive lower percentages of their grant requests. Applications with very low scores may be eliminated from funding consideration by the peer review panel.

The current peer review process is in alignment with national standards so no changes are being contemplated. Please find the attached list of the DCCAH's FY15 grant program names, types, and criteria used to evaluate and assess all applications.

[SEE ATTACHED CHART]

8. What are the formulas used to determine grant award amounts? Are any changes being contemplated? Please provide a chart/list of grant type name, grant type description or intended awardee criteria, and formula used to evaluate and assess.

Program Name	Type of Funding	Funds Individuals/Organizations/Both	Criteria	Criteria Weight
Arts Education Program	Project Based	Organizations	Artistic and Educational Content	30%
			District Impact and Engagement	30%
			Organizational Capacity and Sustainability	30%
			Overall	10%
Artist Fellowship Program	General Operating	Individuals	Artistic Content	70%
			Career Impact	20%
			Overall	10%
City Arts Projects	Project Based	Both	Artistic Content	40%
			District Impact and Engagement	30%
			Capacity and Sustainability	20%
			Overall	10%
Cultural Facilities Projects	Project Based	Organizations	Artistic Content / District Impact and Engagement	40%
			[Project Fabrication OR Purchase] Feasibility	30%
			Budget, Budget Narrative, Capacity and Sustainability	20%
			Overall	10%
East of the River	Project Based	Organizations	Artistic content	40%
			Ward 7 and/or 8 Impact and Engagement	30%
			Organizational Capacity and Sustainability	20%
			Overall	10%
Grants-In-Aid	General Operating	Organizations	Artistic Content	40%
			District Impact and Engagement	30%
			Budget Narrative, Capacity and Sustainability	20%
			Overall	10%
Public Art Building Communities	Project Based	Both	Artistic Content	40%
			Community Engagement and Impact	30%
			Level of Participation	15%
			Capacity and Sustainability	15%
Sister Cities International Arts Grant	Project Based	Both	Artistic Content	40%
			Impact and Engagement	30%
			Capacity and Sustainability	20%
			Overall	10%
UPSTART	Project Based	Organizations	Artistic Content	40%
			District Impact and Engagement	20%
			Budget, Budget Narrative, Capacity and Sustainability	30%
			Overall	10%

9. Please provide a list of DC Government buildings/property where DCCAHA artwork is on display. Is there anything we can do to help continue to showcase work in the collection?

The DC Commission on the Arts and Humanities (DCCAHA) currently works within the governmental structure in coordination with other government offices to ensure that the goals of the Art Bank Collection are met in a fashion consistent with the vision of the Executive.

The DC Commission on the Arts and Humanities (DCCAHA) is currently implementing a content management system to better catalogue and track the movement of the Art Bank Collection and public art throughout the District. This system will provide DCCAHA with a professional level, museum quality platform to document all acquisitions of artworks, conservation actions, and locations the District's fine art and public art assets. The system also provides a component software application that links detailed catalog records into a searchable and interactive website, bringing the DC Government Art Collection to the global public. Users will be able to not only find exact locations of works of art, but also learn about each artist and their materials, and will even be able to curate their own virtual exhibitions to share with others. This tool will greatly enhance our external visibility, global outreach, and efficiency in culling ever-changing data statistic regarding the city's investment in art.

See attached listing of DC Government buildings/property where Art Bank Collection work are on display.

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Acquisition Number	First Name	Last Name	Title	Borrowing Agency
DCCAH2002.019	Jody	Bergstresser	Scott Circle	200 I Street (first floor)
DCCAH2002.020	Jody	Bergstresser	Cherry Blossoms	200 I Street (first floor)
DCCAH2012.024.001	Alan S.	Binstock	Seedling	200 I Street Main Hall
DCCAH2007.029	Inga	Frick	Sea of confusion	200 I Street Main Hall
DCCAH2010.018	Steven M.	Cummings	BK I Am Art Series (a, b, e, f)	200 I Street Main Hall
DCCAH2009.047	Franz	Jantzen	Coal Creek Library	200 I Street Main hallway
DCCAH1999.295.4	Edith	Kuhnle	Night River	200 I Street Main hallway
DCCAH2001.172	Reggie	Billingslea	Mass Ave.	200 I Street Multipurpose Room
DCCAH1999.111	Joseph Craig	English	Row Houses	200 I Street Multipurpose Room
DCCAH2011	Greg	Hannan	One Last View	200 I Street Multipurpose Room
DCCAH2006.065	Maxwell	MacKenzie	Amor Township	200 I Street Multipurpose Room
DCCAH2011.001	Preston William	Sampson, III	For the Love of the Game	200 I Street Multipurpose Room
DCCAH2008.020	Joseph	Snyder	Capitol Hill Rowhouses	200 I Street Multipurpose Room
DCCAH2007.033	J. Larry	Golfer	Jonah & The Whale	441 Mail Room
DCCAH1999.103	Joseph Craig	English	Bonfield's, A Farewell	ABRA
DCCAH2009.109	Michael	Farrrell	Rust	ABRA
DCCAH1999.112	Aline	Feldman	Midtown Movement	ABRA
DCCAH1999.129	Patricia Tobacco	Forrester	Skittery - Dumbarton	ABRA
DCCAH2010.052	Anne	Bouie	Isis Unveiled	African Affairs
DCCAH1999.297	Patricia	Gerkin	Night Music	Alcoholic Beverage Regulation Administration
DCCAH1999.298	Patricia	Gerkin	Feelin' Good	Alcoholic Beverage Regulation Administration
DCCAH1999.170	Anne	Marchand	Dupont Series S Street	Alcoholic Beverage Regulation Administration
DCCAH2007.130	Jason	Clark	Recycle	Art Walk -- Public Art Site
DCCAH2007.129	Jennifer	Langlois	Look Up	Art Walk -- Public Art Site
DCCAH2007.131	Cecilia	Lueza	Migration	Art Walk -- Public Art Site
DCCAH2007.126	Gordon	McGlothlin	Cloudscape	Art Walk -- Public Art Site
DCCAH2009.107	Michael	Farrell	Silver Night	BEGA
DCCAH1996.054	Pacita	Abad	Watusi	Betty Noel/Office of th People's Counsel
DCCAH2001.129	Jody	Bergstresser	1725 North Street, NW	Betty Noel/Office of th People's Counsel
DCCAH2008.026	Laurie	Breen	Still Life: Bowl of Fruit	Betty Noel/Office of th People's Counsel
DCCAH1997.019	Sam	Gilliam	New Columbia	Betty Noel/Office of th People's Counsel
DCCAH1999.156	Maggie	Knaus	The Uptown	Betty Noel/Office of th People's Counsel
DCCAH2008.045	Joeseefa	Manlapaz	Made by Hand	Betty Noel/Office of th People's Counsel
DCCAH1997.009	Lou	Stovall	Lake	Betty Noel/Office of th People's Counsel
DCCAH1997.011	Lou	Stovall	Meadow	Betty Noel/Office of th People's Counsel
DCCAH2003.024.12	Dania	Abimourched	Pattern Language	Board of Ethics (BEGA)
DCCAH2012.009	Ana Elisa	Benavent	Don't Expect Me to Forget	Board of Ethics (BEGA)
DCCAH2012.011.001	Sheila	Crider	Between Rocks and Hard Heart Places #1	Board of Ethics (BEGA)
DCCAH2012.016	Richard L.	Dana	Oasis	Board of Ethics (BEGA)
DCCAH2002.190	Melchus	Davis	April in Rock Creek Park: A Patch of Yellow	Board of Ethics (BEGA)
DCCAH2012	GA	Gardner	Spaces	Board of Ethics (BEGA)
DCCAH2008.004	Irene	Kellogg	Last Issue of the Evening Star, 1981	Board of Ethics (BEGA)
DCCAH1999.033	Volkmar	Wentzel	Waterfront	Board of Ethics (BEGA)

DCCAH1999.190	Colin	Winterbottom	C & O Canal	Board of Ethics (BEGA)
DCCAH2002.008	Sam	Gilliam	New Columbia	Board of Real Property Assessments and Appeals
DCCAH2002.186	Bruce	McKaig	Untitled II (April 10, 2001)	Board of Real Property Assessments and Appeals
DCCAH2003.114	Bruce	McKaig	Untitled (June 28 2002)	Board of Real Property Assessments and Appeals
DCCAH2000.103	Jody	Bergstresser	National Cathedral	Budget and Finance (John McGaw)
DCCAH2000.104	Jody	Bergstresser	The Gate Bill Jumped Over	Budget and Finance (John McGaw)
DCCAH2001.128	Jody	Bergstresser	Georgetown	Budget and Finance (John McGaw)
DCCAH2003.119	Deron	DeCesare	Calvary II	Budget and Finance (John McGaw)
DCCAH1996.061	Sam	Gilliam	New Columbia	Budget and Finance (John McGaw)
DCCAH2002.075	Andrew Z	Glickman	During Rush Hour	Budget and Finance (John McGaw)
DCCAH2007.058	Heidi	Nielsen	Black & Brown, Metro, Washington, DC	Budget and Finance (John McGaw)
DCCAH2008.055	Ramon	Menocal	Abstract DC Series #4	Cedric Jennings/Wilson Building
DCCAH2008.052	Lynn	Putney	Rodeo Clown	Cedric Jennings/Wilson Building
DCCAH2002.009	Sam	Gilliam	New Columbia	Center for Workforce Development Human Resources
DCCAH2002.170	Sam	Gilliam	Lightning Bolt	Center for Workforce Development Human Resources
DCCAH1999.130	Josh	Holland	Pedestrians #78	Center for Workforce Development Human Resources
DCCAH1999.132	Josh	Holland	Union Station #15	Center for Workforce Development Human Resources
DCCAH2000.135	Jean Sheckler	Beebe	Firefly	CFO Metro Police Dept
DCCAH2000.136	Jean Sheckler	Beebe	Spring Intrusion	CFO Metro Police Dept
DCCAH2001.130	Aline	Feldman	Sky Washed Twilight	CFO Metro Police Dept
DCCAH2001.191	Lynn	Kanaskie	And the Band Played On	CFO Metro Police Dept
DCCAH2000.072	Ann B.	McKay	Road from Georgetown	CFO Metro Police Dept
DCCAH1996.058	Tazuko	Ichikawa	Freedom of the Square Series III	Chief Financial Officer DCRA
DCCAH1996.009	Viola	Canady	Untitled (lady with flower)	Chief Information Office
DCCAH2007.180	Catherine	Carter	Tulip 1	Chief Information Office
DCCAH2007.025	Jennifer	Foley	Spin Cycle	Chief Information Office
DCCAH2007.034	Michael	Gross	Together I	Chief Information Office
DCCAH2006.070	Maggie	Michael	Nature Flop	Chief Information Office
DCCAH2007.013	Courtney E. Miller	Bellairs	Marquee 1	Chief Information Officer (CIO)
DCCAH2006.264	Louise	Bourgeois	The Night	Chief Information Officer (CIO)
DCCAH2007.014	Irene	Clouthier	Boots	Chief Information Officer (CIO)
DCCAH1999.262	John	Brown	untitled from "The Nature Series"	Child Support Services
DCCAH1999.263	John	Brown	untitled from "The Nature Series"	Child Support Services
DCCAH1999.267	John	Brown	untitled from "The Nature Series"	Child Support Services
DCCAH1999.268	John	Brown	untitled from "The Nature Series"	Child Support Services
DCCAH1999.269	John	Brown	untitled from "The Nature Series"	Child Support Services
DCCAH1999.271	John	Brown	untitled from "The Nature Series"	Child Support Services
DCCAH1999.275	John	Brown	untitled from "The Nature Series"	Child Support Services
DCCAH1999.277	John	Brown	untitled from "The Nature Series"	Child Support Services
DCCAH2007.155	David Allen	Harris	Mark Center Day Care Kid	Child Support Services
DCCAH2002.086	Linda	Hesh	Field of Green at Convention Center	City Administrator
DCCAH2002.087	Linda	Hesh	Beam 984 at Convention Center 1/02	City Administrator
DCCAH1999.164	Val	Lewton	H Street Construction #2	Ciy Administrator
DCCAH1999.301	Patricia	Gerkin	Too Young for the Blues	CM Anita Bonds
DCCAH2001.161	Patricia	Gerkin	Red Sky #2	CM Anita Bonds
DCCAH2001.162	Patricia	Gerkin	Hill People (Favela)	CM Anita Bonds
DCCAH2002.101	Eva	Jacob	Volta Place: July	CM Anita Bonds

DCCAH2012	Bridget	Lambert	If I Told You, You Would Hold It Against Me	CM Anita Bonds
DCCAH2012	Bridget	Lambert	Can I Cook You Dinner	CM Anita Bonds
DCCAH2003.152	Nancy	McIntyre	Barbershop Window	CM Anita Bonds
DCCAH2003.153	Nancy	McIntyre	Heller's Bakery	CM Anita Bonds
DCCAH2012	Hester	Orbi	The Bridge	CM Anita Bonds
DCCAH1999.074	Georgette Seabrooke	Powell	Joy of Living	CM Anita Bonds
DCCAH2002.045	Joseph Craig	English	Window Awnings	CM David Catania
DCCAH2001.131	Aline	Feldman	Midtown Afternoon	CM David Catania
DCCAH2002.068	Michael	Francis	Library	CM David Catania
DCCAH2001.069	Jack	Hannula	End of "K" Street, Georgetown	CM David Catania
DCCAH2002.081	Jack	Hannula	Cashions Eat Place	CM David Catania
DCCAH2002.082	Jack	Hannula	Zorba's Café	CM David Catania
DCCAH2002.094	Kevin	Holder	Checkers and Chess Tournament	CM David Catania
DCCAH2002.099	Eva	Jacob	Vendors at the Metro in Sleet	CM David Catania
DCCAH2002.100	Eva	Jacob	Foggy Bottom Winter	CM David Catania
DCCAH2001.107	Joeseffa	Manlapaz	11th Street Storefronts	CM David Catania
DCCAH2012.038.001	Michael	Crossett	Build This City #1	CM David Grosso
DCCAH2012.038.002	Michael	Crossett	Red Line	CM David Grosso
DCCAH2012	Heidi	Fowler	No. 123.12.009	CM David Grosso
DCCAH2000.061	Andrew Z	Glickman	Washington Monument in the Late Night Fog	CM David Grosso
DCCAH2012	Margaret	Gourlay	What Breaks In A Moment	CM David Grosso
DCCAH2012	Margaret	Gourlay	Kitche	CM David Grosso
DCCAH2012	Michael	Horsley	Man with Portable Cross, 6th and K St	CM David Grosso
DCCAH2012	Michael	Horsley	14th and V Street	CM David Grosso
DCCAH2012	Michael	Horsley	Zanzibar Chinese American Restaurant	CM David Grosso
DCCAH2012	Ellington	Robinson	Holographic Thoughts	CM David Grosso
DCCAH2004.026	Patricia Allott	Silbert	Joy	CM David Grosso
DCCAH2009.058	Denise	Wright	The Spectator	CM Jack Evans Committee Meeting Room
DCCAH2009.059	Denise	Wright	Little Girl at Rally	CM Jack Evans Committee Meeting Room
DCCAH2011	Denise	Wright	Mud Man	CM Jack Evans Committee Meeting Room
DCCAH2009.033	Lely	Constantinople	Raven Bar. WDC	CM Jack Evans Committee Room
DCCAH1999.002	Mary	Belcher	Ben's Chili Bowl	CM Jim Graham
DCCAH2001.067	Jack	Hannula	View From Joy's Place (1915 Calvert Street NW)	CM Jim Graham
DCCAH2003.123	Linda	Hesh	Main Entrance at the DC Convention Center 1/03	CM Jim Graham
DCCAH2013.029.001	Michael	Crossett	Brookland Rising	CM Kenyan McDuffie
DCCAH2013.029.002	Michael	Crossett	In District	CM Kenyan McDuffie
DCCAH1998.028	Sam	Gilliam	Blusette	CM Kenyan McDuffie
DCCAH2002.168	Raul	Jarquín	Sugardaddy and Lock	CM Kenyan McDuffie
DCCAH2000.095	Susan	Muniak	Three Generations, Finley's Gym	CM Kenyan McDuffie
DCCAH2000.161	Anita	Philyaw	Sister!	CM Kenyan McDuffie
DCCAH2000.055	Deborah	Willis	Jumping Rope I	CM Kenyan McDuffie
DCCAH1999.092	Jody	Bergstresser	Connecticut & M	CM Mary Cheh
DCCAH2003.148	Llewellyn	Berry, III	Indian Athletic Club	CM Mary Cheh
DCCAH2001.153	Wess	Brown	Water Lilies	CM Mary Cheh
DCCAH1999.105	Joseph Craig	English	Bonfield's, A Farewell	CM Mary Cheh
DCCAH2008.008	Jarvis	Grant	The Red Umbrella (Dupont Circle Metro)	CM Mary Cheh
DCCAH2000.094	Shaun	Laws	Close Escape	CM Mary Cheh

DCCAH2007.086	Eric	Westbrook	Riverside Light	CM Mary Cheh
DCCAH2001.078	Colin	Winterbottom	Gate, Howard University	CM Mary Cheh
DCCAH1999.031	Volkmar	Wentzel	Bowling Alley	CM McDuffie Office
DCCAH2007.027	Patricia Tobacco	Forrester	Silver/Red	CM Muriel Bowser
DCCAH2006.036	Claudia	Gibson-Hunter	Joys of Yemonya	CM Muriel Bowser
DCCAH1999.304	Sam	Gilliam	Providence	CM Muriel Bowser
DCCAH2007.037	Joseph	Hamilton	Revelation	CM Muriel Bowser
DCCAH2003.097	Yolanda	Frederikse	Dupont Circle Summertime I	CM Phil Mendelson
DCCAH2003.098	Yolanda	Frederikse	Dupont Circle Summertime II	CM Phil Mendelson
DCCAH2003.031	Gerrald J.	Gantt	Lotus-Dimensions	CM Phil Mendelson
DCCAH2003.032	Gerrald J.	Gantt	Lotus-Echos of Light	CM Phil Mendelson
DCCAH2002.010	Sam	Gilliam	New Columbia	CM Phil Mendelson
DCCAH2003.140	Forrest	MacCormack	Washington DC World War One Memorial at Night	CM Phil Mendelson
DCCAH2007.066	Michael B.	Platt	Visitation	CM Phil Mendelson
DCCAH2007.073	Preston William	Sampson, III	Family Tree	CM Phil Mendelson
DCCAH1999.055	Michael	Berman	Homage to Eastern Market	CM Tommy Wells
DCCAH2006.018	Mark Cameron	Boyd	Within a system	CM Tommy Wells
DCCAH1990.006	Bill	Christenberry	5¢ Demopolis Alabama	CM Tommy Wells
DCCAH1999.063.3	Eglon	Daley	Of the People	CM Tommy Wells
DCCAH1999.226	Andrew Z	Glickman	On the Way Home (DC Metro Series)	CM Tommy Wells
DCCAH1999.227	Andrew Z	Glickman	untitled (DC Metro Series)	CM Tommy Wells
DCCAH1999.228	Andrew Z	Glickman	untitled (DC Metro Series)	CM Tommy Wells
DCCAH2011	Aziza	Gibson-Hunter	Unity I	CM Vincent Orange
DCCAH1998.043	Sam	Gilliam	New Columbia	CM Vincent Orange
DCCAH2011	Michael	Platt	The Journey	CM Vincent Orange
DCCAH2011	Ellington	Robinson	Tanzania	CM Vincent Orange
DCCAH2011.003	Preston William	Sampson, III	Mr. Postman	CM Vincent Orange
DCCAH2012.046.001	Cheryl	Edwards	Ndebele Journey	CM Vincent Orange Committee Meeting Room
DCCAH1998.047	Sam	Gilliam	New Columbia	CM Yvette Alexander
DCCAH2006.259	Linn	Meyers	Untitled	CM Yvette Alexander
DCCAH2008.029	Michael	Torra	Intersections IV	Collective Bargaining
DCCAH2006.045	Linda	Hesh	Beach Curve	Collective Bargaining
DCCAH2009.034	Lely	Constantinople	Atlantic Plumbing Supply Co., WDC	Committee Meeting Room of CM Vincent Orange
DCCAH2002.022	Jody	Bergstresser	35th St. Georgetown	Comprehensive Psychiatric Emergency Program, CSA
DCCAH2007.149	Cary	Dolan	Green Station, Maryland	Comprehensive Psychiatric Emergency Program, CSA
DCCAH2002.038	Joseph Craig	English	Sailing School	Comprehensive Psychiatric Emergency Program, CSA
DCCAH2002.043	Joseph Craig	English	Rose Walls	Comprehensive Psychiatric Emergency Program, CSA
DCCAH2002.047	Joseph Craig	English	Rows and Windows	Comprehensive Psychiatric Emergency Program, CSA
DCCAH2002.155	Patricia Tobacco	Forrester	Wet World (Kenilworth)	Comprehensive Psychiatric Emergency Program, CSA
DCCAH1999.039	Judy	Jashinsky	D.C. Archeology - Ancient I	Comprehensive Psychiatric Emergency Program, CSA
DCCAH1999.040	Judy	Jashinsky	D.C. Archeology - Ancient II	Comprehensive Psychiatric Emergency Program, CSA
DCCAH1999.091	Jody	Bergstresser	7th and Pennsylvania, NW	Contract Appeals Board
DCCAH2006.033	Luis	Flores	The Vest	Contract Appeals Board
DCCAH1999.306	Sam	Gilliam	Providence	Contract Appeals Board
DCCAH2003.035	Sheila	Crider	Red Line Study No.1	Contracts and Appeals Board (CAB)
DCCAH2001.210	Susan	Goldman	Three Vessels	Contracts Appeals Board (CAB)
DCCAH2002.084	Linda	Hesh	Deconstructed Convention Center 6/01	Contracts Appeals Board (CAB)

DCCAH2002.089	Linda	Hesh	Red Ladder at Convention Center 1/02	Contracts Appeals Board (CAB)
DCCAH1998.083	David	Hubbard	The Hollow Men	Contracts Appeals Board (CAB)
DCCAH1998.084	David	Hubbard	In a Dark Time	Contracts Appeals Board (CAB)
DCCAH1998.085	David	Hubbard	In the Image of the Creator	Contracts Appeals Board (CAB)
DCCAH2007.045	Jae K.	Ko	Untitled Purple JK188	Contracts Appeals Board (CAB)
DCCAH2007.221	Percy	Martin	Bushman with a Sacred Bird	Contracts Appeals Board (CAB)
DCCAH2007.222	Percy	Martin	Details of St. Mar 6/20	Contracts Appeals Board (CAB)
DCCAH2001.208	Joyce	McCarten	Ochre Fields	Contracts Appeals Board (CAB)
DCCAH2001.209	Joyce	McCarten	Slow Stars in Africa	Contracts Appeals Board (CAB)
DCCAH2009.091	Caroline	Thorington	Frisbee Dog II	Contracts Appeals Board (CAB)
DCCAH2003.080	Rob	Bradfield	Untitled	Criminal Justice Coordinating Council
DCCAH2003.122	Sara	Glik	Chess Players Dupont Circle 2	Criminal Justice Coordinating Council
DCCAH2003.104	Raul	Jarquín	Morris, Meridian Hill Park Series	Criminal Justice Coordinating Council
DCCAH2001.127	Jody	Bergstresser	The Capitol from Pennsylvania Avenue	D.C. City Council, Office of the Secretary
DCCAH1999.107	Joseph Craig	English	Georgetown Flower Shop	D.C. City Council, Office of the Secretary
DCCAH2000.036	Sam	Gilliam	New Columbia	D.C. City Council, Office of the Secretary
DCCAH1998.038	Anita	Philyaw	Details	D.C. City Council, Office of the Secretary
DCCAH1999.229	Andrew Z	Glickman	Fresh Flowers (DC Metro Series)	D.C. General Detox Facility
DCCAH2002.091	Josh	Holland	On the Bus	D.C. General Detox Facility
DCCAH2002.092	Josh	Holland	Pizza Eater	D.C. General Detox Facility
DCCAH2009.032	Sean	Hennessey	Both Shores	damaged/storage
DCCAH2002.036	Joseph Craig	English	Cathedral Morning	DC Budget Office/ John McGaw
DCCAH2001.070	Jack	Hannula	Waiting for Fate at Dupont North	DC Budget/John McGaw
DCCAH2007.181	Catherine	Carter	Secret Garden	DC City Council, Mary Cheh's Office
DCCAH2003.120	William	D'Italia	Sousa Bridge	DC Council Committee on Libraries, Parks & Recreation
DCCAH1999.101	Joseph Craig	English	Thursday Morning Market	DC Council Committee on Libraries, Parks & Recreation
DCCAH2003.151	Carlton	Fletcher	Potomac River 2 637	DC Council Committee on Libraries, Parks & Recreation
DCCAH1999.266	John	Brown	untitled from "The Nature Series"	DC Council Committee on Libraries, Parks and Recreation
DCCAH1999.276	John	Brown	untitled from "The Nature Series"	DC Council Committee on Libraries, Parks and Recreation
DCCAH1999.230	Andrew Z	Glickman	Style Section (DC Metro Series)	DC Council Committee on Transportation
DCCAH2003.110	Andrew Z	Glickman	Umbrellas at the Escalator	DC Council Committee on Transportation
DCCAH2003.111	Andrew Z	Glickman	Dupont Circle Escalator	DC Council Committee on Transportation
DCCAH2006.013	David	Ashman	Annapolis Fog	DC Council Committee, Public Service and Consumer Affairs
DCCAH2006.014	David	Ashman	Drooping Weed - San Francisco, California	DC Council Committee, Public Service and Consumer Affairs
DCCAH2010.030	A.	Armstrong	First Day	DC Council General Counsel
DCCAH2010.010	Rachel	Atcheson	U St. Bohemia	DC Council General Counsel
DCCAH2011.009	Michael David	Crossette	Wonder	DC Council General Counsel
DCCAH2002.128	J. Larry	Golfer	Smithsonian, The Castle	DC Council General Counsel
DCCAH2000.051	Roshani	Kothari	Dupont: Arch Remnants	DC Council General Counsel
DCCAH2011	Roy	Woelfer	Q944 Surreallandschaft	DC Council General Counsel
DCCAH1999.171	Antonio Tobias	Mendez	Spring Bounty	DC Council General Counsel
DCCAH1998.103	Benjamin	Cedillos	Stringing Along	DC Council Office of Yvette Alexander
DCCAH1998.118	Benjamin	Cedillos	Landscape	DC Council Office of Yvette Alexander
DCCAH2002.173	Sam	Gilliam	Lightning Bolt	DC Council Office of Yvette Alexander
DCCAH2001.065	Shoshana	Ahart	Shadows at Sunset: Georgetown	DC Council, Office of the Secretary
DCCAH2002.131	Peggy	Fleming	Willie Anderson-The Magic Man	DC General Detox Facility
DCCAH2003.004	Virginia	Arrisueno	Screen Reaction 1	DC General Dtox Facility

DCCAH2003.005	Virginia	Arrisueno	Screen Reaction 2	DC General Dtox Facility
DCCAH2001.223	William	Brent	Million Man March-1st Anniversary	DC General Dtox Facility
DCCAH2003.108	Anne	Cook	High Noon on Capitol Hill	DC General Office of Property Management
DCCAH2002.181	Patricia Tobacco	Forrester	Miami	DC General Office of Property Management
DCCAH2002.076	Andrew Z	Glickman	Man in Bowler Hat	DC General Office of Property Management
DCCAH2007.042	Winston	Harris	Cartier	DC General Office of Property Management
DCCAH2004.044	Karen	Hubacher	Metro II	DC General Office of Property Management
DCCAH2002.199	Cedric	Baker	Street Corner Harmony (Party Animal)	DC Housing Finance Agency (DCHFA)
DCCAH2002.200	Gail	Gorlitz	Night and Day Elephant (Party Animal)	DC Housing Finance Agency (DCHFA)
DCCAH2001.126	Jody	Bergstresser	1407 Munroe	DC Lotto
DCCAH2001.147	Wess	Brown	Into the Light	DC Lotto
DCCAH2009.004	Kimberley	Bursic	Easterly Winds	DC Lotto
DCCAH2009.072	Lisa	Fanning	Another Place in Time	DC Lotto
DCCAH2009.073	Lisa	Fanning	Hope Floats	DC Lotto
DCCAH2009.074	Lisa	Fanning	Georgetown Canal	DC Lotto
DCCAH2009.003	Susan	Finsen	Beach Twist #4	DC Lotto
DCCAH2009.075	Gwen	Lewis	Hostess Cake	DC Lotto
DCCAH2001.201	Joyce	McCarten	The Ladder of Success	DC Lotto
DCCAH1999.285	Margaret	McDonald	untitled	DC Lotto
DCCAH2008.036	Claudia A.	Minicozzi	Bay Avenue	DC Lotto
DCCAH2007.087	Shaun	Wright	14H Coffee County, AL	DC Lotto
DCCAH2007.088	Shaun	Wright	7I, Ware County, GA	DC Lotto
DCCAH2007.089	Shaun	Wright	9J, Butler County,AL	DC Lotto
DCCAH2007.090	Shaun	Wright	20G, Jefferson Parish, LA	DC Lotto
DCCAH2004.069		Adamson Editions	DC Portfolio 2004 Credit/Title Page	DC Portfolio
DCCAH2004.059	Bill	Christenberry	Adams Morgan District, Washington, DC, Early 1970's	DC Portfolio
DCCAH2004.060	William A.	Colbert, IV	Shock and Awe	DC Portfolio
DCCAH2004.061	Patricia Tobacco	Forrester	Fall Fire	DC Portfolio
DCCAH2004.062	Claudia	Gibson-Hunter	A Gathering of Self	DC Portfolio
DCCAH2004.063	Joeseefa	Manlapaz	DC Tidbits	DC Portfolio
DCCAH2004.064	Percy	Martin	22 Steps to Sunrise	DC Portfolio
DCCAH2004.065	Michael B.	Platt	The Long Ride Home	DC Portfolio
DCCAH2004.066	Lynn	Putney	Backscatter (Wish I May, Wish I Might)	DC Portfolio
DCCAH2004.068	Kelly	Towles	Return to Sender	DC Portfolio
DCCAH2006.153	Freya	Grand	Haute des Forets	DC Public Library
DCCAH1999.231	Andrew Z	Glickman	Paper Plate Mask (DC Metro Series)	DC Public Schools Human Resources Office
DCCAH2003.045	Amy	Carmichael	Back of Girl	DC Serve (Reeves Center)
DCCAH2007.008	Phillip E.	Adams	Brother, Can You Spare a Dime	DCCAH headquarters
DCCAH2011	Anne	Albagli	Paradise: Ode to Netzarim	DCCAH headquarters
DCCAH2009.030	Sondra N.	Arkin	Edge of Spring	DCCAH headquarters
DCCAH2010.033	Joan	Belmar	Alchemy (Spring) XIX	DCCAH headquarters
DCCAH2011	Joan	Belmar	Once-Music	DCCAH headquarters
DCCAH2012.024.002	Alan S.	Binstock	Siva's Seeding	DCCAH headquarters
DCCAH2012.024.003	Alan S.	Binstock	Mother and Child	DCCAH headquarters
DCCAH2010.014	Roxanna	Bravo	DC Native Species Series	DCCAH headquarters
DCCAH2010.015	Roxanna	Bravo	DC Native Species Series	DCCAH headquarters
DCCAH2010.016	Roxanna	Bravo	DC Native Species Series	DCCAH headquarters

DCCAH1999.256	John	Brown	untitled from "The Nature Series"	DCCAH headquarters
DCCAH1999.257	John	Brown	untitled from "The Nature Series"	DCCAH headquarters
DCCAH2009.043	Colby	Caldwell	How to Survive Your Own Death (44)	DCCAH headquarters
DCCAH2011	Natalie	Cheung	Untitled 16	DCCAH headquarters
DCCAH2011	Billy	Colbert	Roadtrip that Divided the Family	DCCAH headquarters
DCCAH2006.026	William A.	Colbert, IV	Burden of Carrying Daddy's Luggage	DCCAH headquarters
DCCAH2000.126	Donna	Coleman	New Costumes	DCCAH headquarters
DCCAH2010.043	Tim	Conlon	New Hampshire	DCCAH headquarters
DCCAH2011	Cynthia	Connolly	Tivoli Theatre	DCCAH headquarters
DCCAH2009.036	Lely	Constantinople	Disco Dan, WDC	DCCAH headquarters
DCCAH2010.019	Steven M.	Cummings	The Convention Center	DCCAH headquarters
DCCAH2010.021	Steven M.	Cummings	The Ride	DCCAH headquarters
DCCAH1991.009	Gene	Davis	Voodoo	DCCAH headquarters
DCCAH2002.184	Gene	Davis	Voodoo	DCCAH headquarters
DCCAH2010.044	Anna U. Edholm	Davis	Charlie's Angels	DCCAH headquarters
DCCAH2010.045	Anna U. Edholm	Davis	Self Portrait	DCCAH headquarters
DCCAH2012.001	Anna Ulrika Edholm	Davis	The Reluctant Builder	DCCAH headquarters
DCCAH2007.021	Frank	Day	Beauty on Door	DCCAH headquarters
DCCAH1996.051	Willem	deLooper	untitled	DCCAH headquarters
DCCAH1992.015	Richard	Dempsey	Look at Jamaica	DCCAH headquarters
DCCAH2009.026	Jamea	Edwards	Lovely	DCCAH headquarters
DCCAH2011	Michael	Farrell	Luminescent Array	DCCAH headquarters
DCCAH2012	Lee	Gainer	Gay Dolphin Park	DCCAH headquarters
DCCAH2010.034	Kenneth	George	I See Orange and Throw Caution into the Wind	DCCAH headquarters
DCCAH2010.035	Kenneth	George	This Rocks	DCCAH headquarters
DCCAH1988.001	Sam	Gilliam	Ship	DCCAH headquarters
DCCAH1999.312	Sam	Gilliam	Providence	DCCAH headquarters
DCCAH2002.172	Sam	Gilliam	Lightning Bolt	DCCAH headquarters
DCCAH2009.006	Patricia McDonald	Hartnett	Doves 1	DCCAH headquarters
DCCAH2009.007	Patricia McDonald	Hartnett	Doves 2	DCCAH headquarters
DCCAH2009.008	Patricia McDonald	Hartnett	Doves 3	DCCAH headquarters
DCCAH2009.009	Patricia McDonald	Hartnett	Doves 4	DCCAH headquarters
DCCAH2001.117	Ellen	Hill	Longitude	DCCAH headquarters
DCCAH2011	Ryan	Hoover	The Man Who Taught Electricity to Think, Claude Shannon	DCCAH headquarters
DCCAH2010.022	James	Huckenpahler	December 26th, #12 Hard Boiled Computer Crimes series	DCCAH headquarters
DCCAH2010.048	Franz	Jantzen	Product No. 1 (Campbell's Soup Can) Ed. 15	DCCAH headquarters
DCCAH2006.052	Joanne S.	Kent	Sunshine Sutra	DCCAH headquarters
DCCAH2006.060	Catherine	Kleeman	Cinnabar	DCCAH headquarters
DCCAH2010.039	Catherine	Kleeman	Hidden Adgendas	DCCAH headquarters
DCCAH2010.053	Jae K.	Ko	JK 209 Dark Blue	DCCAH headquarters
DCCAH2009.066	Michael Dax	Lacovone	U Street:East to West	DCCAH headquarters
DCCAH2008.021	James	Landry	Interior, Boston	DCCAH headquarters
DCCAH2011	Jacob	Lawrence	Revolt on the Amistad	DCCAH headquarters
DCCAH2009.079	Aliza	Lelah	Keep It All Out	DCCAH headquarters
DCCAH2003.105	Roy	Lewis	Rev. James Baldwin-Man of the Century	DCCAH headquarters
DCCAH1998.087	Michael	Licht	Trio	DCCAH headquarters
DCCAH2003.060	Joyce	McCarten	Cover Ups	DCCAH headquarters

DCCAH2012	Judy Sutton	Moore	Scale	DCCAH headquarters
DCCAH2011	Ellington	Robinson	St. Thomas	DCCAH headquarters
DCCAH2006.084	Linda	Siadys	Red Balls	DCCAH headquarters
DCCAH2011	Michael	Sirvet	Canopy in Grey and Storm Clouds	DCCAH headquarters
DCCAH2010.028	Stanley	Squirewell	The Great Tree	DCCAH headquarters
DCCAH2012	Di	Stovall	Baseball	DCCAH headquarters
DCCAH2012	Di	Stovall	Sidewalk	DCCAH headquarters
DCCAH2012	Lou	Stovall	Breezy	DCCAH headquarters
DCCAH2012	Lou	Stovall	Breezy II	DCCAH headquarters
DCCAH2012	Lou	Stovall	Color Regit IX	DCCAH headquarters
DCCAH2012	Lou	Stovall	Azure	DCCAH headquarters
DCCAH2012	Lou	Stovall	Lapis	DCCAH headquarters
DCCAH2011	Jessica	Van Brakle	Foliation	DCCAH headquarters
DCCAH2011	Jessica	Van Brakle	Top Slewing	DCCAH headquarters
DCCAH2011	Kirk	Waldroff	Peto and the Mountain	DCCAH headquarters
DCCAH2011	Kirk	Waldroff	Ortus and the Mounument	DCCAH headquarters
DCCAH2011	Kirk	Waldroff	Consilius' For Questions	DCCAH headquarters
DCCAH2003.155	Ellyn	Weiss	Diplomat Friction	DCCAH headquarters
DCCAH2001.169	James L.	Wells	March on Washington (Symbols of Freedom)	DCCAH headquarters
DCCAH2000.081	Joseph Craig	English	Summer in the Grove	DCHR
DCCAH2001.097	Josh	Holland	Union Station #13	DCHR
DCCAH1996.034	Sam	Gilliam	After Smoke	DCHR Director Suite
DCCAH2007.076	Nancy	Scheinman	Fragrance Floating on the Wind	DCHR Director Suite
DCCAH2009.110	Peggy	Fleming	Johnnie Coleman	DCHR Drug Testing Center
DCCAH2009.111	Peggy	Fleming	John Curtis	DCHR Drug Testing Center
DCCAH2009.112	Peggy	Fleming	Talmadge Roberts	DCHR Drug Testing Center
DCCAH2009.113	Peggy	Fleming	Spencer Taylor	DCHR Drug Testing Center
DCCAH2009.114	Peggy	Fleming	Mike Weaver	DCHR Drug Testing Center
DCCAH2009.115	Peggy	Fleming	Ray Harmon	DCHR Drug Testing Center
DCCAH2009.116	Peggy	Fleming	Oliver C. Griffin	DCHR Drug Testing Center
DCCAH2009.117	Peggy	Fleming	Freddie Owens	DCHR Drug Testing Center
DCCAH2009.118	Peggy	Fleming	George E. Glenn	DCHR Drug Testing Center
DCCAH2004.022	Patricia Allott	Silbert	Joy	DCHR Hiring Center
DCCAH2009.094	John	Aquilino	Cityscape #32	DCRA
DCCAH1999.104	Joseph Craig	English	Bonfield's, A Farewell	DCRA
DCCAH2002.057	Robert	Epstein	Pouring Man	DCRA
DCCAH2002.085	Linda	Hesh	Green light at Convention Center 1/02	DCRA
DCCAH2002.088	Linda	Hesh	Glove at Convention Center 1/02	DCRA
DCCAH1999.135	Clay	Huffman	Last Call	DCRA
DCCAH2003.103	Kay	Jackson	Night Construction, M and 22nd Street	DCRA
DCCAH2001.112	Catherine	Kernan	Pollafukka Ravine #3	DCRA
DCCAH2001.113	Catherine	Kernan	Pollafukka Ravine #1	DCRA
DCCAH2002.141	Jim	Magner	Joggers in June	DCRA
DCCAH1997.005	Lou	Stovall	Breathing Hope	DCRA
DCCAH2003.001	Robert	Gilbert	Walking in the Mall	DCRA
DCCAH1999.003	Isaiah Kamau Frank	Benjamin	LeDroit Park Block Party	DCRA General Counsel
DCCAH2002.073	Kathryn	Freeman	Zebras Running, National Zoo	DCRA General Counsel

DCCAH2007.220	Percy	Martin	Lawkeeper #2	DCRA General Counsel
DCCAH1999.038	Betty	Murchison	Waiting for Gloria	DCRA General Counsel
DCCAH2008.030	Michael	Torra	Intersections II	DCRA General Counsel
DCCAH2002.166	Diane	Tuckman	Pink Water Lilies I	DCRA General Counsel?
DCCAH2009.057	Karen L.	Hubacher	Inner Sanctum II	DCRA Homeowner Center
DCCAH2008.037	Cheryl	Lester	Collage I	DCRA housing permits
DCCAH2008.038	Cheryl	Lester	Collage II	DCRA housing permits
DCCAH1991.008	Gene	Davis	Voodoo	DDOT Exec Offices
DCCAH2000.085	Joseph Craig	English	Corvette	DDOT headquarters
DCCAH1999.062	Michael	Berman	Homage to Eastern Market	DDOT Public Permits (SW Watterfront)
DCCAH1995.006	Becky	Alprin	Still Life	DDOT Urban Forestry
DCCAH2006.004	Caroline	Altmann	Hydrangea 1514	DDOT Urban Forestry
DCCAH2006.005	Caroline	Altmann	Hydrangea 1427	DDOT Urban Forestry
DCCAH2006.006	Caroline	Altmann	Hydrangea 1551	DDOT Urban Forestry
DCCAH2003.034	Barbara	Januszkiewicz	More Bikes	DDOT Urban Forestry
DCCAH2007.213	Robin	Rose	The Politics of Color	DDOT Urban Forestry
DCCAH2011	Bruce	McNeil	Blue Heron	Deanwood Rec Center
DCCAH1989.003	Alan	Stone	Echo	Deanwood Rec Center
DCCAH2007.023	Luis	Flores	La Maraquita (The Little Maraca)	Dep. Mayor of Department of Education
DCCAH2007.024	Luis	Flores	Cuchacuchara (Double Headed Spoon)	Dep. Mayor of Department of Education
DCCAH2002.065	Liani	Foster	O St Market	Dep. Mayor of Department of Education
DCCAH2002.072	Yolanda	Frederikse	Dupont Circle	Dep. Mayor of Department of Education
DCCAH2008.054	Minna	Merrin	Ship Harbor, Maine	Dep. Mayor of Department of Education
DCCAH2001.187	Patricia Tobacco	Forrester	Low Slung Cedar	Department of Employment Services
DCCAH2002.002	Sam	Gilliam	New Columbia	Department of Employment Services
DCCAH2008.023	Jeremy	Arn Rameriez	The Scientist	Department of Employment Services (DOES)
DCCAH2009.011	Jeremy	Arn Ramirez	ymerejnra	Department of Employment Services (DOES)
DCCAH2006.017	Mark Cameron	Boyd	I Don't Consciously	Department of Employment Services (DOES)
DCCAH1992.006	Richard	Dempsey	Third Party	Department of Employment Services (DOES)
DCCAH1992.007	Richard	Dempsey	Reggae Music	Department of Employment Services (DOES)
DCCAH2001.184	Susan	Faden	Irises	Department of Employment Services (DOES)
DCCAH2002.059	Aline	Feldman	Paradox of Place III	Department of Employment Services (DOES)
DCCAH1999.128	Patricia Tobacco	Forrester	Lavender Spring II Rockcreek	Department of Employment Services (DOES)
DCCAH1996.040	Sam	Gilliam	Think Tank	Department of Employment Services (DOES)
DCCAH1996.019	Joyce	Wellman	Family Walk	Department of Employment Services (DOES)
DCCAH2001.106	Joeseffa	Manlapaz	COIF	Department of Employment Services (DOES)
DCCAH2000.007	Richard L.	Dana	Above	Department of Evironment (DDOE)
DCCAH2000.008	Richard L.	Dana	Lamentation	Department of Evironment (DDOE)
DCCAH2000.009	Richard L.	Dana	Evocation	Department of Evironment (DDOE)
DCCAH2000.010	Richard L.	Dana	Light & Weight	Department of Evironment (DDOE)
DCCAH2000.011	Richard L.	Dana	The Nearing Beyond	Department of Evironment (DDOE)
DCCAH2000.012	Richard L.	Dana	Seraph	Department of Evironment (DDOE)
DCCAH2000.013	Richard L.	Dana	Zebu	Department of Evironment (DDOE)
DCCAH2000.014	Richard L.	Dana	Coryphee	Department of Evironment (DDOE)
DCCAH2001.205	Joyce	McCarten	Llama Farm	Department of Health
DCCAH2000.124	Donna	Coleman	Scenes from Childhood	Department of Health (Vital Records)
DCCAH2001.057	Gene	Young	Shower Dance	Department of Health (Vital Records)

DCCAH2001.124	Jody	Bergstresser	1342 Kenyon	Department of Housing & Community Development
DCCAH2001.125	Jody	Bergstresser	1447 Munroe	Department of Housing & Community Development
DCCAH2000.125	Donna	Coleman	Domesticana	Department of Housing & Community Development
DCCAH1998.107	Solomon	Cone	Abstract	Department of Housing & Community Development
DCCAH1998.112	Sara	Dass	Abstract	Department of Housing & Community Development
DCCAH2000.082	Joseph Craig	English	Lautrec Café	Department of Housing & Community Development
DCCAH2000.112	Josh	Holland	Pedestrians #40	Department of Housing & Community Development
DCCAH2000.113	Josh	Holland	Pedestrians #45	Department of Housing & Community Development
DCCAH2000.116	Josh	Holland	Pedestrians #77	Department of Housing & Community Development
DCCAH2001.094	Josh	Holland	Pedestrians #75	Department of Housing & Community Development
DCCAH2000.033	Carole Sue	Lebbin	Susie Q & Koi	Department of Housing & Community Development
DCCAH2000.073	Ann B.	McKay	Blue Azalea, National Arboretum	Department of Housing & Community Development
DCCAH2009.102	John James	Anderson	Pop Culture	Department of Human Services (DHS)
DCCAH2009.035	Lely	Constantinople	Peanut Hut, WDC	Department of Human Services (DHS)
DCCAH2002.029	Anne	Cook	18th & U Composition	Department of Human Services (DHS)
DCCAH1999.066.3	Eglon	Daley	Of the People	Department of Human Services (DHS)
DCCAH2009.025	Jamea	Edwards	She Was	Department of Human Services (DHS)
DCCAH2009.027	Jamea	Edwards	Gloria	Department of Human Services (DHS)
DCCAH1998.044	Sam	Gilliam	New Columbia	Department of Human Services (DHS)
DCCAH2009.056	Sandra	Parra	Resting in the Red Line	Department of Human Services (DHS)
DCCAH2009.088	Susana Alicia	Raab	Mother and Daughter, H Street NE,WDC	Department of Human Services (DHS)
DCCAH2009.050	Solomon	Wondimu	800 Skin Color Swatches	Department of Human Services (DHS)
DCCAH2009.051	Solomon	Wondimu	Sojourner Truth	Department of Human Services (DHS)
DCCAH2009.076	Frank	Day	Moon	Department of Insurance Securities and Banking (DISB)
DCCAH2009.077	Frank	Day	Serpentine Tree	Department of Insurance Securities and Banking (DISB)
DCCAH1996.044	Willem	deLooper	Tunis	Department of Insurance Securities and Banking (DISB)
DCCAH2001.116	Helen	Frederick	Safety	Department of Insurance Securities and Banking (DISB)
DCCAH1996.033	Sam	Gilliam	After Smoke	Department of Insurance Securities and Banking (DISB)
DCCAH1996.038	Sam	Gilliam	Think Tank	Department of Insurance Securities and Banking (DISB)
DCCAH2006.039	David	Glick	Wave 6	Department of Insurance Securities and Banking (DISB)
DCCAH2008.016	Max	Hirshfeld	Looking at Looking #19	Department of Insurance Securities and Banking (DISB)
DCCAH1996.025	Kevin	MacDonald	Dynamite Shed	Department of Insurance Securities and Banking (DISB)
DCCAH2006.260	W.C.	Richardson	5 to 6 to 5	Department of Insurance Securities and Banking (DISB)
DCCAH2006.099	Renee	Stout	Ginseng Extract	Department of Insurance Securities and Banking (DISB)
DCCAH2009.068	Lisa Marie	Thalhammer	King od Clubs	Department of Insurance Securities and Banking (DISB)
DCCAH2009.069	Lisa Marie	Thalhammer	King of Diamonds	Department of Insurance Securities and Banking (DISB)
DCCAH2009.070	Lisa Marie	Thalhammer	King of Hearts	Department of Insurance Securities and Banking (DISB)
DCCAH2009.071	Lisa Marie	Thalhammer	King of Spades	Department of Insurance Securities and Banking (DISB)
DCCAH2009.016	Jessica	van Brakle	Color Blocks	Department of Insurance Securities and Banking (DISB)
DCCAH2007.092	Yuriko	Yamaguchi	Seed-P	Department of Insurance Securities and Banking (DISB)
DCCAH2007.093	Yuriko	Yamaguchi	Seed-N	Department of Insurance Securities and Banking (DISB)
DCCAH2001.123	Jody	Bergstresser	1010 Otis Place	Department of Mental Health Communities Service
DCCAH2001.157	Wess	Brown	Stairway to Heaven	Department of Mental Health Communities Service
DCCAH2001.159	Wess	Brown	Mona Lisa	Department of Mental Health Communities Service
DCCAH2001.050	Kathleen	Callery	Wind-n-Sea: Pacific Coast Highway	Department of Mental Health Communities Service
DCCAH2003.113	Dana Ellyn	Kaufman	Street Cuts	Department of Mental Health- Director's Office
DCCAH2000.086	Joseph Craig	English	Corvette	Department of Motor Vehicles

DCCAH2001.003	Joseph Craig	English	1958 Ford Pickup	Department of Motor Vehicles
DCCAH2001.005	Joseph Craig	English	Harley Sidecar	Department of Motor Vehicles
DCCAH2001.006	Joseph Craig	English	Mercury	Department of Motor Vehicles
DCCAH2001.009	Joseph Craig	English	Red Vette	Department of Motor Vehicles
DCCAH2001.010	Joseph Craig	English	Dad's Ford	Department of Motor Vehicles
DCCAH2001.013	Joseph Craig	English	Pontiac	Department of Motor Vehicles
DCCAH2001.014	Joseph Craig	English	MG Roadster	Department of Motor Vehicles
DCCAH2001.019	Joseph Craig	English	Joe's Sea Grill	Department of Motor Vehicles
DCCAH2001.022	Joseph Craig	English	Jaguar	Department of Motor Vehicles
DCCAH1996.036	Sam	Gilliam	Much	Department of Motor Vehicles
DCCAH1997.021	Sam	Gilliam	New Columbia	Department of Motor Vehicles
DCCAH1999.210	Chan Tha	Chao	Htun Naign and Maung Nyo	Department of Parks and Recreation
DCCAH1999.215	Stuart	Diekmeyer	Basketball Series: McLean, VA	Department of Parks and Recreation
DCCAH1999.217	Stuart	Diekmeyer	Basketball Series: Bristol, MD	Department of Parks and Recreation
DCCAH1999.221	Stuart	Diekmeyer	Basketball Series: Tyson's Corner, VA	Department of Parks and Recreation
DCCAH1999.222	Stuart	Diekmeyer	Basketball Series: North Miami Beach, FL	Department of Parks and Recreation
DCCAH1999.224	Stuart	Diekmeyer	Basketball Series: Southeast, DC	Department of Parks and Recreation
DCCAH1999.102	Joseph Craig	English	Thursday Morning Market	Department of Parks and Recreation
DCCAH2000.088	Joseph Craig	English	Chipping to the Green	Department of Parks and Recreation
DCCAH2000.091	Shaun	Laws	Rock Creek Tranquility	Department of Parks and Recreation
DCCAH2000.177	Alexandra	MacMaster	Tyle Mill Locke II	Department of Parks and Recreation
DCCAH2000.121	Antonio Tobias	Mendez	Passage III	Department of Parks and Recreation
DCCAH1999.061	Michael	Berman	Homage to Eastern Market	Department of Public Works
DCCAH1999.064.3	Eglon	Daley	Of the People	Department of Public Works
DCCAH2001.110	Willem	deLooper	Pages from My Diary	Department of Public Works
DCCAH1999.309	Sam	Gilliam	Providence	Department of Public Works
DCCAH2002.003	Sam	Gilliam	New Columbia	Department of Public Works
DCCAH1999.016	Val	Lewton	Souvenir Demolition	Department of Public Works
DCCAH1999.023	Joeseffa	Manlapaz	Timeout	Department of Public Works
DCCAH2001.093	Anne	Marchand	The Big Hunt	Department of Public Works
DCCAH2009.085	Margaret	Boozer	Red Scrape	Department of the Environment (DDOE)
DCCAH2009.086	Margaret	Boozer	Gold Bank	Department of the Environment (DDOE)
DCCAH2001.046	Kathleen	Callery	Dogue Creek III	Department of the Environment (DDOE)
DCCAH2006.029	Frank	Day	Fishnet #3, Ghana	Department of the Environment (DDOE)
DCCAH2002.051	Joseph Craig	English	Bridge over Rock Creek	Department of the Environment (DDOE)
DCCAH1998.046	Sam	Gilliam	New Columbia	Department of the Environment (DDOE)
DCCAH2009.067	Jarvis	Grant	An Ancient Cereus	Department of the Environment (DDOE)
DCCAH2007.154	Melissa	Hackmann	Awake	Department of the Environment (DDOE)
DCCAH2006.066	Maxwell	MacKenzie	Clietherall Township	Department of the Environment (DDOE)
DCCAH2000.150	Alexandra	MacMaster	Avebury II	Department of the Environment (DDOE)
DCCAH2000.166	Alexandra	MacMaster	Avebury I	Department of the Environment (DDOE)
DCCAH2009.123	Michael B.	Platt	Hoop Jumper #4	Department of the Environment (DDOE)
DCCAH2009.092	Caroline	Thorington	Contemplating Betelgeuse	Department of the Environment (DDOE)
DCCAH1999.056	Michael	Berman	Homage to Eastern Market	Dept of Human Resources
DCCAH1999.065.3	Eglon	Daley	Of the People	Dept of Human Resources
DCCAH1999.280	Betsy	Damos	Equilibrium I	Dept of Human Resources
DCCAH1999.310	Sam	Gilliam	Providence	Dept of Human Resources

DCCAH2002.079	Jarvis	Grant	The Yellow Shirt	Dept of Human Resources
DCCAH2002.080	Jarvis	Grant	Winter Night	Dept of Human Resources
DCCAH2003.101	Jarvis	Grant	The Snowman	Dept of Human Resources
DCCAH2003.102	Jarvis	Grant	Woman Descending Stairs	Dept of Human Resources
DCCAH2006.050	Madeleine	Keesing	Untitled	Dept of Human Resources
DCCAH2000.180	Alexandra	MacMaster	Tyle Mill Locke II	Dept of Human Resources
DCCAH2002.171	Sam	Gilliam	Lightning Bolt	Dept of Mental Health Director's Office
DCCAH2003.124	Adar	Howard	Shabazz Barbershop	Dept of Mental Health Director's Office
DCCAH2002.121	Raul	Jarquin	Escalator	Dept of Mental Health Director's Office
DCCAH2002.169	Raul	Jarquin	Two Generations Dupont Circle	Dept of Mental Health Director's Office
DCCAH2003.125	George	Laumann	Dads Eye View	Dept of Mental Health Director's Office
DCCAH2001.095	Josh	Holland	Union Station #3	Dept of Mental Health Mental Retardation & Developmntl Disabilities Admin
DCCAH2001.096	Josh	Holland	Union Station #6	Dept of Mental Health Mental Retardation & Developmntl Disabilities Admin
DCCAH1995.013	Alexander	Dearth	My Least Liked Meal	Dept of Motor Vehicles-Headquarters
DCCAH1995.007	Kristin	Donovan	untitled	Dept of Motor Vehicles-Headquarters
DCCAH2000.087	Joseph Craig	English	Corvette	Dept of Motor Vehicles-Headquarters
DCCAH2001.001	Joseph Craig	English	1940 Chevrolet	Dept of Motor Vehicles-Headquarters
DCCAH2001.002	Joseph Craig	English	1953 Cadillac	Dept of Motor Vehicles-Headquarters
DCCAH2001.004	Joseph Craig	English	Harley Sidecar	Dept of Motor Vehicles-Headquarters
DCCAH2001.007	Joseph Craig	English	Mercury	Dept of Motor Vehicles-Headquarters
DCCAH2001.008	Joseph Craig	English	Red Vette	Dept of Motor Vehicles-Headquarters
DCCAH2001.011	Joseph Craig	English	Dad's Ford	Dept of Motor Vehicles-Headquarters
DCCAH2001.012	Joseph Craig	English	Pontiac	Dept of Motor Vehicles-Headquarters
DCCAH2001.015	Joseph Craig	English	MG Roadster	Dept of Motor Vehicles-Headquarters
DCCAH2001.018	Joseph Craig	English	Joe's Sea Grill	Dept of Motor Vehicles-Headquarters
DCCAH2001.020	Joseph Craig	English	Lincoln Continental	Dept of Motor Vehicles-Headquarters
DCCAH2001.023	Joseph Craig	English	Jaguar	Dept of Motor Vehicles-Headquarters
DCCAH2001.024	Joseph Craig	English	Bonfield's, A Farewell	Dept of Motor Vehicles-Headquarters
DCCAH1996.026	Sam	Gilliam	Lightning Bolt	Dept of Motor Vehicles-Headquarters
DCCAH2000.046	Roshani	Kothari	Dupont: Intricate Details I	Dept of Motor Vehicles-Headquarters
DCCAH1995.022	Moonika	Larkins	untitled	Dept of Motor Vehicles-Headquarters
DCCAH1995.011	Charlene P.	Mills	River	Dept of Motor Vehicles-Headquarters
DCCAH2002.138	Val	Lewton	White Truck Red Crane	Dept of Transportation
DCCAH1999.303	Patricia	Gerkin	Sacred Pool	Dept of Transportation-Mass Transit Division
DCCAH2001.101	Josh	Holland	Union Station #24	Dept of Transportation-Mass Transit Division
DCCAH2002.090	Josh	Holland	Union Station #21	Dept of Transportation-Mass Transit Division
DCCAH2003.150	Seronjati	Lindsay	National Gallery of Art	Dept of Transportation-Mass Transit Division
DCCAH2002.058	Aline	Feldman	Paradox of Place	Dept of Transportation-Urban Forestry
DCCAH2002.163	Adam	Fenster	D.C. Bicentennial Fire Hydrants I	Dept of Transportation-Urban Forestry
DCCAH2006.057	John	Kirchner	Stills - No. 1	Dept of Transportation-Urban Forestry
DCCAH2006.058	John	Kirchner	Stills - No. 3	Dept of Transportation-Urban Forestry
DCCAH2006.059	John	Kirchner	Stills - No. 5	Dept of Transportation-Urban Forestry
DCCAH1998.002	Michael	Berman	Animal in Craze Man Skin	Dept of Youth Rehabilitation Services-Mt Olivet
DCCAH1998.100	Allison	Crowbuck	Symmetry Project	Dept of Youth Rehabilitation Services-Mt Olivet
DCCAH2000.025	Anne	Marchand	Community	Dept of Youth Rehabilitation Services-Mt Olivet
DCCAH2003.130	Marla	McLean	Stanton Park Cherry Blossoms #9 (Hopscotch)	Dept of Youth Rehabilitation Services-Mt Olivet
DCCAH2003.053	Jody	Bergstresser	116 S. Front Street	Dept of Youth Rehabilitation Services-Oak Hill

DCCAH2001.204	Joyce	McCarten	View from Les Basaccs-Study	Dept of Youth Rehabilitation Services-Oak Hill
DCCAH1996.032	Sam	Gilliam	After Smoke	Deputy Mayor's Office of Planning & Economic Dev.
DCCAH1996.039	Sam	Gilliam	Think Tank	Deputy Mayor's Office of Planning & Economic Dev.
DCCAH2009.090	Nancy	McIntyre	DC Fishmarket	Deputy Mayor's Office of Planning & Economic Dev.
DCCAH2009.002	Claudia A.	Minicozzi	7th St. SE	Deputy Mayor's Office of Planning & Economic Dev.
DCCAH2009.119	John	Grunwell	Polyhedron of Scripture	Disability Rights
DCCAH2007.095	Pamela	Zilly	Red Boxcar	Disability Rights
DCCAH2010.041	Dominie	Nash	Big Leaf 15	DM Health
DCCAH2002.026	Judy	Byron	The 11am-1pm group front of MLK	DM Health
DCCAH2002.027	Judy	Byron	The Fine Arts Group at 1915 M Street, NW	DM Health
DCCAH2007.044	Judy	Jashinsky	Voting for Mandela-April 27,1994	DM of Public Safety and Justice
DCCAH2003.063	Bitia	Salehi	Witness	DM Public Safety and Justice
DCCAH2001.059	Gene	Young	Shower Dance	DM Public Safety and Justice
DCCAH2004.021	Kenneth V.	Young	Landscape	DM Public Safety and Justice
DCCAH1997.017	Sam	Gilliam	Pantheon	DM Public Safety and Justice
DCCAH1997.020	Sam	Gilliam	New Columbia	DM Public Safety and Justice
DCCAH2002.104	Paul	Kennedy	Joe	DM Public Safety and Justice
DCCAH2002.106	Paul	Kennedy	3 Bluesmen	DM Public Safety and Justice
DCCAH2002.109	Paul	Kennedy	Mr. Bones	DM Public Safety and Justice
DCCAH2002.111	Paul	Kennedy	Jay	DM Public Safety and Justice
DCCAH2001.045	Ellen	Hill	Flag	DMPED
DCCAH1999.022	Joeseffa	Manlapaz	Double Take	DMPED
DCCAH1999.305	Sam	Gilliam	Providence	DMPED
DCCAH2000.140	Erlena	Bland	Fragmented Psyche	DMV
DCCAH2000.141	Erlena	Bland	Ethnicity	DMV
DCCAH2001.016	Joseph Craig	English	Mustang	DMV
DCCAH2001.025	Joseph Craig	English	Bonfield's, A Farewell	DMV
DCCAH1995.004	Fatmata	Kamara	My City	DMV headquarters
DCCAH1995.024	Daniel	Kaufman	Untitled	DMV headquarters
DCCAH2001.197	Peggy	Fleming	Lunchtime	DOES
DCCAH2001.047	Kathleen	Callery	Interchange With Shell	DOH or DOES
DCCAH2012	Felix	Osuchukwu	Cassava Woman	DOH Vital Records
DCCAH2009.124	Robert	Sanabria	Polyrhythms w/fanfare	DOH Vital Records
DCCAH1999.094	Jane Wheat	Bettistea	Tewkesbury Place	DPR Waste Management
DCCAH2000.157	Larry	Saxton	It Makes Me Want to Holler: The Great American Tragedy	DPR Waste Management
DCCAH2001.150	Wess	Brown	Statue of David	DPW
DCCAH1998.036	Anita	Philyaw	Details	DPW
DCCAH2001.109	Bette	Alexander	The Ancients	DPW Parking Enforcement
DCCAH2003.141	Jody	Bergstresser	18th and P Streets NW	DPW Parking Enforcement Division
DCCAH1998.003	Michael	Berman	A Singular Man	DPW Parking Enforcement Division
DCCAH2007.028	Patricia Tobacco	Forrester	Royal Pawlonia	DPW Parking Enforcement Division
DCCAH2012	Pat	Goslee	Enigma of the Eternal Now: Rejuvenate	DSLBD
DCCAH2012	Kimberly	Iles	Reflections	DSLBD
DCCAH2012	Anne	Marchand	Adrift	DSLBD
DCCAH2012	Greg	Minah	Statement of Faith	DSLBD
DCCAH2013.047	Daniel	Altshuler	Barak Obama	duplicate entry (same as above)
DCCAH2006.003	John M.	Adams	...a fact of being	DYRS

DCCAH2003.006		Art Enables	View of the Balcony	DYRS
DCCAH1996.060	David	Chung	Street Scene	DYRS
DCCAH2004.003	Michael & Hogan	Clark	Rotunda Landscape Series, Numbers 1-4	DYRS
DCCAH2004.023	Patricia Allott	Silbert	Joy	DYRS
DCCAH2003.002	Michele M.	Banks	Suggestion Boxes	Early Stages
DCCAH2002.164	Adam	Fenster	D.C. Bicentennial Fire Hydrants II	Early Stages
DCCAH2007.135	Charles	Meissner	View from the Corn Patch	Early Stages
DCCAH1999.098	Frank	Demes	Pennsylvania & Constitution	EDRC
DCCAH2002.066	Michael	Francis	Gallery	EDRC
DCCAH1999.004	Michael	Berman	Homage to Eastern Market	Executive Office of the Mayor
DCCAH1999.278	Betsy	Damos	In Time Series #7	Executive Office of the Mayor
DCCAH1999.279	Betsy	Damos	In Time Series #11	Executive Office of the Mayor
DCCAH1999.289	Joan	Danziger	Turtle Shrine	Executive Office of the Mayor
DCCAH1999.008	Susan	Finsen	Griffith Stadium	Executive Office of the Mayor
DCCAH1999.009	Susan	Finsen	Zip Code 20008	Executive Office of the Mayor
DCCAH1999.114	Susan	Finsen	Columbia Road - Cashion's	Executive Office of the Mayor
DCCAH1999.117	Susan	Finsen	Columbia Road-The Comet	Executive Office of the Mayor
DCCAH1999.122	Susan	Finsen	Yenching Palace	Executive Office of the Mayor
DCCAH1999.126	Susan	Finsen	Zip Code 20008	Executive Office of the Mayor
DCCAH1996.027	Sam	Gilliam	Lightning Bolt	Executive Office of the Mayor
DCCAH1996.037	Sam	Gilliam	Much	Executive Office of the Mayor
DCCAH1996.050	Sam	Gilliam	Lightning Bolt	Executive Office of the Mayor
DCCAH1999.307	Sam	Gilliam	Providence	Executive Office of the Mayor
DCCAH1999.018	Val	Lewton	Sunday Parking	Executive Office of the Mayor
DCCAH1996.023	Joeseefa	Manlapaz	Hello	Executive Office of the Mayor
DCCAH1996.024	Joeseefa	Manlapaz	No Hands	Executive Office of the Mayor
DCCAH1999.026	Anne	Marchand	Dupont Series Q Street	Executive Office of the Mayor
DCCAH1999.027	Anne	Marchand	Dupont Series Above Connecticut	Executive Office of the Mayor
DCCAH2003.021	Robert	Fenichel	(#18 Paldol Bhanjyang, Nepal)	Fire and Emergency Medical Services Department
DCCAH2002.005	Sam	Gilliam	New Columbia	Fire and Emergency Medical Services Department
DCCAH2003.027	Chris	Keeley	Windmills	Fire and Emergency Medical Services Department
DCCAH1999.057	Michael	Berman	Homage to Eastern Market	Fire/EMS
DCCAH2007.140	Laurie	Breen	City Scene 1	Fire/EMS
DCCAH2007.141	Laurie	Breen	City Scene 2	Fire/EMS
DCCAH2001.026	Olga	de Chica	Health and Happiness	Fire/EMS
DCCAH2002.067	Michael	Francis	Willard Hotel	Fire/EMS
DCCAH1999.300	Patricia	Gerkin	Opus	Fire/EMS
DCCAH1999.302	Patricia	Gerkin	Piano Man	Fire/EMS
DCCAH2001.163	Patricia	Gerkin	Complexity Painting #10	Fire/EMS
DCCAH2001.165	Patricia	Gerkin	Complexity Painting #12	Fire/EMS
DCCAH2000.060	Andrew Z	Glickman	Washington Monument at Night	Fire/EMS
DCCAH2007.030	Tai Hwa	Goh	Lull 06-1	Fire/EMS
DCCAH2007.152	Melissa	Hackmann	Condensation	Fire/EMS
DCCAH2007.153	Melissa	Hackmann	Landing	Fire/EMS
DCCAH2007.159	Barbara	Januskiewicz	#4 Zen	Fire/EMS
DCCAH2007.160	Barbara	Januskiewicz	#6 Zen, Bay Series	Fire/EMS
DCCAH2007.162	Barbara	Januskiewicz	#13 Zen	Fire/EMS

DCCAH2007.165	Barbara	Januszkiewicz	#8 Zen	Fire/EMS
DCCAH2007.177	Barbara	Januszkiewicz	Chesapeake Bay, Zen #2	Fire/EMS
DCCAH1991.011	Kitty	Klaidman	Marshes	Fire/EMS
DCCAH2001.062	Antonio Tobias	Mendez	Wisconsin Bridge	Fire/EMS
DCCAH2008.007	Olivia	Mitchell	Admiring the HUD	Fire/EMS
DCCAH1997.006	Lou	Stovall	Breathing Hope	Fire/EMS
DCCAH2000.041	Lou	Stovall	Hearts VIII	Fire/EMS
DCCAH2006.046	Anson	Holzer	Ahimsica V	General Counsel, Executive Office of the Mayor
DCCAH2006.047	Anson	Holzer	Blue Flowers I	General Counsel, Executive Office of the Mayor
DCCAH2011	Joan	Belmar	Volare	Genral Cousel DC Council
DCCAH2012.037	Joan	Belmar	ABC	Genral Cousel DC Council
DCCAH2003.147	Llewellyn	Berry, III	Café Lautrec	Gurmeet Scoggins
DCCAH2006.083	Linda	Siadys	Red Branch	Gurmeet Scoggins
DCCAH2010.009	Rachel	Atcheson	Eastern Market Doll Fair	Guy Mason Art Center
DCCAH2010.012	Rachel	Atcheson	Dupont Circle Snowpocalypse Fight	Guy Mason Art Center
DCCAH1999.159	Maggie	Knaus	Ice and Cold Storage	Guy Mason Art Center
DCCAH2010.051	Patrick	McDonough	Shot Cart Painting (Duke vs. Georgetown)	Guy Mason Art Center
DCCAH2010.026	Alex	Pergament	Pedestrians 1	Guy Mason Art Center
DCCAH2010.027	Alex	Pergament	Rain on H Street	Guy Mason Art Center
DCCAH2001.053	Karen C.	Tylec	Winter Blues	Guy Mason Art Center
DCCAH2000.084	Joseph Craig	English	Lautrec Café	Health Professional Licensing Admin Dept of Health
DCCAH2001.048	Kathleen	Callery	Pattern with Ocean View	Homeland Security & Emergency Management Agency
DCCAH2006.028	Frank	Day	Fishnet #2, Ghana	Homeland Security & Emergency Management Agency
DCCAH1996.045	Willem	deLooper	Tunis	Homeland Security & Emergency Management Agency
DCCAH1999.127	Carlton	Fletcher	D.C. Arcadia	Homeland Security & Emergency Management Agency
DCCAH2001.188	Patricia Tobacco	Forrester	Blackest Peonies	Homeland Security & Emergency Management Agency
DCCAH2006.097	Sam	Gilliam	Dance '72 (blue)	Homeland Security & Emergency Management Agency
DCCAH2006.098	Sam	Gilliam	Dance '72 (magenta)	Homeland Security & Emergency Management Agency
DCCAH2006.043	Sondra B.	Hassan	Expansion	Homeland Security & Emergency Management Agency
DCCAH2006.051	Joanne S.	Kent	Articulation	Homeland Security & Emergency Management Agency
DCCAH2002.114	Barbara	Kerne	Sanctuary, Rock Creek	Homeland Security & Emergency Management Agency
DCCAH2010.047	Martha	Jackson-Jarvis	Leaves, Letters, and Lavender	Housing and Finance (HFA)
DCCAH1998.004	Judy	Jashinsky	Archeological Artifacts: District of Columbia I	Housing and Finance (HFA)
DCCAH1998.005	Judy	Jashinsky	Archeological Artifacts: District of Columbia II	Housing and Finance (HFA)
DCCAH1999.167	Toni	Linowitz	Waking City, Georgetown	Housing and Finance (HFA)
DCCAH2000.149	Alexandra	MacMaster	Avebury I	Housing and Finance (HFA)
DCCAH2000.151	Alexandra	MacMaster	Avebury II	Housing and Finance (HFA)
DCCAH2009.061	Kate	McGraw	A Peaceful Taming or Riling	Housing and Finance (HFA)
DCCAH2009.062	Kate	McGraw	Searching, Dancing	Housing and Finance (HFA)
DCCAH2009.063	Kate	McGraw	Raditation	Housing and Finance (HFA)
DCCAH2008.014	Mark	Parascandola	Lincoln Theatre	Housing and Finance (HFA)
DCCAH2009.028	Susannah	Parnin	Quiet Places	Housing and Finance (HFA)
DCCAH1998.120.3	Solomon	Cone	Underwater Scene	Housing Finance Agency (HFA)
DCCAH2002.188	Melchus	Davis	Beyond the Trees	Housing Finance Agency (HFA)
DCCAH1998.102.2	Jane	Duran	Underwater Fantasy	Housing Finance Agency (HFA)
DCCAH1999.110	Joseph Craig	English	Row Houses	Housing Finance Agency (HFA)
DCCAH2000.078	Joseph Craig	English	October Sidewalk	Housing Finance Agency (HFA)

DCCAH2000.079	Joseph Craig	English	Summer in the Grove	Housing Finance Agency (HFA)
DCCAH2002.034	Joseph Craig	English	Washington Street	Housing Finance Agency (HFA)
DCCAH1991.001	Alfred	Smith	City Improvisation	Housing Finance Agency (HFA)
DCCAH1998.119.2	Gabriela	Sweek	Underwater Scene	Housing Finance Agency (HFA)
DCCAH1998.121.3	Rebecca	Taylor	Underwater	Housing Finance Agency (HFA)
DCCAH2009.125	Jenny L.	Walton	Unknown Cause	Housing Finance Agency (HFA)
DCCAH2003.029	Sally	Babylon	Forest Interior	Human Resourcer- Hiring Center
DCCAH1999.024	Joeseфа	Manlapaz	In Search of...	Human Resourcer- Hiring Center
DCCAH2001.105	Joeseфа	Manlapaz	Shady Sax	Human Resourcer- Hiring Center
DCCAH2003.094	Harold E.	McCray	Rain in DC (17th and Pennsylvania)	Human Resourcer- Hiring Center
DCCAH1999.090	Shoshana	Ahart	Last Rays of Autumn	Human Services, Strong Families Program
DCCAH2002.012	Shoshana	Ahart	Almost Spring	Human Services, Strong Families Program
DCCAH2000.021	Pacita	Abad	Watusi	Income Maintenance Administration
DCCAH2000.025	Pepe	Coronado	La Plaza del Mural	Income Maintenance Administration
DCCAH1999.100	Joseph Craig	English	Thursday Morning Market	Income Maintenance Administration
DCCAH1999.294	Joseph Craig	English	The Painter	Income Maintenance Administration
DCCAH2000.045	Patricia Tobacco	Forrester	Sunflowers and Happy Sycamores, Arboretum	Income Maintenance Administration
DCCAH2001.P233	Sam	Gilliam	Mississippi Museum of Art	Income Maintenance Administration
DCCAH1999.320	David	Hubbard	Other Machines	Income Maintenance Administration
DCCAH1999.163	Val	Lewton	Souvenir Parking	Income Maintenance Administration
DCCAH1999.239	Harry	Mattison	Sursum Corda-Labor Day	Income Maintenance Administration
DCCAH1999.025	Joeseфа	Manlapaz	Zzzzzs	Latino Affairs
DCCAH2006.030	Frank	Day	Hull #26, Lagos	Mail Room 441
DCCAH2006.031	Frank	Day	Hull #5, Lagos	Mail Room 441
DCCAH2007.038	Joseph	Hamilton	Teen Girl	Mail Room 441
DCCAH2002.108	Paul	Kennedy	Bluesmen Resting	Mail Room 441
DCCAH2002.112	Paul	Kennedy	Practice	Mail Room 441
DCCAH2002.113	Paul	Kennedy	Mr. O Neil #2	Mail Room 441
DCCAH1999.052	Alfred	Smith	City Improvisation	MAIL Room 441 4th Street
DCCAH1998.006	Mindy	Weisel	Of Country Fields and Torn Skies	Management and Administration
DCCAH1998.117	Michael	Lanman	Animal Magic	Martin Luther King, Jr. Library-Children's Room
DCCAH2006.027	William A.	Colbert, IV	Seeds of the Strange Fruit	Mary Center Senior Health Center
DCCAH2006.129	William A.	Colbert, IV	Little Debbie	Mary Center Senior Health Center
DCCAH2001.P015		DC Artworks	DC/Dakar	Mayor's Chief of Staff
DCCAH2000.067	Anne	Marchand	City Scape I	Mayor's Chief of Staff
DCCAH2001.091	Anne	Marchand	Riggs Place, NW	Mayor's Chief of Staff
DCCAH2001.092	Anne	Marchand	17th Street and Massachusetts Avenue	Mayor's Chief of Staff
DCCAH1999.059	Michael	Berman	Homage to Eastern Market	Mayor's Office of Boards and Commissions
DCCAH1999.006	Eric	Butters	18th & U - Night	Mayor's Office of Boards and Commissions
DCCAH1999.012	Andrew Z	Glickman	On the Swing	Mayor's Office of Boards and Commissions
DCCAH2003.007	James	Brown Jr	Gye Nyame	Mayor's Youth Advisory Council
DCCAH1998.030	Michael	Kopald	God	Mayor's Youth Advisory Council
DCCAH1999.248	Gene	Young	Shower Dance	Mayor's Youth Advisory Council
DCCAH2002.071	Michael	Francis	Bridge Construction	Metro Police Dept Office of the Chief
DCCAH2001.156	Wess	Brown	Stairway to Heaven	Metropolitan Police Department Corporate Support
DCCAH2003.022	Wess	Brown	Old Fence	Metropolitan Police Department Corporate Support
DCCAH2003.023	Wess	Brown	Old Barn, Striped Sky	Metropolitan Police Department Corporate Support

DCCAH2007.142	Karen	Butler	A Tree in Bedlam	Metropolitan Police Department Corporate Support
DCCAH1999.290	Christine	Cardellino	Souq Gray and Gold	Metropolitan Police Department Corporate Support
DCCAH2001.055	Gene	Young	Shower Dance	Metropolitan Police Department Corporate Support
DCCAH2012	Cory	Oberndorfer	Ruby Red Featuring Anita Riot	Motion Picture and Television
DCCAH2012	Dan	Perkins	Collider	Motion Picture and Television
DCCAH2012	Dan	Perkins	Bridge	Motion Picture and Television
DCCAH2011	Yvette	Watson	Shorehouse	Motion Picture and Television
DCCAH2007.164	Barbara	Januszkiewicz	#16 Zen	MPD Corporate Support
DCCAH2009.087	Susana Alicia	Raab	Dixie-Cup Flag, Mississippi	MPD/5th District
DCCAH1999.060	Michael	Berman	Homage to Eastern Market	Notary Commissions and Authentications Section
DCCAH1995.014	Anna	Doctors	Untitled	Notary Commissions and Authentications Section
DCCAH1997.022	Sam	Gilliam	New Columbia	Notary Commissions and Authentications Section
DCCAH1999.010	Andrew Z	Glickman	Washington Monument Blizzard of '96	Notary Commissions and Authentications Section
DCCAH1999.011	Andrew Z	Glickman	At the Safeway Blizzard of '96	Notary Commissions and Authentications Section
DCCAH1995.023	Pierre	Hawkins	The Lonely Vase	Notary Commissions and Authentications Section
DCCAH1996.043	Lois Mailou	Jones	A Shady Nook	Notary Commissions and Authentications Section
DCCAH1995.017	Amir	Matlock	My Dog	Notary Commissions and Authentications Section
DCCAH1995.029	Shanda	Mccray	Untitled	Notary Commissions and Authentications Section
DCCAH2006.103	Benjamin	Abramowitz	Untitled 3 (Improvisation)	OAH Mediation Center
DCCAH2009.098	Ellen	Hill	Ken-Gar Park III	OAH Mediation Center
DCCAH2002.062	Aline	Feldman	City Talk	OAH-Mediation
DCCAH2010.011	Rachel	Atcheson	Tying My Hair At The Bridge	OCTO
DCCAH2002.129	Peggy	Fleming	Jesse L. McNeal	OCTO
DCCAH2012	Kenneth	George	Plowing the Concrete Jungle	OCTO
DCCAH1998.089	Michael	Licht	Western High School Band	OCTO
DCCAH2012	Dominie Maria	Nash	Impromptu 2	OCTO
DCCAH2012	Minna Newman	Nathanson	Statement	OCTO
DCCAH1996.022	Michael B.	Platt	Brooks and Olga	OCTO
DCCAH2012	Samuel	Scharf	Zeroing In	OCTO
DCCAH2003.134	David	Smith	Exorcist Steps	OCTO
DCCAH2011	Yvette	Watson	Iraq	OCTO
DCCAH2002.052	Joseph Craig	English	Resting Sailboats	OCTO
DCCAH2002.130	Peggy	Fleming	David Smokie Murphy	OCTO
DCCAH2001.039	Paul	Kaller	Bus Shelter, North Capitol and H Streets	OCTO 200 I Street
DCCAH2002.157	Matt	Harmon	Dupont Circle-North Side	Office of Administrative Hearings
DCCAH2000.114	Josh	Holland	Pedestrians #72	Office of Administrative Hearings
DCCAH2000.119	Josh	Holland	Conversations	Office of Administrative Hearings
DCCAH2001.098	Josh	Holland	Union Station #20	Office of Administrative Hearings
DCCAH2001.100	Josh	Holland	Union Station #23	Office of Administrative Hearings
DCCAH2006.032	Michele	de la Menardiere	Visceral Landscape	Office of Administrative Hearings (OAH)
DCCAH1998.045	Sam	Gilliam	New Columbia	Office of Administrative Hearings (OAH)
DCCAH2008.053	Janis	Goodman	Pictograph/ Low Tide	Office of Administrative Hearings (OAH)
DCCAH2007.046	Jae K.	Ko	Untitled Green JK201	Office of Administrative Hearings (OAH)
DCCAH2004.032	Walter	Kravitz	Sky Series #6	Office of Administrative Hearings (OAH)
DCCAH2004.033	Walter	Kravitz	Sky Series #4	Office of Administrative Hearings (OAH)
DCCAH2010.040	Khanh H.	Le	The Rest of his Family in the Living Room on the Other Side of the World	Office of Administrative Hearings (OAH)

DCCAH2002.070	Michael	Francis	Crosswalk	Office of Budget and Planning
DCCAH1998.049	Sam	Gilliam	New Columbia	Office of Budget and Planning
DCCAH1999.313	Sam	Gilliam	Providence	Office of Budget and Planning
DCCAH2000.035	Tom	McKinley	Train Station	Office of Budget and Planning
DCCAH1992.008	Richard	Dempsey	Sea Thing and the Moon	Office of Budget and Planning
DCCAH2000.059	Isaiah Kamau Frank	Benjamin	Jammin' at the Howard Theater	Office of Cable Television and Telecommunications
DCCAH1999.097	Joel	Bitman	National Symphony Orchestra	Office of Cable Television and Telecommunications
DCCAH2000.015	Sharon	Farmer	Sister Fire	Office of Cable Television and Telecommunications
DCCAH2000.016	Sharon	Farmer	untitled (boom boxes)	Office of Cable Television and Telecommunications
DCCAH2000.071	Aline	Feldman	Along the Avenue II	Office of Cable Television and Telecommunications
DCCAH2000.057	Peter S.	Fendrick	Potomac and Ducks	Office of Cable Television and Telecommunications
DCCAH2000.058	Peter S.	Fendrick	Potomac, Side Channel	Office of Cable Television and Telecommunications
DCCAH2007.031	Carol	Goldberg	Jackie Takes Me to the Movies	Office of Cable Television and Telecommunications
DCCAH2001.211	Susan	Goldman	Four Vessels	Office of Cable Television and Telecommunications
DCCAH1999.141	Clay	Huffman	Flower's Effigy	Office of Cable Television and Telecommunications
DCCAH1999.154	Maggie	Knaus	The Uptown	Office of Cable Television and Telecommunications
DCCAH1999.161	James A.	Kochert	untitled #83 Neon Series	Office of Cable Television and Telecommunications
DCCAH2000.069	Anne	Marchand	Dupont Circle	Office of Cable Television and Telecommunications
DCCAH2000.106	Askia	Muhammad	Count Basie at the Post Office Pavillion	Office of Cable Television and Telecommunications
DCCAH2001.146	Wess	Brown	Into the Light	Office of Community Outreach
DCCAH2001.P014		DC Artworks	Murals	Office of Community Outreach
DCCAH1998.041	Sam	Gilliam	New Columbia	Office of Community Outreach
DCCAH2001.189	Lynn	Kanaskie	And the Band Played On	Office of Community Outreach
DCCAH2001.075	Val	Lewton	7th Street Demolition	Office of Community Outreach
DCCAH2001.076	Val	Lewton	Palm Grove Cars	Office of Community Outreach
DCCAH2001.058	Gene	Young	Shower Dance	Office of Community Outreach
DCCAH1995.020	Sunshine	Brown	The Gap	Office of Contracting and Procurement
DCCAH1995.028	Megan E.	Chananie	Along the Potomac	Office of Contracting and Procurement
DCCAH1995.025	Domonique	Chapman	Shapes	Office of Contracting and Procurement
DCCAH1991.007	Jerry	Clapsaddle	Squall	Office of Contracting and Procurement
DCCAH1990.008	Hogan Felicity & Michael	Clark	Also Sally's Birthday	Office of Contracting and Procurement
DCCAH1996.046	Willem	deLooper	Tunis	Office of Contracting and Procurement
DCCAH1995.018	Evelyn	Diaz	Chi	Office of Contracting and Procurement
DCCAH1996.035	Sam	Gilliam	Much	Office of Contracting and Procurement
DCCAH1995.003	Kikia	Huff	Still Life with Shell	Office of Contracting and Procurement
DCCAH1995.019	Kyana	Johnson	Stillness	Office of Contracting and Procurement
DCCAH1995.015	Gregory	Johnstone	Color Chaos	Office of Contracting and Procurement
DCCAH1995.010	Evans	Jones	The Dragon and The Tiger	Office of Contracting and Procurement
DCCAH1996.042	Lois Mailou	Jones	A Shady Nook	Office of Contracting and Procurement
DCCAH2006.037	Javier	Gil	DC Metro	Office of Contracting and Procurement (OCP)
DCCAH2009.064	Jason	Horowitz	Still Life (green)	Office of Contracting and Procurement (OCP)
DCCAH2009.065	Jason	Horowitz	Still Life (blue)	Office of Contracting and Procurement (OCP)
DCCAH1996.041	Lois Mailou	Jones	A Shady Nook	Office of Contracting and Procurement (OCP)
DCCAH1990.011	Kitty	Klaidman	Marshes	Office of Contracting and Procurement (OCP)
DCCAH2002.179	Jerry	Clapsaddle	Squall	Office of Corporate Support Metro Police Dept
DCCAH2003.050	Betsy	Damos	For Better or Worse-For Richer or Poorer I	Office of Corporate Support Metro Police Dept
DCCAH2003.051	Betsy	Damos	For Better or Worse-For Richer or Poorer II	Office of Corporate Support Metro Police Dept

DCCAH2003.052	Betsy	Damos	For Better or Worse-For Richer or Poorer III	Office of Corporate Support Metro Police Dept
DCCAH1999.106	Joseph Craig	English	Georgetown Flower Shop	Office of Corporate Support Metro Police Dept
DCCAH2002.035	Joseph Craig	English	Washington Street	Office of Corporate Support Metro Police Dept
DCCAH2002.037	Joseph Craig	English	Cathedral Morning	Office of Corporate Support Metro Police Dept
DCCAH2002.049	Joseph Craig	English	September Sidewalk	Office of Corporate Support Metro Police Dept
DCCAH2002.175	Sam	Gilliam	Lightning Bolt	Office of Corporate Support Metro Police Dept
DCCAH2002.017	Robert	Alston	Hanging at the Point	Office of Corporate Support MPD
DCCAH2003.008	Gay	Cioffi	Blue Garage #2	Office of Cotracting and Procurement (OCP)
DCCAH2009.048	Patricia C.	Goslee	Yolk	Office of Disabilty Rights
DCCAH2009.049	Patricia C.	Goslee	Blast	Office of Disabilty Rights
DCCAH2006.016	Sally	Bowring	Water Garden 3	Office of Documents and Administrative Issuances
DCCAH1998.029	David	Driskoll	Echoes	Office of Documents and Administrative Issuances
DCCAH2002.167	Aline	Feldman	Under the Same Sky	Office of Documents and Administrative Issuances
DCCAH1997.023	Sam	Gilliam	New Columbia	Office of Documents and Administrative Issuances
DCCAH1999.311	Sam	Gilliam	Providence	Office of Documents and Administrative Issuances
DCCAH2006.040	Patricia C.	Goslee	Pop	Office of Documents and Administrative Issuances
DCCAH2002.095	Wayland	House	Jamming	Office of Documents and Administrative Issuances
DCCAH2000.092	Shaun	Laws	Rock Creek Tranquility	Office of Documents and Administrative Issuances
DCCAH2001.202	Joyce	McCarten	Crevices	Office of Documents and Administrative Issuances
DCCAH1999.208	Joe	Cameron	Untitled	Office of Finance and Resource Management
DCCAH1999.099	Frank	Demes	Georgetown Canal	Office of Finance and Resource Management
DCCAH1999.109	Joseph Craig	English	Row Houses	Office of Finance and Resource Management
DCCAH1999.293	Joseph Craig	English	The Painter	Office of Finance and Resource Management
DCCAH2000.003	Susan	Goldman	Idiophone Music Box	Office of Finance and Resource Management
DCCAH2000.029	Mary	Heiss	View from La Maree	Office of Finance and Resource Management
DCCAH2000.047	Roshani	Kothari	Dupont: Intricate Details	Office of Finance and Resource Management
DCCAH2000.048	Roshani	Kothari	Dupont: Intricate Details 10	Office of Finance and Resource Management
DCCAH1999.258	John	Brown	untitled from "The Nature Series"	Office of Finance and Treasury
DCCAH1999.260	John	Brown	untitled from "The Nature Series"	Office of Finance and Treasury
DCCAH1999.264	John	Brown	untitled from "The Nature Series"	Office of Finance and Treasury
DCCAH2006.101	Ellen	Hill	Arctic	Office of Finance and Treasury
DCCAH2001.108	Joeseefa	Manlapaz	Waiting for 5 O' Clock	Office of Finance and Treasury
DCCAH1998.060	Di Bagley	Stovall	Cuddin' Carrie Fannie's Room	Office of Finance and Treasury
DCCAH2000.152	Dan	Treado	Going Fishing	Office of Finance and Treasury
DCCAH2000.153	Dan	Treado	untitled	Office of Finance and Treasury
DCCAH2000.154	Dan	Treado	untitled	Office of Finance and Treasury
DCCAH2003.047	Lauren Ashley	Wells	From the Back Seat	Office of Finance and Treasury
DCCAH2003.048	Lauren Ashley	Wells	Georgetown, Old Studio School	Office of Finance and Treasury
DCCAH2003.171	John	Woo	Botanical Kandula	Office of Finance and Treasury
DCCAH2003.179	John	Woo	Dancing Democrats	Office of Finance and Treasury
DCCAH2000.022	Cynthia	Alderdice	White Mist on Blue Heights IV	Office of Financial Operations & Systems
DCCAH2000.023	Cynthia	Alderdice	Lapis Sky Fortress IV	Office of Financial Operations & Systems
DCCAH2000.024	Cynthia	Alderdice	Mystic Views	Office of Financial Operations & Systems
DCCAH1999.204	Joe	Cameron	Untitled	Office of Financial Operations & Systems
DCCAH1999.207	Joe	Cameron	Untitled	Office of Financial Operations & Systems
DCCAH1999.292	Joseph Craig	English	The Painter	Office of Financial Operations & Systems
DCCAH2000.001	Susan	Goldman	Three Ampulla	Office of Financial Operations & Systems

DCCAH1999.134	Clay	Huffman	Last Call	Office of Financial Operations & Systems
DCCAH1999.138	Clay	Huffman	Spirited Glow	Office of Financial Operations & Systems
DCCAH1999.140	Clay	Huffman	Flower's Effigy	Office of Financial Operations & Systems
DCCAH1999.146	Katie	Kirtland	Glover Park #4	Office of Financial Operations & Systems
DCCAH1999.150	Katie	Kirtland	Glover Park #5	Office of Financial Operations & Systems
DCCAH1999.152	Katie	Kirtland	Glover Park #6	Office of Financial Operations & Systems
DCCAH1999.157	Maggie	Knaus	Ice and Cold Storage	Office of Fincancial Operations & Systems
DCCAH2003.091	Brett	Busang	Behind G	Office of General Counsel Metro Police Dept
DCCAH2003.118	Deron	DeCesare	Washington Sailing	Office of General Counsel Metro Police Dept
DCCAH2002.039	Joseph Craig	English	Sailing School	Office of General Counsel Metro Police Dept
DCCAH2002.042	Joseph Craig	English	Rose Walls	Office of General Counsel Metro Police Dept
DCCAH2002.044	Joseph Craig	English	Window Awnings	Office of General Counsel Metro Police Dept
DCCAH2002.046	Joseph Craig	English	Rows and Windows	Office of General Counsel Metro Police Dept
DCCAH1996.028	Rob	Evans	The Inquiry	Office of General Counsel Metro Police Dept
DCCAH2003.099	Stephen	Fuchs	Hirshhorn I	Office of General Counsel Metro Police Dept
DCCAH2003.100	Stephen	Fuchs	Hirshhorn II	Office of General Counsel Metro Police Dept
DCCAH2002.006	Sam	Gilliam	New Columbia	Office of General Counsel Metro Police Dept
DCCAH2003.058	George C.	Koch	Plowed Field	Office of General Counsel Metro Police Dept
DCCAH1999.054	Michael	Berman	Homage to Eastern Market	Office of Human Rights
DCCAH1991.005	Viola	Canady	Cathedral in Black	Office of Human Rights
DCCAH2007.146	Andrea	Cybyk	Departure	Office of Human Rights
DCCAH1999.296	Patricia	Gerkin	Night Train	Office of Human Rights
DCCAH1999.299	Patricia	Gerkin	Wine and Roses	Office of Human Rights
DCCAH2001.166	Patricia	Gerkin	Sonata 1	Office of Human Rights
DCCAH2001.167	Patricia	Gerkin	Sonata 3	Office of Human Rights
DCCAH2006.041	Freya	Grand	Untitled Woods	Office of Human Rights
DCCAH1999.322	Harry	Mattison	Sursum Corda-Labor Day II	Office of Human Rights
DCCAH2002.032	Deron	DeCesare	Canal Boat	Office of Inspector General
DCCAH2002.041	Joseph Craig	English	Old Glory	Office of Inspector General
DCCAH2002.007	Sam	Gilliam	New Columbia	Office of Inspector General
DCCAH2002.096	Margaret	Huddy	Monumental View	Office of Inspector General
DCCAH2003.129	Mark	Lindamood	Washington Monument Under Scaffold with Moon	Office of Inspector General
DCCAH2003.014	Christopher	Mann	Hazard, National Zoo, Washington, DC	Office of Inspector General
DCCAH2003.015	Christopher	Mann	Triceratops, National Zoo, Washington, DC	Office of Inspector General
DCCAH2003.016	Christopher	Mann	Monkey Island, National Zoo, Washington, DC	Office of Inspector General
DCCAH2003.065	Debora	Marcinkowski	Drive Across Dreamland	Office of Inspector General
DCCAH2000.132	Heide G.	Castleman	Key Bridge and Georgetown from Roosevelt Island	Office of Labor Relations & Collective Bargaining
DCCAH2000.026	Pepe	Coronado	untitled	Office of Latino Affairs
DCCAH2000.027	Pepe	Coronado	CIBA	Office of Latino Affairs
DCCAH1997.025	Patricia Tobacco	Forrester	Miami	Office of Latino Affairs
DCCAH2007.158	Dora	Iregui	Paradise	Office of Latino Affairs
DCCAH2002.139	Qin Xi	Lin	The Life of People	Office of Latino Affairs
DCCAH2002.146	Isil	Ozisk	Images of Washington, DC	Office of Latino Affairs
DCCAH2004.010	Jose	Ruiz	Latin Triangle	Office of Latino Affairs
DCCAH2007.069	Luis R	Salcedo	Our Lady Of The Purification	Office of Latino Affairs
DCCAH2007.070	Luis R	Salcedo	Procession Of Virgin Of El Carmen	Office of Latino Affairs
DCCAH2004.024	Patricia Allott	Silbert	Joy	Office of Latino Affairs

DCCAH1999.283	Camilo	Villamizar	Niveles de la Vida	Office of Latino Affairs
DCCAH2001.183	Susan	Faden	Silver Pond	Office of Management and Administration
DCCAH1999.143	Allen C.	Jackson	Mens Crew	Office of Management and Administration
DCCAH2001.056	Gene	Young	Shower Dance	Office of Management and Administration
DCCAH1995.005	Keisha; BROWN	Barnes	African Village	Office of Partnerships and Grants (OPEG)
DCCAH2010.042	Elizabeth	Catlett	Roots	Office of Partnerships and Grants (OPEG)
DCCAH2009.080	Joseph Craig	English	Ben's Chili Bowl	Office of Partnerships and Grants (OPEG)
DCCAH2010.046	GA	Gardner	Ellington Textstraction	Office of Partnerships and Grants (OPEG)
DCCAH2006.035	Claudia	Gibson-Hunter	Opal Hues	Office of Partnerships and Grants (OPEG)
DCCAH2006.042	Sondra B.	Hassan	Let's Get Organized	Office of Partnerships and Grants (OPEG)
DCCAH2000.162	Anita	Philyaw	Sister!	Office of Partnerships and Grants (OPEG)
DCCAH2000.155	Larry	Saxton	Walking Tall	Office of Partnerships and Grants (OPEG)
DCCAH2000.158	Larry	Saxton	Sailboat	Office of Partnerships and Grants (OPEG)
DCCAH1996.029	Alfred	Smith	City Improvisation	Office of Partnerships and Grants (OPEG)
DCCAH2009.031	Stanley	Squirewell	The Street Shaman	Office of Partnerships and Grants (OPEG)
DCCAH2006.019	Craig	Cahoon	MALBA 18	Office of Planning
DCCAH2006.020	Craig	Cahoon	MALBA 19	Office of Planning
DCCAH2006.021	Craig	Cahoon	MALBA 20	Office of Planning
DCCAH2006.022	Craig	Cahoon	MALBA 23	Office of Planning
DCCAH1999.113	Aline	Feldman	Variations	Office of Planning
DCCAH1999.233	John	Gossage	Empire #1	Office of Planning
DCCAH1999.234	John	Gossage	Empire #13	Office of Planning
DCCAH1999.235	John	Gossage	Empire #17	Office of Planning
DCCAH2000.049	Roshani	Kothari	National Gallery of Art, Shadows 1	Office of Planning
DCCAH2000.050	Roshani	Kothari	National Gallery of Art, Shadows 2	Office of Planning
DCCAH1999.176	Margaret Adams	Parker	District Construction Site	Office of Planning
DCCAH2000.143	Anil	Revri	Pages from a Manuscript I	Office of Planning
DCCAH2000.144	Anil	Revri	Pages from a Manuscript VII	Office of Planning
DCCAH2000.145	Anil	Revri	Pages from a Manuscript XI	Office of Planning
DCCAH2002.033	Desepe	deVargas	Mt. Pleasant Street	Office of Police Complaints
DCCAH2002.159	Adam	Fenster	Old Capitol Columns, National Arboretum	Office of Police Complaints
DCCAH2002.160	Adam	Fenster	Potomac Sunrise	Office of Police Complaints
DCCAH2001.072	Phyllis A.	Furdell	Blue Line Dancer	Office of Police Complaints
DCCAH2001.073	Phyllis A.	Furdell	Underground Sisterhood	Office of Police Complaints
DCCAH1999.232	Andrew Z	Glickman	untitled (Truth in Advertising Series)	Office of Police Complaints
DCCAH2001.071	Kevin	Holder	5:45 PM in Adams Morgan	Office of Police Complaints
DCCAH2002.056	Robert	Epstein	Spark Man	Office of Property Management
DCCAH2000.044	Patricia Tobacco	Forrester	Beech in Azaleas, Dumbarton Oaks	Office of Property Management
DCCAH2002.063	Liani	Foster	Street Scapes	Office of Property Management
DCCAH2002.064	Liani	Foster	The Woodley House	Office of Property Management
DCCAH2006.038	David	Glick	Wave 9	Office of Property Management
DCCAH2002.083	Linda	Hesh	Wave at Convention Center 6/01	Office of Property Management
DCCAH2006.044	Linda	Hesh	Sunset Symphony	Office of Property Management
DCCAH2002.187	Paul	Kennedy	Mr. Bones #2	Office of Property Management
DCCAH2007.132	Paul	Lewis	The View from Hains Point	Office of Property Management
DCCAH1997.027	Jacob	Kainen	Magnetic North	Office of Property Management (DGS)
DCCAH2007.007	John M.	Adams	Under These Conditions	Office of Prperty Management/DGS

DCCAH2008.050	Jeff	Boodman	Descent	Office of Prperty Management/DGS
DCCAH1998.051	Paul	Reed	Zig Field	Office of Reseach and Analysis
DCCAH2000.137	Jean Sheckler	Beebe	Hyacinth Bouquet	Office of Research and Analysis
DCCAH2000.083	Joseph Craig	English	Lautrec Café	Office of Research and Analysis
DCCAH2000.090	Joseph Craig	English	Chipping to the Green	Office of Research and Analysis
DCCAH1999.162	James A.	Kochert	untitled #83 Neon Series	Office of Research and Analysis
DCCAH2010.017	Maria	Bryk	Haircut on H Street	Office of Returning Citizens (ORCA)
DCCAH2012.056	Rosetta	DeBerardinis	Endless Love	Office of Returning Citizens (ORCA)
DCCAH2012	Dana	Maier	The King	Office of Returning Citizens (ORCA)
DCCAH1989.008	James L.	Wells	The Phoenix Ascending	Office of Returning Citizens (ORCA)
DCCAH2009.039		Workingman Collective	H Street Project: Smokey's Barbershop and Oldies, 1400 block	Office of Returning Citizens (ORCA)
DCCAH2009.041		Workingman Collective	H Street Project: Smokey's barber, Jackson's favorite pair of scissors	Office of Returning Citizens (ORCA)
DCCAH2008.027	Laurie	Breen	Last Train to Deadwood	Office of the Attorney General
DCCAH2003.041	Sheila	Crider	Red Line Study No.7	Office of the Attorney General
DCCAH2003.043	Sheila	Crider	Red Line Study No.9	Office of the Attorney General
DCCAH2003.044	Sheila	Crider	Red Line Study No.10	Office of the Attorney General
DCCAH1992.012	Richard	Dempsey	Jamaica Burst	Office of the Attorney General
DCCAH1996.002	Loleta	Campbell	Celebration	Office of the Attorney General for D.C.
DCCAH2002.183	Gene	Davis	Voodoo	Office of the Attorney General for D.C.
DCCAH2001.160	Patricia	Gerkin	Summer Solstice	Office of the Attorney General for D.C.
DCCAH2002.004	Sam	Gilliam	New Columbia	Office of the Attorney General for D.C.
DCCAH2001.114	Barbara	Kerne	Silver and Gold	Office of the Attorney General for D.C.
DCCAH2006.053	Dean	Kessmann	Best Buy	Office of the Attorney General for D.C.
DCCAH2006.054	Dean	Kessmann	Paper Source	Office of the Attorney General for D.C.
DCCAH1991.010	Kitty	Klaidman	Marshes	Office of the Attorney General for DC
DCCAH1996.006	Loleta	Campbell	Fields of Flowers No. 1	Office of the Attorney General for DC, Wilson Bldg
DCCAH1996.008	Loleta	Campbell	Fields of Flowers No. 2	Office of the Attorney General for DC, Wilson Bldg
DCCAH1998.007	Mindy	Weisel	Of Country Fields and Torn Skies	Office of the Attourney General
DCCAH2002.011	B.J.	Adams	Art Tour of Washington	Office of the Budget Director, Council of the District of Columbia
DCCAH2012.025.001	Sandra	Arkin	The World Below	Office of the Budget Director, Council of the District of Columbia
DCCAH2012.025.002	Sandra	Arkin	Multipoint Interchange VI	Office of the Budget Director, Council of the District of Columbia
DCCAH2011	Joan	Belmar	Once Types	Office of the Budget Director, Council of the District of Columbia
DCCAH2011	Joan	Belmar	Once-Day	Office of the Budget Director, Council of the District of Columbia
DCCAH2012	Margaret	Boozer	White Detritus	Office of the Budget Director, Council of the District of Columbia
DCCAH2006.023	David	Carlson	Osiris and Humpty Dumpty	Office of the Budget Director, Council of the District of Columbia
DCCAH1998.001	Stevens Jay	Carter	Amerressence IV	Office of the Budget Director, Council of the District of Columbia
DCCAH1998.042	Sam	Gilliam	New Columbia	Office of the Budget Director, Council of the District of Columbia
DCCAH2007.040	Greg	Hannan	Dated Calendar	Office of the Budget Director, Council of the District of Columbia
DCCAH2006.055	Dean	Kessmann	Safeway	Office of the Budget Director, Council of the District of Columbia
DCCAH2006.056	Dean	Kessmann	Target	Office of the Budget Director, Council of the District of Columbia
DCCAH2012	Katherine	Mann	Thicket	Office of the Budget Director, Council of the District of Columbia
DCCAH1999.316	Clark S.	Taylor	How the Spirit Wife Calmed a Wild Spirit	Office of the Budget Director, Council of the District of Columbia
DCCAH2001.170	James L.	Wells	Dupont Circle	Office of the Budget Director, Council of the District of Columbia
DCCAH2003.037	Sheila	Crider	Red Line Study No.3	Office of the Chief Financial Officer
DCCAH2003.042	Sheila	Crider	Red Line Study No.8	Office of the Chief Financial Officer

DCCAH2002.069	Michael	Francis	East Wing	Office of the Chief Financial Officer
DCCAH2003.095	Michael	Francis	Pennsylvania Avenue	Office of the Chief Financial Officer
DCCAH1999.014	Josh	Holland	Union Station #7	Office of the Chief Financial Officer
DCCAH1991.002	Viola	Canady	Kente Boy	Office of the City Administrator
DCCAH1991.003	Viola	Canady	African Woman	Office of the City Administrator
DCCAH1991.004	Viola	Canady	African Lady with Braids	Office of the City Administrator
DCCAH1991.006	Jerry	Clapsaddle	Squall	Office of the City Administrator
DCCAH1996.030	Gene	Davis	Voodoo	Office of the City Administrator
DCCAH1996.052	Willem	deLooper	untitled	Office of the City Administrator
DCCAH1996.053	Willem	deLooper	untitled	Office of the City Administrator
DCCAH2002.060	Aline	Feldman	Unfastening Day	Office of the City Administrator
DCCAH2002.061	Aline	Feldman	Summer City	Office of the City Administrator
DCCAH1999.015	Josh	Holland	Union Station #14	Office of the City Administrator
DCCAH2002.115	Anne	Marchand	California Street	Office of the City Administrator
DCCAH2002.118	Anne	Marchand	Over 20th Street	Office of the City Administrator
DCCAH2001.P013	Pacita	Abad	Museum of Philippine Art (poster)	Office of the DC Auditor
DCCAH1999.053	Michael	Berman	Homage to Eastern Market	Office of the DC Auditor
DCCAH1990.007	Jerry	Clapsaddle	Squall	Office of the Executive Secretary
DCCAH1999.041	Sheila	Crider	White Line Study No.1	Office of the Executive Secretary
DCCAH1999.042	Sheila	Crider	White Line Study No. 2	Office of the Executive Secretary
DCCAH1999.043	Sheila	Crider	White Line Study No. 3	Office of the Executive Secretary
DCCAH1996.056	Susan	Firestone	Aeon Series	Office of the Executive Secretary
DCCAH2009.093	John	Aquilino	Blue Square	Office of Zoning
DCCAH2009.022	Matthew	Carucci	Blue City Scape	Office of Zoning
DCCAH1999.133	Clay	Huffman	Last Call	Office of Zoning
DCCAH1999.136	Clay	Huffman	Spirited Glow	Office of Zoning
DCCAH2008.018	Franz	Jantzen	The Conservator in His Laboratory	Office of Zoning
DCCAH2003.009	Stephen	Larson	Anon	Office of Zoning
DCCAH2009.001	Michael	Torra	Urban Sunset	Office of Zoning
DCCAH2001.164	Patricia	Gerkin	Complexity Painting #11	Office on Asian and Pacific Islander Affairs
DCCAH2006.061	Michele Lyn	Kong	Probes	Office on Asian and Pacific Islander Affairs
DCCAH2006.062	Michele Lyn	Kong	Contrails	Office on Asian and Pacific Islander Affairs
DCCAH2008.047	Cynthia Farrell	Johnson	Sister on the Move	Office on Women's Policy and Initiatives
DCCAH2008.034	Gloria	Kirk	Watching Out	Office on Women's Policy and Initiatives
DCCAH2007.009	Phillip E.	Adams	Studio Portrait (Kofi Anan)	OJS Mail Room
DCCAH2002.016	Laura	Aikman	Growing Up	OJS Mail Room 441
DCCAH2002.193	Lena	Frumin	Cherry Blossom Season at the Tidal Basin	One Judiciary Square-Public Art Site
DCCAH2002.203	Sophia	Gawer-Fishe	Borrigo Rico	One Judiciary Square-Public Art Site
DCCAH2002.206	Glennis	McClellan	Washington Monuphant	Party Animals
DCCAH2002.201	Robyn	Rogers	Metrophant	Party Animals
DCCAH2002.202	Jody	Wright	Panoramic Pachyderm	Party Animals
DCCAH1999.200	Joe	Cameron	Untitled	Pay and Retirement Services (Under the CFO)
DCCAH1999.205	Joe	Cameron	Untitled	Pay and Retirement Services (Under the CFO)
DCCAH2000.028	Lawrence	Hamlin	Cocomero	Pay and Retirement Services (Under the CFO)
DCCAH1999.319	David	Hubbard	Prey	Pay and Retirement Services (Under the CFO)
DCCAH2000.160	Anita	Philyaw	Sister!	Pay and Retirement Services (Under the CFO)
DCCAH2002.053	Joseph Craig	English	Resting Sailboats	Public Employee Relations Board

DCCAH1999.251	John	Brown	untitled from "The Nature Series"	Performance Management
DCCAH1999.252	John	Brown	untitled from "The Nature Series"	Performance Management
DCCAH1999.253	John	Brown	untitled from "The Nature Series"	Performance Management
DCCAH2000.108	Askia	Muhammad	Count Basie at the Post Office Pavilion	Performance Management Unit Human Resources
DCCAH2000.111	Askia	Muhammad	The Bird Man of Lafayette Park	Performance Management Unit Human Resources
DCCAH2000.089	Joseph Craig	English	Chipping to the Green	Public Employee Relations Board
DCCAH2000.115	Josh	Holland	Pedestrians #73	Public Employee Relations Board
DCCAH2000.118	Josh	Holland	Soft Drink Delivery	Public Employee Relations Board
DCCAH2007.011	Denee	Barr	Trees and Stream #2 , Adkins Arboretum Eastern Shore MD	Public Service Commission
DCCAH2002.023	Reggie	Billingslea	R Street	Public Service Commission
DCCAH2002.024	Reggie	Billingslea	4348 at 4:50	Public Service Commission
DCCAH1998.015	Peter	Blume	Autumn	Public Service Commission
DCCAH2002.178	Jerry	Clapsaddle	Squall	Public Service Commission
DCCAH2003.039	Sheila	Crider	Red Line Study No.5	Public Service Commission
DCCAH2003.040	Sheila	Crider	Red Line Study No.6	Public Service Commission
DCCAH2002.031	Eglon	Daley	Columbia Rd. and Champlain NW	Public Service Commission
DCCAH2001.185	Susan	Faden	Cascade	Public Service Commission
DCCAH2001.186	Susan	Faden	Elysian	Public Service Commission
DCCAH2002.180	Patricia Tobacco	Forrester	Miami	Public Service Commission
DCCAH2000.105	Yolanda	Frederikse	View of Georgetown from Key Bridge	Public Service Commission
DCCAH2002.093	Josh	Holland	14th Street #1	Public Service Commission
DCCAH1998.035	Artis	Lane	The Beginning	Public Service Commission
DCCAH1999.108	Joseph Craig	English	Georgetown Flower Shop	Real Property Tax Appeals Commission
DCCAH2001.021	Joseph Craig	English	Lincoln Continental	Real Property Tax Appeals Commission
DCCAH2002.048	Joseph Craig	English	September Sidewalk	Real Property Tax Appeals Commission
DCCAH2000.139	Jean Sheckler	Beebe	They Will Tell You 'A' is for Apple	Real Property Tax Commission
DCCAH2003.059	Brenda	Belfield	Shoreline	Real Property Tax Commission
DCCAH1999.165	Val	Lewton	Dome with Techworld	Real Property Tax Commission
DCCAH2001.061	Antonio Tobias	Mendez	Nearing Georgetown	Real Property Tax Commission
DCCAH1999.035	Betty	Murchison	It's Not Easy	Real Property Tax Commission
DCCAH2001.149	Wess	Brown	Multidimensional Flying Walkways	Reeves Center Community Room
DCCAH2001.158	Wess	Brown	Mona Lisa	Reeves Center Community Room
DCCAH1999.067.3	Eglon	Daley	Of the People	Reeves Center Community Room
DCCAH2003.143	Frank	Day	Green Feathers	Reeves Center Community Room
DCCAH2003.144	Frank	Day	Purple Ribbon	Reeves Center Community Room
DCCAH2008.005	Irene	Kellogg	Peanut Salesman, SW 1985	Reeves Center Community Room
DCCAH1998.090	Michael	Licht	Dance Competition	Reeves Center Community Room
DCCAH1999.166	Toni	Linowitz	On Scene, DC	Reeves Center Community Room
DCCAH1999.237	Harry	Mattison	Sursum Corda-Couple	Reeves Center Community Room
DCCAH1999.238	Harry	Mattison	Sursum Corda-Betty	Reeves Center Community Room
DCCAH2001.064	Antonio Tobias	Mendez	Epicenter of Liberty II	Reeves Center Community Room
DCCAH1989.011	John N.	Robinson	Pete and Blanche	Reeves Center Community Room
DCCAH2009.038		Workingman Collective	H Street Project: Mr. Henry outside of his salon	Reeves Center Community Room
DCCAH2002.192	Olivier	Dupeyron	Le Jouet	Reeves Municipal Center-Public Art Site
DCCAH2002.204	Kay	Jackson	Elephant-Echoes of Liberty (Party Animal)	Reeves Municipal Center-Public Art Site
DCCAH2001.066	Shoshana	Ahart	Autumn, Late Afternoon	Rental Housing Commission
DCCAH2002.014	Shoshana	Ahart	Yellow House	Rental Housing Commission

DCCAH2011.010	Michael David	Crossette	Ben's View	Rental Housing Commission
DCCAH2002.174	Sam	Gilliam	Lightning Bolt	Rental Housing Commission
DCCAH2010.036	Tom	Greaves	Building Material	Rental Housing Commission
DCCAH2010.037	Tom	Greaves	12th & D Street SE	Rental Housing Commission
DCCAH2010.038	Tom	Greaves	Kentucky Avenue	Rental Housing Commission
DCCAH2003.142	Frank	Day	Taft Bridge	Risk Management (ORM)
DCCAH2007.022	Frank	Day	Shoes, Marche Central	Risk Management (ORM)
DCCAH2000.080	Joseph Craig	English	Summer in the Grove	Risk Management (ORM)
DCCAH2002.040	Joseph Craig	English	Old Glory	Risk Management (ORM)
DCCAH2002.050	Joseph Craig	English	Bridge over Rock Creek	Risk Management (ORM)
DCCAH2009.055	Kay	Hwang	Schematics No.600-TT.TB/BLK	Risk Management (ORM)
DCCAH2000.032	Carole Sue	Lebbin	Sweet Smell of Success	Risk Management (ORM)
DCCAH2000.034	Carole Sue	Lebbin	Fringe Benefits	Risk Management (ORM)
DCCAH1999.048	Kevin	MacDonald	Dynamite Shed	Risk Management (ORM)
DCCAH2003.061	Joyce	McCarten	Breaking Out	Risk Management (ORM)
DCCAH2004.035	Anita	Philyaw	Snapbeans	Risk Management (ORM)
DCCAH1999.194	Colin	Winterbottom	The Taft Bridge	Risk Management (ORM)
DCCAH1990.014	Yuriko	Yamaguchi	Separation vs. Unity	Risk Management (ORM)
DCCAH2007.094	Pamela	Zilly	Yellow Boxcar	Risk Management (ORM)
DCCAH1998.016	Lois Mailou	Jones	Veve Voudou III	Secretary of the Council
DCCAH2002.158	Adam	Fenster	Block Party R & Johnson	Serve DC
DCCAH2002.182	Patricia Tobacco	Forrester	Miami	Serve DC
DCCAH2003.117	Jonathan B.	French	AIDS Ride	Serve DC
DCCAH2003.112	Dana Ellyn	Kaufman	Amazement	Serve DC (Reeves Center)
DCCAH2006.064	Camille Nims	Lamoureux	Abstract Chandelier	Serve DC (Reeves Center)
DCCAH2003.126	George	Laumann	DC Central #3	Serve DC (Reeves Center)
DCCAH2003.127	George	Laumann	DC Central #2	Serve DC (Reeves Center)
DCCAH2003.128	George	Laumann	DC Central #1	Serve DC (Reeves Center)
DCCAH2000.002	Susan	Goldman	Baga Mama II	Solid Waste Education and Enforcement Program
DCCAH2000.030	Ellen	Hill	Between Earth & Sky	Solid Waste Education and Enforcement Program
DCCAH2000.159	Anita	Philyaw	Sister!	Solid Waste Education and Enforcement Program
DCCAH1999.192	Colin	Winterbottom	Star Wigs	ST. Elizabeths Exec Suite
DCCAH2010.029	Colin	Winterbottom	St. Elizabeths Hospital	ST. Elizabeths Exec Suite
DCCAH2007.041	Winston	Harris	Movado	St. Elizabeths Hospital Exec Offices
DCCAH1999.021	Joeseefa	Manlapaz	Frame-up	St. Elizabeths Hospital Exec Offices
DCCAH1999.142	Allen C.	Jackson	Mens Crew	State Superintendent of Education
DCCAH1999.155	Maggie	Knaus	The Uptown	State Superintendent of Education
DCCAH2007.010	Ken	Ashton	Tropicana	Taxicab Commission
DCCAH2001.P016		DC Artworks	Washington on View	Taxicab Commission
DCCAH2003.121	William	D'Italia	Gallaudet University	Taxicab Commission
DCCAH2001.102	Margaret	Finch	Y2K.com	Taxicab Commission
DCCAH2007.026	Jennifer	Foley	Façade	Taxicab Commission
DCCAH1999.013	Andrew Z	Glickman	Farmer's Market Adams Morgan	Taxicab Commission
DCCAH2007.157	David Allen	Harris	Tysons Misty Corner	Taxicab Commission
DCCAH2007.048	Katharine	MacDonnell	Marvin Gaye, Here	Taxicab Commission
DCCAH2003.079	Michael & Hogan	Clark	Silkscreen George	Unified Communications Center
DCCAH1999.219	Stuart	Diekmeyer	Basketball Series: Capitol Hill, DC	Unified Communications Center

DCCAH1998.025	Sam	Gilliam	Pantheon	Unified Communications Center
DCCAH2002.077	Andrew Z	Glickman	17th Street NW, After the Blizzard	Unified Communications Center
DCCAH2002.133	Roy	Lewis	In the Basement with Sterling	Unified Communications Center
DCCAH2002.134	Roy	Lewis	Sterling at Pig Foot with Sunnyland Slim	Unified Communications Center
DCCAH2002.135	Roy	Lewis	Strong Man Sterling	Unified Communications Center
DCCAH2002.136	Roy	Lewis	Sterling Brown at the White House	Unified Communications Center
DCCAH2002.137	Roy	Lewis	Dr. Mazique and Sterling	Unified Communications Center
DCCAH2002.140	Martin	Lueders	Fountain; Dupont Circle	Unified Communications Center
DCCAH2003.017	Christopher	Mann	Temple from Below, Tikal, Guatemala	Unified Communications Center
DCCAH2003.018	Christopher	Mann	Southern Roof Top View, Antigua, Guatemala	Unified Communications Center
DCCAH2003.019	Christopher	Mann	Temple from Above, Tikal, Guatemala	Unified Communications Center
DCCAH2006.068	Allegra	Marquart	The Bird, the Mouse, and the Sausage	unknown
DCCAH2012	Kevin	Holder	Priestess With a Red Sash	Vincent Orange Committee Room
DCCAH2002.145	Isil	Ozisk	National Archives etc.	Vincent Orange Committee Room
DCCAH2002.197	Brian	Martin	Buffalo Soldier	Washington DC Convention Center-Public Art Site
DCCAH2002.161	Adam	Fenster	Steam, 27th Street near Va. Ave.	Water and Sewer Authority
DCCAH2002.162	Adam	Fenster	Key Bridge Fog	Water and Sewer Authority
DCCAH2001.104	Joeseffa	Manlapaz	Call Again	Water and Sewer Authority
DCCAH2004.006	Liani	Foster	DC StreetScapes Series: 7-9th & T Street, 1972	Wilson Building - 5th Floor Ceremonial Hallway-Public Art Site
DCCAH2004.007	Liani	Foster	A Little Bit of This, A Little Bit of That	Wilson Building - 5th Floor Ceremonial Hallway-Public Art Site
DCCAH2006.102	Benjamin	Abramowitz	Untitled 1 (Improvisation)	Wilson Building Collection
DCCAH2006.104	Benjamin	Abramowitz	Untitled 2 (Improvisation)	Wilson Building Collection
DCCAH2006.105	John M.	Adams	Sitting Still (#29)	Wilson Building Collection
DCCAH2006.106	John M.	Adams	Sitting Still (#25)	Wilson Building Collection
DCCAH2006.107	John M.	Adams	Sitting Still (#27)	Wilson Building Collection
DCCAH2006.108	John M.	Adams	Sitting Still (#26)	Wilson Building Collection
DCCAH2006.109	John M.	Adams	Sitting Still (#21)	Wilson Building Collection
DCCAH2006.110	John M.	Adams	Sitting Still (#22)	Wilson Building Collection
DCCAH2006.111	Gini	Alter	Zazen I	Wilson Building Collection
DCCAH2006.112	Maremi Hooff	Andreozzi	International Market 3	Wilson Building Collection
DCCAH2006.113	Michele M.	Banks	Blue Variations	Wilson Building Collection
DCCAH2006.114	Michele M.	Banks	Pink Variations	Wilson Building Collection
DCCAH2006.115	Scip	Barnhart	Doors on 19th Street	Wilson Building Collection
DCCAH2006.116	Denee	Barr	Lookout Point, Kent Island MD	Wilson Building Collection
DCCAH2006.117	Denee	Barr	Trees with Path, Kent Island MD	Wilson Building Collection
DCCAH2006.118	Joan	Belmar	Domingo "Garden"	Wilson Building Collection
DCCAH2002.021	Jody	Bergstresser	Tivoli	Wilson Building Collection
DCCAH2006.119	Margaret	Boozer	Winter Landscape	Wilson Building Collection
DCCAH2006.120	Mark Cameron	Boyd	No Way To Convey	Wilson Building Collection
DCCAH2006.121	Elizabeth M. (Lisa)	Brotman	The Keymaster	Wilson Building Collection
DCCAH2007.211	Wayne Edson	Bryan	Uplink	Wilson Building Collection
DCCAH2004.001	Starmanda	Bullock	Les Visions Japonaises de Paris/Une Serie of Fluers at Leurs Applications Decoratives	Wilson Building Collection
DCCAH2007.192	Lillian	Burwell	Exodus	Wilson Building Collection
DCCAH2007.193	Lillian	Burwell	Fuego	Wilson Building Collection
DCCAH2006.122	Brett	Busang	On 7th	Wilson Building Collection
DCCAH1999.211	Chan Tha	Chao	Soe Myint	Wilson Building Collection

DCCAH1999.212	Chan Tha	Chao	Aung Ko and Yon Naing	Wilson Building Collection
DCCAH2006.127	William	Christenberry	Dream Building (blue)	Wilson Building Collection
DCCAH2006.128	William	Christenberry	Red Building in Forest	Wilson Building Collection
DCCAH2004.002	Michael & Hogan	Clark	NAFTA Oranges	Wilson Building Collection
DCCAH2007.209	Manon	Cleary	Exotic Flower #12	Wilson Building Collection
DCCAH2007.210	Manon	Cleary	Exotic Flower #9	Wilson Building Collection
DCCAH2006.130	Steve	Cushner	Two Way Street	Wilson Building Collection
DCCAH2004.005	Betsy	Damos	Persistence	Wilson Building Collection
DCCAH2006.131	Richard L.	Dana	Noise/Silence	Wilson Building Collection
DCCAH2004.037	Gene	Davis	Tarzan	Wilson Building Collection
DCCAH2004.038	Gene	Davis	Jack-in-the-Box	Wilson Building Collection
DCCAH2004.039	Gene	Davis	Graf Zeppelin	Wilson Building Collection
DCCAH2004.040	Gene	Davis	King Kong	Wilson Building Collection
DCCAH2004.041	Gene	Davis	Bulletproof	Wilson Building Collection
DCCAH2004.042	Gene	Davis	John Barley Corn	Wilson Building Collection
DCCAH2007.215	Gene	Davis	Red Pope	Wilson Building Collection
DCCAH2006.132	Frank	Day	Ship Hull #18	Wilson Building Collection
DCCAH2006.133	Frank	Day	Ship Hull #47	Wilson Building Collection
DCCAH2006.134	Georgia	Deal	Buzz	Wilson Building Collection
DCCAH2006.135	Georgia	Deal	Juggle	Wilson Building Collection
DCCAH2006.136	Georgia	Deal	Prickle	Wilson Building Collection
DCCAH2006.137	Georgia	Deal	Leap	Wilson Building Collection
DCCAH2007.194	Willem	Delooper	Untitled (Blue)	Wilson Building Collection
DCCAH2006.138	Eileen	Doughty	White Pine Cambial Tangential x 300	Wilson Building Collection
DCCAH2006.139	Eileen	Doughty	White Ash Latewood Tangential x 300	Wilson Building Collection
DCCAH2006.140	Michael	Farrell	Cedar Springs II	Wilson Building Collection
DCCAH2006.141	Laurel	Farrin	Polka	Wilson Building Collection
DCCAH2006.142	Helen	Foss	28th St, Dumbarton and O Streets, NW	Wilson Building Collection
DCCAH2006.143	Helen	Foss	Canal and 31st Street NW	Wilson Building Collection
DCCAH2006.144	Helen	Foss	3067 Canal Towpath NW	Wilson Building Collection
DCCAH2006.148	Sam	Gilliam	Steps and Folds	Wilson Building Collection
DCCAH2006.149	Tai Hwa	Goh	Under the Surface X	Wilson Building Collection
DCCAH2006.150	J. Larry	Golfer	Boat Landing, Gravelly Point	Wilson Building Collection
DCCAH2007.217	Janis	Goodman	Tracks/ Low Tide	Wilson Building Collection
DCCAH2006.151	Patricia C.	Goslee	Catch of the Day	Wilson Building Collection
DCCAH2006.152	Simon	Gouverneur	Two-Toe	Wilson Building Collection
DCCAH2006.154	Tom	Green	In Red	Wilson Building Collection
DCCAH2006.155	John N.	Grunwell	Untitled Rectangle	Wilson Building Collection
DCCAH2003.054	Andrea	Haffner	Untitled	Wilson Building Collection
DCCAH2003.055	Andrea	Haffner	Untitled	Wilson Building Collection
DCCAH2006.156	Bill	Harris	Bird of Paradise	Wilson Building Collection
DCCAH2006.157	Sean	Hennessey	From a Certain Point of View	Wilson Building Collection
DCCAH2006.158	Sean	Hennessey	The Illusion of Obstacles	Wilson Building Collection
DCCAH2001.044	Ellen	Hill	Untitled	Wilson Building Collection
DCCAH2006.159	Ellen	Hill	Fallen	Wilson Building Collection
DCCAH2006.160	Ellen	Hill	Blue Egg	Wilson Building Collection
DCCAH2006.161	Felrath	Hines	Windows	Wilson Building Collection

DCCAH2006.162	Felrath	Hines	Open Ended	Wilson Building Collection
DCCAH2006.163	Max	Hirshfeld	Gustavo Chavez, Washington, DC	Wilson Building Collection
DCCAH2006.164	Max	Hirshfeld	Robert Kairy, Washington, DC	Wilson Building Collection
DCCAH2006.165	Brendan Wayne	Hoffman	DC Fish Market	Wilson Building Collection
DCCAH2006.166	Brendan Wayne	Hoffman	Thirty-Four Years	Wilson Building Collection
DCCAH2006.167	Kevin	Holder	Boa Morte Sisterhood	Wilson Building Collection
DCCAH2006.168	Karen	Hubacher	Habitat II	Wilson Building Collection
DCCAH2006.169	Karen	Hubacher	Refuge I	Wilson Building Collection
DCCAH2006.170	Karen	Hubacher	Habitat I	Wilson Building Collection
DCCAH2006.171	Karen	Hubacher	Refuge II	Wilson Building Collection
DCCAH2006.172	James	Huckenpahler	Untitled	Wilson Building Collection
DCCAH2002.098	Arthur Tasko	Hughes	Little Drummer Boy	Wilson Building Collection
DCCAH2006.173	Michal	Hunter	The Fountain	Wilson Building Collection
DCCAH2008.012	Michael	Hunter	Sholl's	Wilson Building Collection
DCCAH2006.174	Alexandra	Huttinger	Sarah Gudger	Wilson Building Collection
DCCAH2006.175	Alexandra	Huttinger	Martin Jackson	Wilson Building Collection
DCCAH2006.176	Alexandra	Huttinger	Mary Armstrong	Wilson Building Collection
DCCAH2006.177	Alexandra	Huttinger	Melissa Barden	Wilson Building Collection
DCCAH2006.178	Alexandra	Huttinger	Samuel Dilbers	Wilson Building Collection
DCCAH2006.179	Alexandra	Huttinger	James D. Johnson	Wilson Building Collection
DCCAH2006.180	Alexandra	Huttinger	Clay Bobbitt	Wilson Building Collection
DCCAH2006.181	Alexandra	Huttinger	Betty Simmons	Wilson Building Collection
DCCAH2006.182	Alexandra	Huttinger	Essex Henry	Wilson Building Collection
DCCAH2006.183	Alexandra	Huttinger	Anne Maddox	Wilson Building Collection
DCCAH2006.184	Alexandra	Huttinger	W.L. Bost	Wilson Building Collection
DCCAH2006.185	Alexandra	Huttinger	Angie Garrett	Wilson Building Collection
DCCAH2006.188	Michael William	Janis	The Waters of Remembrance	Wilson Building Collection
DCCAH2006.189	Franz	Jantzen	C&O Canal: Mile 0: Panoramic View of the Tide-Lock at Rock Creek, Georgetown	Wilson Building Collection
DCCAH2006.190	Judy	Jashinsky	Ramon	Wilson Building Collection
DCCAH2006.191	Judy	Jashinsky	John Moore	Wilson Building Collection
DCCAH2006.192	Judy	Jashinsky	Phillip Brookman	Wilson Building Collection
DCCAH2006.193	Jacob	Kainen	Dr. Mabuse	Wilson Building Collection
DCCAH2006.194	Jacob	Kainen	Blue Cocoon	Wilson Building Collection
DCCAH2006.195	Joanne S.	Kent	Incognito	Wilson Building Collection
DCCAH2006.196	Joanne S.	Kent	Spontaneous Combustion	Wilson Building Collection
DCCAH2007.212	Kevin	Kepple	Little Conemaugh	Wilson Building Collection
DCCAH2006.197	Karey Ellen	Kessler	Fragmented City	Wilson Building Collection
DCCAH2006.198	Jae K.	Ko	Untitled Red	Wilson Building Collection
DCCAH2006.199	Martin	Kotler	Pink & White, Back Yard View	Wilson Building Collection
DCCAH2004.031	Walter	Kravitz	Birth of the Quiet One	Wilson Building Collection
DCCAH2006.186	Michael Dax	Lacovone	A Walk Up U Street	Wilson Building Collection
DCCAH2006.187	Michael Dax	Lacovone	Walking Down 14th Street	Wilson Building Collection
DCCAH2006.200	Bridget	Lambert	There's Still a Chance You Can Find It	Wilson Building Collection
DCCAH2006.201	Prescott Moore	Lassman	End of Pew	Wilson Building Collection
DCCAH2006.202	Prescott Moore	Lassman	Offering of Gifts and Music	Wilson Building Collection
DCCAH2006.203	Prescott Moore	Lassman	Church Pillars	Wilson Building Collection

DCCAH2006.204	Prescott Moore	Lassman	Benediction in Music	Wilson Building Collection
DCCAH1999.017	Val	Lewton	H Street Construction	Wilson Building Collection
DCCAH1999.019	Val	Lewton	DC Excavation	Wilson Building Collection
DCCAH2006.205	Val	Lewton	Souvenir Demolition	Wilson Building Collection
DCCAH2006.206	Val	Lewton	Dome and Tech World 2	Wilson Building Collection
DCCAH2006.207	Harlee	Little	DC Jazz: Nasar A	Wilson Building Collection
DCCAH2006.208	Harlee	Little	DC Jazz: Roney W	Wilson Building Collection
DCCAH2007.218	Kevin	MacDonald	Little House on the Tract	Wilson Building Collection
DCCAH2006.209	Maxwell	MacKenzie	Tang	Wilson Building Collection
DCCAH2006.210	Maxwell	MacKenzie	Bard	Wilson Building Collection
DCCAH1999.169	Joeseфа	Manlapaz	Breezin'	Wilson Building Collection
DCCAH2002.116	Anne	Marchand	Westminster Street	Wilson Building Collection
DCCAH2007.195	Percy	Martin	Blue Monday for a Deity	Wilson Building Collection
DCCAH2007.196	Percy	Martin	Bushman Beginning a Dremawalk	Wilson Building Collection
DCCAH2006.211	Ramon	Menocal	Radiografia #2	Wilson Building Collection
DCCAH2006.212	Ramon	Menocal	Radiografia #1	Wilson Building Collection
DCCAH2006.213	Maggie	Michael	Phantom	Wilson Building Collection
DCCAH2006.214	Regina	Miele	Alley Rear Corcoran	Wilson Building Collection
DCCAH2006.215	Jiha	Moon	Air Cartography	Wilson Building Collection
DCCAH2006.216	Minna Newman	Nathanson	Declaration	Wilson Building Collection
DCCAH2006.217	Minna Newman	Nathanson	Point of Agreement	Wilson Building Collection
DCCAH2006.218	William	Newman	Nest Tape 14	Wilson Building Collection
DCCAH2006.219	Ojeda)	Ojeda	Fisherman Fished	Wilson Building Collection
DCCAH2006.220	Ojeda)	Ojeda	Cement Labyrinth	Wilson Building Collection
DCCAH2006.221	Ojeda)	Ojeda	Escaping from the Big City	Wilson Building Collection
DCCAH2004.034	Anita	Philyaw	Apples at the End of the Day	Wilson Building Collection
DCCAH2003.084	Michael B.	Platt	The Calloways #4	Wilson Building Collection
DCCAH2003.085	Michael B.	Platt	The Calloways #5	Wilson Building Collection
DCCAH2003.067	Lynn	Putney	Low Tide	Wilson Building Collection
DCCAH2003.068	Lynn	Putney	Sailor's Warning	Wilson Building Collection
DCCAH2003.069	Lynn	Putney	Satellite	Wilson Building Collection
DCCAH2003.070	Lynn	Putney	Untitled (Game)	Wilson Building Collection
DCCAH2003.071	Lynn	Putney	Gatekeeper	Wilson Building Collection
DCCAH2003.072	Lynn	Putney	Wishing Tree #3	Wilson Building Collection
DCCAH2003.073	Lynn	Putney	Hey, Rocky! (Better Get Another Hat)	Wilson Building Collection
DCCAH2003.074	Lynn	Putney	Runaway	Wilson Building Collection
DCCAH2003.075	Lynn	Putney	Popular Science	Wilson Building Collection
DCCAH2006.222	Victoria	Restrepo	Still Life with Hot Peppers	Wilson Building Collection
DCCAH2004.008	Anil	Revri	Geometric Abstraction #1	Wilson Building Collection
DCCAH2004.009	Anil	Revri	Geometric Abstraction #2	Wilson Building Collection
DCCAH2006.223	Marie	Ringwald	House in Process	Wilson Building Collection
DCCAH2006.227	Rima	Schulkind	Life Force	Wilson Building Collection
DCCAH2006.228	Patricia	Secco	Bordado	Wilson Building Collection
DCCAH2006.229	Joe	Shannon	Two Poets with Champion	Wilson Building Collection
DCCAH2006.230	Alexandra	Silverthorne	Malcolm X Park #2	Wilson Building Collection
DCCAH2006.231	Alexandra	Silverthorne	Dupont Circle #5	Wilson Building Collection
DCCAH2006.232	Alexandra	Silverthorne	Fletcher's Boathouse #7	Wilson Building Collection

DCCAH2006.233	Ellen	Sinel	Flowering Dune Grasses	Wilson Building Collection
DCCAH2003.064	Steven	Stichter	On the Road/ESS	Wilson Building Collection
DCCAH2006.235	Renee	Stout	3 Erzulies, Calling	Wilson Building Collection
DCCAH2006.236	Renee	Stout	Peter's Numbers	Wilson Building Collection
DCCAH2006.237	Benjamin	Tankersley	Arlington Mud Puddle	Wilson Building Collection
DCCAH2006.239	Katurah Leane	Thomas	Zebra Swim	Wilson Building Collection
DCCAH2007.205	Alma	Thomas	Untitled (Rainbow)	Wilson Building Collection
DCCAH2006.240	Roderick	Turner	A Mother's Love	Wilson Building Collection
DCCAH2006.241	F.L.	Wall	Pink Moon	Wilson Building Collection
DCCAH2006.242	Rex	Weil	Advance	Wilson Building Collection
DCCAH2006.243	Rex	Weil	Fast & Bulbous	Wilson Building Collection
DCCAH2006.244	Ellyn	Weiss	Twelve Linear Feet	Wilson Building Collection
DCCAH2006.245	Joseph P.	White	Ritz Carlton	Wilson Building Collection
DCCAH2006.246	Andy	Wilson	Dark Age	Wilson Building Collection
DCCAH2006.247	Andy	Wilson	Vaulted	Wilson Building Collection
DCCAH2006.248	John R.	Winslow	Sunday at the Ontological Theater	Wilson Building Collection
DCCAH2006.249	Andrew	Wodzianski	MD1BD4	Wilson Building Collection
DCCAH2006.250	Sharon Ann	Wolpoff	Fourth of July	Wilson Building Collection
DCCAH2006.251	Yuriko	Yamaguchi	Web Desire	Wilson Building Collection
DCCAH2006.252	David N.	Yerkes	Doors	Wilson Building Collection
DCCAH2006.253	David N.	Yerkes	Green Stripe	Wilson Building Collection
DCCAH2006.254	Sara	Yerkes	Avian	Wilson Building Collection
DCCAH1999.249	Gene	Young	Tones	Wilson Building Collection
DCCAH1999.250	Gene	Young	Basie	Wilson Building Collection
DCCAH2006.145	Stephen	Fuchs	Almas Temple	Wilson Building Collection
DCCAH2006.146	Phyllis A.	Furdell	Red Line Scene	Wilson Building Collection
DCCAH2007.216	Aziza	Gibson-Hunter	Ain't I a Woman	Wilson Building Collection
DCCAH2006.147	Javier	Gil	DC Metro II	Wilson Building Collection

10. Please provide a list of events that CAH sponsors, either through grant awards, coordination, or other support.

The following events were coordinated and sponsored by the DCCAH in FY14:

- Latin Heritage Celebration
- Mayor’s Arts Awards
- The Elders Speak Salon
- Councilmember Member McDuffie Art Open House
- Holiday Art Open House
- Councilmember Member Bonds Art Open House
- Bayard Rustin & James Baldwin | Freedom Fighters and Friends
- Poetry Out Loud
- One Mic Festival
- Hip Hop Theatre Festival
- FY14 Grants Launch
- Larry Neal Writers’ Awards

The following events are or have been coordinated and sponsored by the DCCAH in FY15:

- Poetry Out Loud
- Larry Neal Writers’ Awards
- Dance DC
- Pulse DC
- Hip Hop Theatre Festival
- Mayor’s Arts Awards

The following DCCAH partners received support in FY14:

- Washington Area Lawyers for the Arts
- DC Arts and Humanities Education Collaborative
- Humanities Council of Washington DC
- Cultural Alliance of Greater Washington (CultureCapital)

The following is a list of 331 DCCAH grant awards in FY14:

FY	Grant Recipient	Grant Program	Award Amount
2014	Abdul Ali	Artist Fellowship Program	\$5,000.00
2014	Adam Davies	Artist Fellowship Program	\$10,000.00
2014	Alexis Gillespie	Artist Fellowship Program	\$10,000.00
2014	Anna Edholm Davis	Artist Fellowship Program	\$7,500.00

2014	Anne Marchand	Artist Fellowship Program	\$10,000.00
2014	Anu Yadav	Artist Fellowship Program	\$10,000.00
2014	Armando Lopez-Bircann	Artist Fellowship Program	\$5,000.00
2014	Assane Konte	Artist Fellowship Program	\$7,500.00
2014	Ayanna Gregory	Artist Fellowship Program	\$10,000.00
2014	Brian Settles	Artist Fellowship Program	\$10,000.00
2014	Carmen Wong	Artist Fellowship Program	\$10,000.00
2014	Carolyn Joyner	Artist Fellowship Program	\$5,000.00
2014	Cecilia Cackley	Artist Fellowship Program	\$10,000.00
2014	Christylez Bacon	Artist Fellowship Program	\$5,000.00
2014	Dan Steinhilber	Artist Fellowship Program	\$10,000.00
2014	Dana Burgess	Artist Fellowship Program	\$5,000.00
2014	Dana Ellyn	Artist Fellowship Program	\$5,000.00
2014	David Keplinger	Artist Fellowship Program	\$10,000.00
2014	Dean Kessmann	Artist Fellowship Program	\$10,000.00
2014	Elizabeth Acevedo	Artist Fellowship Program	\$10,000.00
2014	Ellie Walton	Artist Fellowship Program	\$10,000.00
2014	Emiliano Ruprah	Artist Fellowship Program	\$5,000.00
2014	Eric Gottesman	Artist Fellowship Program	\$5,000.00
2014	Fawna Xiao	Artist Fellowship Program	\$5,000.00
2014	Fred Joiner	Artist Fellowship Program	\$7,500.00
2014	Gregory Ferrand	Artist Fellowship Program	\$10,000.00
2014	Holly Bass	Artist Fellowship Program	\$10,000.00
2014	James Byers	Artist Fellowship Program	\$10,000.00
2014	JOEY MANLAPAZ	Artist Fellowship Program	\$7,500.00
2014	Jonathan Tucker	Artist Fellowship Program	\$10,000.00
2014	Juan Gaddis	Artist Fellowship Program	\$5,000.00
2014	Julia Bloom	Artist Fellowship Program	\$10,000.00
2014	Karen Baker	Artist Fellowship Program	\$5,000.00
2014	Karen Evans	Artist Fellowship Program	\$7,500.00
2014	Karen Zacarias	Artist Fellowship Program	\$10,000.00
2014	Kate MacDonnell	Artist Fellowship Program	\$10,000.00
2014	Kim Roberts	Artist Fellowship Program	\$5,000.00
2014	Krys Kornmeier	Artist Fellowship Program	\$5,000.00
2014	linn meyers	Artist Fellowship Program	\$7,500.00
2014	Lisa Farrell	Artist Fellowship Program	\$5,000.00
2014	Liz Maestri	Artist Fellowship Program	\$5,000.00
2014	Maggie Michael	Artist Fellowship Program	\$7,500.00
2014	Marion (Rik) Freeman	Artist Fellowship Program	\$7,500.00

2014	Marjuan Canady	Artist Fellowship Program	\$5,000.00
2014	Mark Parascandola	Artist Fellowship Program	\$10,000.00
2014	Matt Sesow	Artist Fellowship Program	\$7,500.00
2014	Matthew Mann	Artist Fellowship Program	\$7,500.00
2014	Maureen Andary	Artist Fellowship Program	\$7,500.00
2014	Maurice Saylor	Artist Fellowship Program	\$10,000.00
2014	Michael Janis	Artist Fellowship Program	\$10,000.00
2014	Michael Sirvet	Artist Fellowship Program	\$10,000.00
2014	Michelle Herman	Artist Fellowship Program	\$7,500.00
2014	Mickey Terry	Artist Fellowship Program	\$10,000.00
2014	Miya Hisaka	Artist Fellowship Program	\$5,000.00
2014	Molly Springfield	Artist Fellowship Program	\$5,000.00
2014	Naomi Ayala	Artist Fellowship Program	\$10,000.00
2014	Norman Allen	Artist Fellowship Program	\$10,000.00
2014	Paul Bishow	Artist Fellowship Program	\$7,500.00
2014	Paul Reuther	Artist Fellowship Program	\$7,500.00
2014	Paul Thornley	Artist Fellowship Program	\$7,500.00
2014	Rania Hassan	Artist Fellowship Program	\$7,500.00
2014	REGIE CABICO	Artist Fellowship Program	\$10,000.00
2014	Renee Stout	Artist Fellowship Program	\$7,500.00
2014	Ruth Forman	Artist Fellowship Program	\$7,500.00
2014	Sam McCormally	Artist Fellowship Program	\$5,000.00
2014	Sandra Beasley	Artist Fellowship Program	\$10,000.00
2014	Sara Curtin	Artist Fellowship Program	\$7,500.00
2014	Sean Hennessey	Artist Fellowship Program	\$7,500.00
2014	Siobhan Rigg	Artist Fellowship Program	\$7,500.00
2014	Sondra Arkin	Artist Fellowship Program	\$10,000.00
2014	Stanley Squirewell	Artist Fellowship Program	\$5,000.00
2014	Stephon Senegal	Artist Fellowship Program	\$7,500.00
2014	Thomas Colohan	Artist Fellowship Program	\$10,000.00
2014	Tim Tate	Artist Fellowship Program	\$7,500.00
2014	Trevor Young	Artist Fellowship Program	\$7,500.00
2014	Valerie Theberge	Artist Fellowship Program	\$10,000.00
2014	Yi Chen	Artist Fellowship Program	\$10,000.00
2014	Boys & Girls Clubs of Greater Washington	Arts Education Programs	\$16,500.00
2014	Center for Inspired Teaching	Arts Education Programs	\$16,500.00
2014	CentroNía	Arts Education Programs	\$22,500.00
2014	CityDance	Arts Education Programs	\$27,000.00
2014	Critical Exposure	Arts Education Programs	\$30,000.00

2014	DANCE INSTITUTE OF WASHINGTON INC	Arts Education Programs	\$19,500.00
2014	DC Creative Writing Workshop	Arts Education Programs	\$27,000.00
2014	DC SCORES	Arts Education Programs	\$30,000.00
2014	DC YOUTH ORCHESTRA PROGRAM	Arts Education Programs	\$16,500.00
2014	Dumbarton Concerts	Arts Education Programs	\$19,500.00
2014	ELLINGTON FUND	Arts Education Programs	\$27,000.00
2014	Folger Shakespeare Library	Arts Education Programs	\$19,500.00
2014	Ford's Theatre Society	Arts Education Programs	\$19,500.00
2014	Free Minds Book Club & Writing Workshop	Arts Education Programs	\$27,000.00
2014	GALA INC, Grupo de Artistas Latinoamericanos	Arts Education Programs	\$22,500.00
2014	Hope House	Arts Education Programs	\$27,000.00
2014	Joy of Motion Dance Center	Arts Education Programs	\$16,500.00
2014	Latin American Youth Center	Arts Education Programs	\$9,500.00
2014	LEVINE SCHOOL OF MUSIC	Arts Education Programs	\$27,000.00
2014	Life Pieces To Masterpieces	Arts Education Programs	\$16,500.00
2014	LIVE IT LEARN IT	Arts Education Programs	\$22,500.00
2014	National Building Museum	Arts Education Programs	\$22,500.00
2014	National Museum of Women in the Arts	Arts Education Programs	\$11,000.00
2014	One World Education	Arts Education Programs	\$15,600.00
2014	Patricia M Sitar Center for the Arts	Arts Education Programs	\$27,000.00
2014	PEN/Faulkner Foundation	Arts Education Programs	\$16,500.00
2014	Project Create	Arts Education Programs	\$19,500.00
2014	Smithsonian Institution	Arts Education Programs	\$22,500.00
2014	Split This Rock, Inc.	Arts Education Programs	\$19,500.00
2014	TEXTILE MUSEUM OF D C	Arts Education Programs	\$3,300.00
2014	The Phillips Collection	Arts Education Programs	\$22,500.00
2014	The Shakespeare Theatre	Arts Education Programs	\$16,500.00
2014	The Theatre Lab School of the Dramatic Arts	Arts Education Programs	\$19,500.00
2014	The Washington Ballet	Arts Education Programs	\$22,500.00
2014	Thelonious Monk Institute of Jazz	Arts Education Programs	\$30,000.00
2014	Thurgood Marshall Academy	Arts Education Programs	\$5,000.00
2014	Turning the Page	Arts Education Programs	\$9,500.00

2014	Washington Architectural Foundation	Arts Education Programs	\$8,000.00
2014	Washington Bach Consort	Arts Education Programs	\$16,500.00
2014	Washington Performing Arts Society	Arts Education Programs	\$19,500.00
2014	Young Playwrights' Theater	Arts Education Programs	\$27,000.00
2014	Dolores Kendrick	City Arts Initiative	\$20,000.00
2014	De Barbieri & Associates	City Arts Initiative	\$125,000.00
2014	Elizabeth Hamilton Foley	City Arts Initiative	\$800.00
2014	Humanities Council of Washington DC (Partnership)	City Arts Initiative	\$45,000.00
2014	Humanities Council of Washington DC (Subgrant)	City Arts Initiative	\$125,000.00
2014	Cultural Alliance of Greater Washington (Partnership)	City Arts Initiative	\$50,000.00
2014	Washington Area Lawyers for the Arts	City Arts Initiative	\$50,000.00
2014	DC Arts and Humanities Education Collaborative	City Arts Initiative	\$100,000.00
2014	Mid Atlantic Arts Foundation	City Arts Initiative	\$42,000.00
2014	National Assembly of State Arts Agencies	City Arts Initiative	\$14,500.00
2014	Atlas Performing Arts Center	City Arts Projects	\$21,000.00
2014	CAPITAL CITY SYMPHONY	City Arts Projects	\$14,450.00
2014	CAPITAL FRINGE INC	City Arts Projects	\$30,000.00
2014	Constellation Theatre Company	City Arts Projects	\$19,400.00
2014	Corcoran Gallery of Art	City Arts Projects	\$15,000.00
2014	Cultural Tourism DC	City Arts Projects	\$21,000.00
2014	D. C. Blues Society, Inc.	City Arts Projects	\$11,300.00
2014	DC Film Alliance	City Arts Projects	\$15,000.00
2014	DC Wheel Productions, Inc.	City Arts Projects	\$21,000.00
2014	District of Columbia Arts Center	City Arts Projects	\$16,800.00
2014	dogandponydc	City Arts Projects	\$13,200.00
2014	Environmental Film Festival in the Nation's Capital	City Arts Projects	\$21,000.00
2014	Festivals DC, Ltd.	City Arts Projects	\$21,000.00
2014	Hillwood Museum and Gardens Foundation	City Arts Projects	\$10,200.00
2014	Jewish Historical Society of	City Arts Projects	\$1,500.00

	Greater Washington		
2014	John F. Kennedy Center for the Performing Arts	City Arts Projects	\$30,000.00
2014	KanKouran West African Dance Company	City Arts Projects	\$20,000.00
2014	Maru Montero Dance Company	City Arts Projects	\$18,000.00
2014	Miriam's Kitchen	City Arts Projects	\$19,800.00
2014	Moving Forward	City Arts Projects	\$14,000.00
2014	National Museum of Women in the Arts	City Arts Projects	\$30,000.00
2014	Old Naval Hospital Foundation	City Arts Projects	\$16,400.00
2014	Opera Lafayette	City Arts Projects	\$15,000.00
2014	Pan American Symphony Orchestra	City Arts Projects	\$17,800.00
2014	Sanctuary Theatre	City Arts Projects	\$6,400.00
2014	Sixth & I Historic Synagogue	City Arts Projects	\$21,000.00
2014	Smith Farm, Ltd.	City Arts Projects	\$17,600.00
2014	Solas Nua	City Arts Projects	\$7,900.00
2014	Step Afrika! USA Incorporated	City Arts Projects	\$30,000.00
2014	STUDIO THEATRE INC	City Arts Projects	\$21,000.00
2014	The Choral Arts Society of Washington	City Arts Projects	\$21,000.00
2014	The In Series, Inc.	City Arts Projects	\$15,000.00
2014	Theater Alliance of Washington DC	City Arts Projects	\$17,600.00
2014	Thomas Circle Singers	City Arts Projects	\$2,100.00
2014	WASHINGTON DC JEWISH COMMUNITY CENTER INC	City Arts Projects	\$15,000.00
2014	Washington Project for the Arts	City Arts Projects	\$17,700.00
2014	Washington Storytellers Theatre	City Arts Projects	\$15,200.00
2014	Woolly Mammoth Theatre Company	City Arts Projects	\$21,000.00
2014	Words Beats & Life	City Arts Projects	\$16,900.00
2014	Alberto Roblest	City Arts Projects	\$8,500.00
2014	Assane Konte	City Arts Projects	\$10,000.00
2014	Daniel Singh	City Arts Projects	\$8,015.00
2014	Dwayne Lawson-Brown	City Arts Projects	\$8,000.00

2014	Elizabeth Bruce	City Arts Projects	\$4,500.00
2014	Holly Bass	City Arts Projects	\$10,000.00
2014	Jack Gordon	City Arts Projects	\$4,500.00
2014	James Zimmerman	City Arts Projects	\$6,000.00
2014	Jared Davis	City Arts Projects	\$6,560.00
2014	Jarvis Grant	City Arts Projects	\$8,975.00
2014	Kim Roberts	City Arts Projects	\$4,600.00
2014	Mary Hanley	City Arts Projects	\$8,000.00
2014	Maryam Foye	City Arts Projects	\$4,000.00
2014	Mia Choumenkovitch	City Arts Projects	\$10,000.00
2014	Natalie Avery	City Arts Projects	\$8,500.00
2014	Paul Reuther	City Arts Projects	\$4,500.00
2014	REGIE CABICO	City Arts Projects	\$4,023.00
2014	Rex Weil	City Arts Projects	\$10,000.00
2014	Robert Michael Oliver	City Arts Projects	\$10,000.00
2014	Roya Bahrami	City Arts Projects	\$5,500.00
2014	Ruth Stenstrom	City Arts Projects	\$10,000.00
2014	Sandra Johnson	City Arts Projects	\$10,000.00
2014	Shawn Short	City Arts Projects	\$5,500.00
2014	Will Stephens	City Arts Projects	\$10,000.00
2014	Atlas Performing Arts Center	Cultural Facilities Projects	\$76,000.00
2014	Capitol Hill Arts Workshop	Cultural Facilities Projects	\$11,578.00
2014	Corcoran Gallery of Art	Cultural Facilities Projects	\$50,000.00
2014	DANCE INSTITUTE OF WASHINGTON INC	Cultural Facilities Projects	\$50,167.00
2014	DC Wheel Productions, Inc.	Cultural Facilities Projects	\$113,500.00
2014	Folger Shakespeare Library	Cultural Facilities Projects	\$125,000.00
2014	GALA INC, Grupo de Artistas Latinoamericanos	Cultural Facilities Projects	\$57,700.00
2014	LEVINE SCHOOL OF MUSIC	Cultural Facilities Projects	\$98,750.00
2014	Patricia M Sitar Center for the Arts	Cultural Facilities Projects	\$28,676.00
2014	President Lincoln's Cottage	Cultural Facilities Projects	\$34,297.00
2014	The Phillips Collection	Cultural Facilities Projects	\$130,000.00
2014	The Washington Ballet	Cultural Facilities Projects	\$100,000.00
2014	Tudor Place Historic House and Garden	Cultural Facilities Projects	\$100,000.00
2014	Washington Studio School	Cultural Facilities Projects	\$24,332.00
2014	826DC	East of the River Program	\$10,580.00
2014	ARCH Development	East of the River Program	\$16,250.00

	Corporation		
2014	Building Bridges Across the River t/a THEARC	East of the River Program	\$10,580.00
2014	CityDance	East of the River Program	\$17,500.00
2014	Collections & Stories of American Muslims, Inc	East of the River Program	\$10,580.00
2014	Corcoran Gallery of Art	East of the River Program	\$25,000.00
2014	Critical Exposure	East of the River Program	\$16,250.00
2014	DC Creative Writing Workshop	East of the River Program	\$16,250.00
2014	Do The Write Thing Foundation of DC	East of the River Program	\$10,580.00
2014	East of the River Boys and	East of the River Program	\$25,000.00
2014	Festivals DC, Ltd.	East of the River Program	\$25,000.00
2014	LEVINE SCHOOL OF MUSIC	East of the River Program	\$25,000.00
2014	Life Pieces To Masterpieces	East of the River Program	\$25,000.00
2014	Multi-Media Training Institute	East of the River Program	\$10,580.00
2014	Northeast Performing Arts Group	East of the River Program	\$16,250.00
2014	One World Education	East of the River Program	\$10,850.00
2014	Project Create	East of the River Program	\$10,580.00
2014	Recreation Wish List Committee	East of the River Program	\$10,580.00
2014	Sewing Opportunity Never Ending (SONE)	East of the River Program	\$13,000.00
2014	Smithsonian Institution	East of the River Program	\$9,000.00
2014	Social Art and Culture	East of the River Program	\$17,750.00
2014	Split This Rock, Inc.	East of the River Program	\$17,500.00
2014	Step Afrika! USA Incorporated	East of the River Program	\$22,500.00
2014	The National Hand Dance Association	East of the River Program	\$7,210.00
2014	The Washington, DC International Film Festival	East of the River Program	\$10,580.00
2014	Thurgood Marshall Academy	East of the River Program	\$2,000.00
2014	Turning the Page	East of the River Program	\$17,500.00
2014	Washington Bach Consort	East of the River Program	\$17,500.00
2014	Woolly Mammoth Theatre Company	East of the River Program	\$4,550.00
2014	Words Beats & Life	East of the River Program	\$25,000.00
2014	Young Playwrights' Theater	East of the River Program	\$16,250.00
2014	826DC	Grants-in-Aid	\$19,700.00

2014	ARCH Development Corporation	Grants-in-Aid	\$53,700.00
2014	ART ENABLES	Grants-in-Aid	\$39,700.00
2014	Atlas Performing Arts Center	Grants-in-Aid	\$82,500.00
2014	Building Bridges Across the River t/a THEARC	Grants-in-Aid	\$60,000.00
2014	CAPITAL CITY SYMPHONY	Grants-in-Aid	\$4,600.00
2014	CAPITAL FRINGE INC	Grants-in-Aid	\$48,900.00
2014	Capitol Hill Arts Workshop	Grants-in-Aid	\$65,600.00
2014	Capitol Movement, Inc.	Grants-in-Aid	\$11,100.00
2014	Children's Chorus of Washington	Grants-in-Aid	\$17,300.00
2014	CityDance	Grants-in-Aid	\$27,452.00
2014	CONGRESSIONAL CHORUS & AMERICAN YOUTH CHORUS	Grants-in-Aid	\$15,800.00
2014	Constellation Theatre Company	Grants-in-Aid	\$31,900.00
2014	Corcoran Gallery of Art	Grants-in-Aid	\$60,000.00
2014	Critical Exposure	Grants-in-Aid	\$27,100.00
2014	Dakshina/Daniel Phoenix Singh Dance Company	Grants-in-Aid	\$16,000.00
2014	DANCE INSTITUTE OF WASHINGTON INC	Grants-in-Aid	\$57,500.00
2014	DC Creative Writing Workshop	Grants-in-Aid	\$12,000.00
2014	DC Film Alliance	Grants-in-Aid	\$13,900.00
2014	DC Wheel Productions, Inc.	Grants-in-Aid	\$82,500.00
2014	DC YOUTH ORCHESTRA PROGRAM	Grants-in-Aid	\$38,900.00
2014	District of Columbia Arts Center	Grants-in-Aid	\$17,000.00
2014	dogandponydc	Grants-in-Aid	\$4,000.00
2014	ELLINGTON FUND	Grants-in-Aid	\$82,500.00
2014	Embassy Series	Grants-in-Aid	\$14,321.00
2014	Environmental Film Festival in the Nation's Capital	Grants-in-Aid	\$47,400.00
2014	Federal City Performing Arts Association, Inc.	Grants-in-Aid	\$62,500.00
2014	Festivals DC, Ltd.	Grants-in-Aid	\$71,700.00
2014	Folger Shakespeare Library	Grants-in-Aid	\$82,500.00
2014	Ford's Theatre Society	Grants-in-Aid	\$27,451.00

2014	FotoDC, Inc.	Grants-in-Aid	\$20,900.00
2014	Free Minds Book Club & Writing Workshop	Grants-in-Aid	\$18,500.00
2014	Friends of Fillmore Arts Center	Grants-in-Aid	\$11,400.00
2014	GALA INC, Grupo de Artistas Latinoamericanos	Grants-in-Aid	\$82,500.00
2014	Great Noise Ensemble	Grants-in-Aid	\$6,897.00
2014	John F. Kennedy Center for the Performing Arts	Grants-in-Aid	\$60,000.00
2014	Joy of Motion Dance Center	Grants-in-Aid	\$82,500.00
2014	KanKouran West African Dance Company	Grants-in-Aid	\$6,900.00
2014	LEVINE SCHOOL OF MUSIC	Grants-in-Aid	\$82,500.00
2014	Life Pieces To Masterpieces	Grants-in-Aid	\$35,800.00
2014	Meridian International Center	Grants-in-Aid	\$18,400.00
2014	Moving Forward	Grants-in-Aid	\$17,300.00
2014	Northeast Performing Arts Group	Grants-in-Aid	\$10,760.00
2014	Old Naval Hospital Foundation	Grants-in-Aid	\$53,700.00
2014	One Common Unity	Grants-in-Aid	\$5,700.00
2014	Opera Lafayette	Grants-in-Aid	\$12,700.00
2014	Pan American Symphony Orchestra	Grants-in-Aid	\$6,800.00
2014	Patricia M Sitar Center for the Arts	Grants-in-Aid	\$57,300.00
2014	PEN/Faulkner Foundation	Grants-in-Aid	\$40,000.00
2014	Post-Classical Ensemble, Inc.	Grants-in-Aid	\$14,200.00
2014	Project Create	Grants-in-Aid	\$11,200.00
2014	Sixth & I Historic Synagogue	Grants-in-Aid	\$58,100.00
2014	Smith Farm, Ltd.	Grants-in-Aid	\$70,800.00
2014	Split This Rock, Inc.	Grants-in-Aid	\$16,400.00
2014	Spooky Action Theater Company	Grants-in-Aid	\$10,000.00
2014	Step Afrika! USA Incorporated	Grants-in-Aid	\$55,700.00
2014	STUDIO THEATRE INC	Grants-in-Aid	\$60,000.00
2014	TEXTILE MUSEUM OF D C	Grants-in-Aid	\$60,000.00
2014	The Choral Arts Society of Washington	Grants-in-Aid	\$60,000.00
2014	The Emergence Community	Grants-in-Aid	\$6,558.00

	Arts Collective		
2014	The In Series, Inc.	Grants-in-Aid	\$32,000.00
2014	The Inkwell	Grants-in-Aid	\$2,200.00
2014	The Phillips Collection	Grants-in-Aid	\$82,500.00
2014	The Shakespeare Theatre	Grants-in-Aid	\$60,000.00
2014	The Theatre Lab School of the Dramatic Arts	Grants-in-Aid	\$82,200.00
2014	The Washington Ballet	Grants-in-Aid	\$82,500.00
2014	The Washington Chorus	Grants-in-Aid	\$62,000.00
2014	THE WASHINGTON MENS CAMERATA INC	Grants-in-Aid	\$6,438.00
2014	The Washington, DC International Film Festival	Grants-in-Aid	\$31,200.00
2014	Theater Alliance of Washington DC	Grants-in-Aid	\$11,800.00
2014	Theatre Downtown, Inc., t/a The Washington Stage Guild	Grants-in-Aid	\$24,100.00
2014	theatreWashington	Grants-in-Aid	\$42,200.00
2014	Thomas Circle Singers	Grants-in-Aid	\$4,600.00
2014	Transformer, Inc	Grants-in-Aid	\$24,000.00
2014	Vocal Arts Society	Grants-in-Aid	\$12,000.00
2014	Washington Bach Consort	Grants-in-Aid	\$59,800.00
2014	Washington Concert Opera	Grants-in-Aid	\$41,700.00
2014	Washington Drama Society, Inc.	Grants-in-Aid	\$60,000.00
2014	WASHINGTON IMPROVISATIONAL THEATER CO	Grants-in-Aid	\$16,700.00
2014	Washington Performing Arts Society	Grants-in-Aid	\$82,500.00
2014	Washington Project for the Arts	Grants-in-Aid	\$40,500.00
2014	Washington Storytellers Theatre	Grants-in-Aid	\$14,800.00
2014	Washington Youth Choir	Grants-in-Aid	\$11,000.00
2014	Woolly Mammoth Theatre Company	Grants-in-Aid	\$60,000.00
2014	Words Beats & Life	Grants-in-Aid	\$18,400.00
2014	Young Playwrights' Theater	Grants-in-Aid	\$45,700.00
2014	826DC	Upstart Program	\$60,000.00
2014	ART ENABLES	Upstart Program	\$54,000.00
2014	Constellation Theatre	Upstart Program	\$55,000.00

	Company		
2014	Patricia M Sitar Center for the Arts	Upstart Program	\$71,245.00
2014	WASHINGTON IMPROVISATIONAL THEATER CO	Upstart Program	\$57,000.00
2014	Washington Project for the Arts	Upstart Program	\$69,000.00

11. At your FY13/14 performance oversight hearing, we discussed the term limits currently in place for the Commission on the Arts and Humanities. Should we eliminate or modify the term limits? What have you found to be useful and successful with terms and the limits on number of terms permitted to serve; and what have you found to be counterproductive? What do other, similar commissions in other states do? What, if anything would you recommend is changed? Should we further stagger the commissioner terms? What is the status of the 9 board member terms that expire in 2014?

In response to this question, the DC Commission on the Arts and Humanities (DCCAH) received guidance from the Office of Boards and Commissions (OBC). As the executive office responsible for appointment and reappointment of board members, OBC believes that the current term limits (2 consecutive terms) for members of the DCCAH should remain active. Allowing members to serve 2 consecutive terms not only provides members with adequate time to serve, but it also ensures that other residents of the District of Columbia have the opportunity to serve on the DCCAH.

OBC also feels that staggered terms (18 members; 6 terms expire each year) should remain active. Allowing staggered terms ensures that the DCCAH can avoid a quorum problem because there should not be more than a certain number of vacancies each year, ensures that adequate time is given to the Mayor and the Council of the District of Columbia to fill seats, and ensures that the DCCAH can continue to provide its services to the District of Columbia.

The principal thought about the statute for the DCCAH is making sure that the Commission not only has a fair geographical distribution, but that it has diversity in its membership. When broadly developed/created and shared, the arts and the humanities bring together people of all races, genders, socio-economic backgrounds, and sexual orientations. We should strive to make sure all facets of the District of Columbia's population are on the DCCAH. To assist in this goal, the Council of the District of Columbia could amend DC Official Code §39-203(a) and include language specifically addressing the need for diversity in the Commission's membership.

Of the 10 members of the DCCAH who have terms that expire on June 30, 2014, seven members can be reappointed. The OBC is working to ensure that those identified for reappointment are sent to the Council of the District of Columbia as quickly as possible. As for the three seats where members are not eligible for reappointment, DCCAH is working with the OBC to identify three new members to fill these seats.

Please find attached excerpts from State Statutes and/or Administrative Code related to board term limitations.

State Art Agencies Board Terms & Limits
Excerpts from State Statutes and/or Administrative Code

4/17/14

Alaska
[2012 Alaska Statutes](#)
[Title 44: State Government](#)
[Chapter 44.27: Department of Education and Early Development](#)
[Article 2](#)
[Section 44.27.040 - 44.27.060](#)

Sec. 44.27.043. Terms of office.

The term of office of each member is three years. All vacancies are to be filled for the balance of the unexpired term in the same manner as original appointments.

Alabama
[Code of Alabama 1975](#)
[Title 41: State Government](#)
[Chapter 9: Boards and Commissions](#)
[Article 3: Council on the Arts](#)
[Sections 41-9-40 - 41-9-47](#)

[Section 41-9-42](#)

Terms of office of members; officers generally; filling of vacancies; compensation of members.

The term of office of each member shall be six years; provided, however, that of the members first appointed, five shall be appointed for terms of two years, five for terms of four years and five for terms of six years. The council shall elect a chairman and a vice-chairman from the members of the council to serve at the pleasure of the council. The chairman and vice-chairman shall be the executive officers of the council. The council itself shall nominate three persons from the same geographical area to replace each of the members whose term of service is expiring, not less than six months prior to expiration of a regular term of service and promptly upon other occurrences of a vacancy. Vacancies shall be filled by appointment by the Governor from such nominees. The members of the council shall not receive any compensation for their services.

[Administrative Code](#)
[Chapter 130-X-1](#)
[Appendix](#)
[By-Laws of the Alabama State Council on the Arts and Humanities](#)

ARTICLE V
OFFICERS – TERMS OF OFFICE

(15) Section 1. Number. The officers of the Council shall be the chairman and the vice chairman.

(16) Section 2. Election and Term. The officers of the Council shall be elected by the Council members at each annual meeting of the Council. Each officer shall hold office until the next annual meeting and until his successor is elected and qualifies.

Arkansas
Title 13: Libraries, Archives, and Cultural Resources
Chapter 8: Arkansas Arts Council

13-8-104. Advisory council -- Members.

(a) (1) The Advisory Council of the Arkansas Arts Council shall consist of seventeen (17) members appointed by the Governor and selected by reason of their widely recognized knowledge and interest in the arts.

(2) Two (2) members shall be selected from each of the eight (8) planning and development districts of the State of Arkansas, and one (1) member shall be selected at large.

(b) The term of office for each member shall be four (4) years beginning July 1 of the year of appointment until a successor has been appointed and qualified for the office.

(c) A vacancy shall be filled for the remainder of the term only.

(d) Members may be reappointed to consecutive terms of office.

(e) The advisory council shall from time to time select from its membership a chair and a vice chair.

Arizona
Title 41: State Government
Chapter 5: State Institutions & Related Programs Under Control of Governor
Article 6: Arizona Commission on the Arts

41-981. Establishment of commission; members; terms

A. An Arizona commission on the arts is established consisting of fifteen members appointed by the governor. Members shall be qualified primarily for their demonstrated ability, good judgment and wide experience in fields related to the arts and shall be selected so as to insure geographic representation to all areas of the state.

B. Each member shall serve for a term of three years. Appointment to fill a vacancy resulting other than from expiration of term shall be for the unexpired term only. The governor shall designate a chairman and vice-chairman from the members of the commission to serve at the pleasure of the governor. The executive director is the chief executive officer of the commission.

C. Members of the commission shall not receive compensation for their services.

D. A member absent from three consecutive meetings of the commission without justifiable excuse constitutes an abandonment of the office and the governor shall appoint a person to fill the unexpired term.

California
[Government Code](#)
[Title 2: Government of the State of California](#)
[Division 1: General](#)
[Chapter 9: Art](#)

8751. (a) There is in the state government an Arts Council which shall be composed of 11 members. On or before January 10, 1979, the Speaker of the Assembly and the Senate Rules Committee shall each appoint one member to represent the general public. Prior to appointing the remaining nine members, the Governor shall request and consider recommendations from organizations representing the arts community and when making his appointments shall give consideration to the various arts disciplines and ethnic and geographic parts of the state. All appointments made to the council by the Governor shall be subject to confirmation by the Senate.

(b) Five of the eleven members shall hold office for four years, four shall hold office for three years, and two shall hold office for two years. Terms of office shall be determined by lot at the first meeting of the council after January 1, 1979.

(c) Nothing in this section shall prevent the reappointment or replacement of any individual presently serving on the existing Arts Council unless such person has already served for more than four consecutive years as a member of the California Arts Council or Arts Commission.

Colorado
[Title 24: Government—State](#)
[Other Agencies](#)
[Article 48.5:Office of Economic Development](#)
[Part 3: Creative Industries Division](#)
(via LexisNexis)

24-48.5-303. Council on creative industries - establishment of council - members - term of office - chair - compensation

(1) There is hereby established within the division a council on creative industries, referred to in this part 3 as the "council". The council shall consist of eleven members, including the chair, to be appointed by the governor. The members of the council shall be broadly representative of the major fields of the arts and humanities and related creative industries and shall be appointed from among private citizens who are widely known for their competence and experience in connection with the arts and humanities and related creative industries, as well as their knowledge of community and state interests. In making these appointments, the governor shall seek and consider those recommended for membership by persons or organizations involved in civic, educational, business, labor, professional, cultural, ethnic, and

performing and creative arts fields, as well as those with knowledge of community and state interests. At least one such person from each area designated shall be a member of the council, the membership to include both men and women.

(2) On and after July 1, 1990, members appointed to the council, except the chair, shall hold office for terms of three years, commencing on July 1 of the year of appointment. Members of the council, except the chair, shall not be eligible to serve for more than two consecutive terms nor be eligible for reappointment to the council during the three-year period following the expiration of the second of two consecutive terms. Members of the council shall hold office until the expiration of the appointed terms or until successors are duly appointed. Any vacancy occurring on the council other than by expiration of term shall be filled by the governor by the appointment of a qualified person for the unexpired term.

(3) The governor shall appoint a chair of the council who is a person widely recognized for his or her knowledge, experience, and interest in the arts and humanities, as well as his or her knowledge of community and state interests. The chair shall serve at the pleasure of the governor, but not longer than six consecutive years, and shall not be eligible for reappointment during the three-year period following the expiration of such six-year period. The chair shall advise the governor with respect to the development in the arts and humanities in the state of Colorado. If any vacancy occurs in the office of the chair, the governor shall fill within sixty days the vacancy by the appointment of a qualified person in the same manner in which the original appointment was made.

Delaware
[Title 29: State Government](#)
[Chapter 87: Department of State](#)
[Subchapter I: General Provisions](#)
[Sections 8726 - 8730](#)

§ 8728. Division of the Arts -- The Delaware State Arts Council.

(a) The Delaware State Arts Council is hereby established for the purpose of promotion and encouragement of the arts and shall provide guidance to the Director on matters of arts policy and shall consider such other matters as may be referred to it by the Governor, by the Secretary of the Department or by the Director. The Council may study, research, plan and advise the Director, the Secretary and the Governor on matters it deems appropriate to enable the Division to function in the best possible manner.

(b) The Delaware State Arts Council shall be composed of Delaware citizens broadly representative of all fields of the performing and fine arts known for their interest in these areas appointed by the Governor. Each such citizen shall serve as a member of the Delaware State Arts Council for the period of the unexpired term unless the member vacates the position by resignation, death or incapacity. The Council shall be composed of not more than 15 members. When the number of members has been reduced to less than 15 by reason of the expiration of terms, resignation, death or incapacity, the Governor shall appoint new members. The terms of newly appointed members will be staggered so that no more than one third will expire annually. All new appointees shall serve for a term of 3 years and no member shall serve more than 2 consecutive terms.

(c) The Governor may appoint members for terms of less than 3 years to ensure that the Board members' terms expire on a staggered basis.

(d) Members of the Council and Chairperson shall serve without compensation, except that they may be reimbursed for reasonable and necessary expenses incident to their duties related to the Council.

(e) A Chairperson of the Council shall be designated in addition to the members of the Council by the Governor and shall serve in that capacity at the pleasure of the Governor.

(f) Any appointment, pursuant to this section, to replace a member whose position becomes vacant prior to the expiration of a member's term shall be filled only for the remainder of that term.

Florida

Title XVIII: Public Lands and Property

Chapter 265: Memorials, Museums, and Arts and Culture

Sections 265.284; 265.285; 265.286; 265.2865; 265.601; 265.602; 265.603; 265.605; 265.606; 265.701

265.285 Florida Council on Arts and Culture; membership, duties.—

(1)(a) The Florida Council on Arts and Culture is created within the department as an advisory body, as defined in s. 20.03(7), consisting of 15 members. Seven members shall be appointed by the Governor, four members shall be appointed by the President of the Senate, and four members shall be appointed by the Speaker of the House of Representatives. The appointments, to be made in consultation with the Secretary of State, shall recognize the need for geographical representation. Council members appointed by the Governor shall be appointed for 4-year terms beginning on January 1 of the year of appointment. Council members appointed by the President of the Senate and the Speaker of the House of Representatives shall be appointed for 2-year terms beginning on January 1 of the year of appointment. A member of the council who serves two 4-year terms or two 2-year terms is not eligible for reappointment for 1 year following the expiration of the member's second term. A member whose term has expired shall continue to serve on the council until such time as a replacement is appointed. Any vacancy on the council shall be filled for the remainder of the unexpired term in the same manner as for the original appointment. Members should have a substantial history of community service in the performing or visual arts, which includes, but is not limited to, theatre, dance, folk arts, music, architecture, photography, literature, and media arts, or in the areas of science, history, or children's museums. In addition, it is desirable that members have successfully served on boards of cultural institutions such as museums and performing arts centers or are recognized as patrons of the arts.

(b) The members shall elect a chair from their number annually. The council shall meet at the call of its chair, at the request of the division, or at such times as may be prescribed by its rules. A majority of the members of the council constitutes a quorum, and a meeting may not be held with less than a quorum present. The affirmative vote of a majority of the members of the council present is necessary for any official action by the council.

(c) Members of the council and panels may not receive any compensation for their services but shall be reimbursed for travel and expenses incurred in the performance of their duties, as provided in s. 112.061.

(d) If a member of the council is absent from two consecutive meetings or any two regularly scheduled meetings in any calendar year, the council member's appointment shall

be terminated unless the original appointing authority determines that extenuating circumstances exist.

(e) The original appointing authority may remove any of his or her appointees from the council for misconduct or malfeasance in office, neglect of duty, incompetence, or permanent inability to perform official duties or if there has been an adjudication that the member is guilty of a felony.

Georgia
[Title 50: State Government](#)
[Chapter 12: Commissions and Other Agencies](#)
[Article 2: Georgia Council for the Arts](#)

§ 50-12-22. Appointment of members; terms; vacancies; expenses; removal; chairperson; meetings

(a) The council shall consist of nine members who shall be appointed by the Governor. Councilmembers shall serve two three-year terms. The Governor shall fill any vacancies for unexpired terms. In addition to the nine members appointed by the Governor pursuant to this subsection, the Governor shall appoint two ex officio members from the General Assembly.

...

(e) A chairperson shall be appointed annually by the Governor for a term ending on June 30 of the year following such appointment. The chairperson shall be a person widely recognized for his or her knowledge, experience, and interest in the arts industry, as well as his or her knowledge of community and state interests.

Guam
[Chapter 85](#)
[Council on the Arts and Humanities](#)

§ 85103. Governing Board.

(a) Board. The Council shall be governed by a governing board as hereafter constituted and provided.

(b) Composition. The governing board shall consist of eleven (11) members to be appointed by the Governor with the advice and consent of the Legislature. The Governor, when making initial appointments, shall designate six (6) members to serve for two (2) year terms and five (5) members to serve for four (4) year terms. Subsequent appointments shall be for terms of four (4) years except that when a vacancy occurs, it shall be filled by appointment of the Governor with the advice and consent of the Legislature for the remainder of the vacating member's term. No person shall serve more than one four-year appointment without interruption.

Hawai'i
[Division 1: Government](#)
[Title 1: General Provisions](#)

[Chapter 9: Foundation on Cultural and the Arts](#)

§9-2 Establishment of foundation. (a) There is hereby created a state foundation on culture and the arts, which shall be placed within the department of accounting and general services for administrative purposes.

(b) The foundation shall be governed by a policymaking and oversight commission to be known as the state foundation on culture and the arts commission. The commission shall be composed of nine members to be appointed and removed by the governor pursuant to section 26-34. The term of each member shall be for four years, commencing on July 1 and expiring on June 30; provided that for terms commencing on or after July 1, 1999, the governor shall appoint at least one member who resides in the county of Hawaii, one member who resides in the county of Kauai, and one member who resides in the county of Maui. The governor shall appoint the chairperson of the commission from among its members. The members of the commission shall serve without compensation, but shall be reimbursed for travel and other necessary expenses in the performance of their official duties.

Iowa

[Title VII: Educational and Cultural Affairs](#)

[Subtitle 7: Cultural Affairs](#)

[Chapter 303: Department of Cultural Affairs](#)

[Subchapter VI: Arts Division](#)

[Sections 303.1 - 303.B; 303.86 - 303.90](#)

303.86 Arts council.

The Iowa arts council is created as an advisory council, consisting of fifteen members, appointed by the governor from among citizens of Iowa who are recognized for their interest or experience in connection with the performing and fine arts. In making appointments, due consideration shall be given to the recommendations made by representative civic, educational, and professional associations and groups concerned with or engaged in the production or presentation of the performing and fine arts.

The term of office of each member of the Iowa arts council is three years. The governor shall designate a chairperson and a vice chairperson from the members of the council to serve at the pleasure of the governor. All vacancies shall be filled for the balance of any unexpired term in the same manner as original appointments. The members of the council shall not receive compensation for their services, but shall be reimbursed for their actual and necessary expenses incurred in the performance of their duties as members of the council. Members may also be eligible for compensation as provided in [section 7E.6](#).

Idaho

[Title 67: State Government and State Affairs](#)

[Chapter 56: Commission on Arts](#)

67-5603. Terms of members -- Appointment of officers -- Service of members -- Compensation. The term of office of each member shall be four (4) years; provided that all members' terms shall be extended to June 30 of the year their terms expire. When a member's term expires, the governor shall appoint a member for a four (4) year term which shall be from July 1 to June 30 four (4) calendar years later. A vacancy shall be filled for the

remainder of the term. The governor shall designate a chairman and a vice-chairman from the members of the commission to serve as such at the pleasure of the governor. All vacancies shall be filled for the balance of the unexpired term in the same manner as original appointments. The members of the commission shall be compensated as provided by section [59-509\(b\)](#), Idaho Code.

Illinois
[Chapter 20: Executive Branch, Boards and Commissions](#)
[Section 20 ILCS 3915/](#)

(20 ILCS 3915/1) (from Ch. 127, par. 214.11)

Sec. 1. Council created. There is created the Illinois Arts Council, an agency of the State of Illinois.

Until July 1, 2003 or when all of the new members to be initially appointed under this amendatory Act of the 93rd General Assembly have been appointed by the Governor, whichever occurs later, the Illinois Arts Council shall be composed of not less than 13 nor more than 35 members to be appointed by the Governor, one of whom shall be a senior citizen age 60 or over.

The term of each appointed member of the Council who is in office on June 30, 2003 shall terminate at the close of business on that date or when all of the new members to be initially appointed under this amendatory Act of the 93rd General Assembly have been appointed by the Governor, whichever occurs later.

Beginning on July 1, 2003 or when all of the new members to be initially appointed under this amendatory Act of the 93rd General Assembly have been appointed by the Governor, whichever occurs later, the Illinois Arts Council shall be composed of 21 members to be appointed by the Governor, one of whom shall be a senior citizen age 60 or over.

In making initial appointments pursuant to this amendatory Act of the 93rd General Assembly, the Governor shall designate approximately one-half of the members to serve for 2 years, and the balance of the members to serve for 4 years, each term of office to end on July 1. Thereafter all appointments shall be made for a 4 year term. The Governor shall designate the Chairman of the Council from among the members thereof.

Indiana
[Title 4. State Officers and Administration](#)
[Article 23. Boards and Commissions](#)
[Chapter 2. Indiana Arts Commission](#)
[Chapter 2.5. Indiana Arts Commission Trust Fund](#)

IC 4-23-2-1 Creation; membership; contracts; meetings; quorum

Sec. 1. (a) There is hereby created a commission to be known as the Indiana arts commission. On and after July 1, 1967, the commission shall consist of fifteen (15) members who shall be appointed by the governor and shall serve for a term of four (4) years and until their successors are appointed and qualified. In event of a vacancy, the governor shall appoint a successor to complete the unexpired term.

(b) Insofar as practicable, the members of the commission shall be selected so as to give representation to the various geographical areas of the state and to all fields of the performing and fine arts. Members shall be selected from among the residents of Indiana who have competence, experience, and interest in connection with the performing and fine arts. In making such appointments, due consideration shall be given to any recommendations made by representative civic, educational, and professional associations and groups concerned with or engaged in the production or presentation of the performing and fine arts.

(c) On or before July 1, 1967, the governor shall appoint five (5) members to serve for a term of one (1) year, five (5) members to serve for a term of two (2) years, and five (5) members to serve for a term of four (4) years. Upon the expiration of the terms of the original members appointed under this subsection, their successors shall be appointed for terms of four (4) years. A member shall be eligible to succeed himself.

(d) The commission shall each year designate one (1) of its members to serve as the chairman of the commission who shall be the chief executive officer of the commission, one (1) member to serve as vice chairman who shall act as chairman in the absence or inability to act of the chairman, and one (1) to serve as secretary who shall be responsible for maintaining records of the proceedings of the commission.

Kansas

[Chapter 74: State Boards, Commissions and Authorities](#) [Article 52: Kansas Creative Arts Industries Commission](#)

74-5207.Creative arts industries commission; composition. (a) There is hereby created within the department of commerce the Kansas creative arts industries commission to measure, promote, support and expand the creative industries to drive the Kansas economy, grow jobs and enhance the quality of life for all Kansans.

(b) The commission shall consist of 11 members, serving for terms of (1) three years. Members may be reappointed to a term of three years. Members may not serve more than two terms and are not eligible for reappointment following the end of such member's second term of office. There shall always be at least one member from each congressional district. The members of the commission shall include: Two members appointed by the president of the senate; one member appointed by the minority leader of the senate; two members appointed by the speaker of the house of representatives; one member appointed by the minority leader of the house of representatives; and five members appointed by the governor. All members appointed by the governor shall be appointed for terms of three years, except that, in the initial appointment, three of the members shall be appointed for two-year terms and two shall be appointed for three-year terms. The governor shall designate the term for which each of the members first appointed shall serve. The commission shall convene annually by the 20th day of the legislative session and elect a chairperson and a vice-chairperson from among its members.

Kentucky

[Kentucky Revised Statutes](#) [TITLE XII Conservation and State Development](#) [Chapter 153 The Arts - State Zoo](#) [Subchapter 180 Kentucky Foundation for the Arts](#)

[153.180 Kentucky Foundation for the Arts -- Purpose -- Funding -- Board of trustees -- Support staff -- Annual report.](#)

(1) There is hereby established a nonprofit foundation to be known as the Kentucky Foundation for the Arts. The purpose of the foundation shall be to enhance the stability of Kentucky's arts organizations and to ensure Kentuckians have access to the arts through the support of an endowment fund.

...

(3) The foundation shall be governed by a board of trustees consisting of six (6) members appointed by the Governor on recommendations from the Kentucky Arts Council. For the initial appointments, the Governor shall appoint two (2) members to serve two (2) year terms; two (2) members to serve three (3) year terms; and two (2) members to serve four (4) year terms. Thereafter, the Governor shall make all appointments for a term of four (4) years. The board shall elect by majority vote a chair and other officers deemed necessary. Board members shall not receive any compensation for their services, but may be reimbursed in accordance with the provisions of KRS 44.070 and 45.101 for actual and necessary expenses incurred in the performance of their duties.

Louisiana

[Title 25: Libraries, Museums, and Other Scientific Sections RS 25:891 – RS 25:900.1](#)

§891. Louisiana State Arts Council created; appointment of members; qualifications; terms; officers; domicile

A.(1) The Louisiana State Arts Council, originally created by Executive Order No. 76-14, is hereby created and established as an agency of the state. The council shall consist of twenty-four members. Membership shall be balanced and representative of the state's arts community, including minority and ethnic groups, practicing artists, artistic disciplines, large and small arts organizations, and local arts councils. There shall be at least one member from each of the state's congressional districts, at least one member from each of the state's planning districts, and the remaining members from the state at large, appointed by the governor. Each appointment by the governor shall be submitted to the Senate for confirmation.

...

D.(1) Members of the council, except the ex officio members, shall serve four-year terms after initial terms as provided in this Subsection.

(2) Eleven members of the council shall serve initial terms of two years and eleven members shall serve initial terms of four years as determined by lot at the first meeting of the council after the membership of the council is appointed pursuant to Subsection A of this Section.

Massachusetts

[Part I: Administration of the Government](#) [Title II: Executive and Administrative Officers of the Commonwealth](#)

[Chapter 10: Department of the State Treasurer](#)
[Sections 52 - 58A](#)

Section 52. There shall be, in the office of the treasurer, but not subject to its control, a Massachusetts cultural council, hereinafter referred to in this section and in sections 53 to 58A, inclusive, as the council, consisting of nineteen members to be appointed by the governor from among qualified private citizens of the commonwealth who have demonstrated scholarship or creativity in, or distinguished service to, the arts, humanities, interpretive sciences, or local arts. The members of the council shall serve staggered, three year terms. Upon the expiration of the term of any member, the member's successor shall be appointed for a term of three years. Any vacancy shall be filled for the balance of the unexpired term. Elected public officials shall not be eligible for appointment to the council. Said members shall serve without compensation, but shall be reimbursed for their actual and necessary expenses incurred in the performance of their duties. In making such appointments the governor shall give due consideration to recommendations made by representative civic, educational, and professional groups concerned with the arts, humanities, interpretive sciences or local arts and shall maintain a reasonable representation among them. The governor shall also seek to assure membership from varied regions of the state. The governor shall designate a chairman and vice chairman from the members of the council to serve as such at the pleasure of the governor. The council shall, by majority vote, approve for each year a program and a budget, and the chairman shall be the chief executive officer of the council to carry out such programs within the budget.

Maryland

[Article—Economic Development](#)

[Division I: Department of Business and Economic Development](#)

[Title 4: Tourism, Film, and the Arts](#)

[Subtitle 5: Maryland State Arts Council](#)

§ 4-504. Membership

(a) Composition; appointment of members. -- The Council consists of the following 17 members:

...

(b) Tenure; limitations; vacancies. --

(1) (i) The term of a member who is not a member of the General Assembly is 3 years and begins on July 1.

(ii) A member of the General Assembly appointed to the Council serves until a successor is appointed.

(2) A member may be reappointed, but after serving for two consecutive 3-year terms, a member may not be reappointed until at least 1 year after the end of the member's previous tenure.

(3) The terms of members appointed under subsection (a)(1) of this section are staggered as required by the terms provided for members of the Council on October 1, 2008.

(4) At the end of a term, a member continues to serve until a successor has been appointed and qualifies.

(5) A member who is appointed after a term has begun serves only for the rest of the term and until a successor is appointed and qualifies.

Maine

[Title 27: Libraries, History, Culture and Art](#)

[Chapter 15: The Arts](#)

[Subchapter 1 & Subchapter 1-A](#)

§402. Membership

The term of office of each member shall be 3 years; provided that of the members first appointed, 1/3 shall be appointed for terms of one year, 1/3 for terms of 2 years and 1/3 for terms of 3 years. Other than the chairman, no member of the commission who serves 2 full 3-year terms shall be eligible for reappointment during the one-year period following the expiration of his second such term. The Governor shall designate a chairman and a vice-chairman from the members of the commission, to serve as such at the pleasure of the Governor. The chairman shall be the presiding officer of the commission. All vacancies shall be filled for the balance of the unexpired term in the same manner as original appointments. The members of the commission shall be compensated according to the provisions of Title 5, chapter 379.

Michigan

[Chapter 399: Historical Records and Sites](#)

[Act 63 of 2001](#)

[History, Arts, and Libraries Act \(Sections 399.701 - 399.722\)](#)

[Section 399.711](#)

399.711 Transfer of Michigan council for arts and cultural affairs by type II transfer; term of office; vacancy; chairperson; expenses; subcommittees and advisory committees; duties.

Sec. 11.

(1) The Michigan council for arts and cultural affairs is transferred by a type II transfer to the department. The council shall consist of 15 members appointed by the governor.

(2) The term of office of each member of the council shall be 3 years. A member appointed to fill a vacancy occurring other than by expiration of a term shall be appointed for the unexpired term.

Minnesota

[Chapter 129D: Arts Assistance](#)

129D.02 BOARD OF THE ARTS.

...

Subd. 2. Terms of office.

Three of the initial members including one at-large member shall be appointed to terms ending the first Monday in January in each of the years 1977, 1979 and 1980. The remaining two members shall be appointed to terms ending the first Monday in January, 1978. Thereafter, the terms of all members of the board shall be four years. Members may serve until their successors are appointed and qualify. If the governor fails to appoint a successor by the July 1 of the year in which the term expires, the term of the member for whom a successor has not been appointed shall extend, subject to the advice and consent of the senate, until the first Monday in January four years after the scheduled end of the original term.

Missouri

[Title XI: Education and Libraries](#) [Chapter 185: State Council on the Arts](#)

Terms of members--chairman--vacancies.

185.020. The term of office of each member shall be five years; provided, however, that of the members first appointed, three shall be appointed for terms of one year, three for terms of two years, three for terms of three years, three for terms of four years and three for terms of five years. Other than the chairman, no member of the council who serves a full five-year term shall be eligible for reappointment during a one-year period following the expiration of his term. The governor shall designate a chairman and a vice chairman from the members of the council, to serve as such at the pleasure of the governor. The chairman shall be the chief executive officer of the council. All vacancies shall be filled for the balance of the unexpired term in the same manner as original appointments. The members of the council shall not receive any compensation for their services but shall be reimbursed for their actual and necessary expenses incurred in the performance of their duties as members of the council.

Mississippi

[Title 39: Libraries, Arts, Archives and History](#) [Chapter 11: Mississippi Arts Commission](#)

§ 39-11-3. Terms of office and compensation of members; officers

Of the members initially appointed to the Mississippi Arts Commission, three shall be appointed for terms of one year, three for terms of two years, three for terms of three years, three for terms of four years and three for terms of five years. Thereafter, terms shall be for five years. The members heretofore appointed to the commission under Executive Order No. 12 are to remain contingent members of the Mississippi Arts Commission until their successors are appointed under this chapter. No member of the commission who serves a full five-year term shall be eligible for reappointment during a one-year period following the expiration of his term. All vacancies shall be filled for the balance of the unexpired term in the same manner as original appointments. The members of the commission shall not receive any compensation for their services but shall be reimbursed for actual and necessary expenses incurred in the performance of their duties as members of the commission. The commission

will annually elect its chairman and other officers.

Montana

[Title 22: Libraries, Arts, and Antiquities](#)

[Chapter 2: Arts](#)

22-2-103. Council membership -- tenure -- compensation. The term of office of each member is 5 years. The governor shall designate a presiding officer and a vice presiding officer from the members of the council to serve in those capacities at the pleasure of the governor. The presiding officer is the chief executive officer of the council. Each vacancy must be filled for the balance of the unexpired term in the same manner as the original appointment. The members of the council must be compensated and receive travel expenses as provided for in [2-15-124](#).

North Carolina

[Chapter 143B: Executive Organization Act of 1973](#)

[Article 2: Department of Cultural Resources](#)

[Sections 143B-87 - 143B-88; 143B-121 - 143B-125](#)

§ 143B-88. North Carolina Arts Council - members; selection; quorum; compensation.

The North Carolina Arts Council shall consist of 24 members appointed by the Governor. The initial members of the Council shall be the appointed members of the present Arts Council who shall serve for a period equal to the remainder of their current terms on the Arts Council, eight of whose terms expire June 30, 1973, eight of whose terms expire June 30, 1974, and eight of whose terms expire June 30, 1975. At the end of the respective terms of office of the initial members, the appointments of their successors shall be for terms of three years and until their successors are appointed and qualify. Any appointment to fill a vacancy on the Council created by the resignation, dismissal, death, or disability of a member shall be for the balance of the unexpired term.

North Dakota

[Title 54: State Government](#)

[Chapter 54-54: Council on the Arts](#)

54-54-03. Term of office - Filling vacancies - Chairman - Vice chairman - Expenses.

The term of office of each member is five years; provided, however, that of the members first appointed after August 1, 1995, three must be appointed for terms of two years, three for terms of three years, and three for terms of five years. If a vacancy to be filled occurs otherwise than by the expiration of the term of office of a member of the council, the appointment must be made for the balance of the term only. Other than the chairman, no member of the council who serves a full five-year term is eligible for reappointment during a one-year period following the expiration of the term. The governor shall designate a chairman and a vice chairman from the members of the council who shall serve at the pleasure of the governor. The chairman is the chief executive officer of the council. The members of the council may not receive any compensation for their services, but must be reimbursed for their

travel expenses in the same manner and at the same rates as provided by law for other state officials for necessary travel in the performance of their duties as members of the council.

Nebraska
[Chapter 82: State Culture and History](#)
[Sections 82-309 – 82-408](#)

82-310. Nebraska Arts Council; members; term of office; chairperson; vice-chairperson; vacancies; compensation; expenses.

The term of office of each member shall be three years with the terms of one-third of the members expiring every year. No member of the council who serves two consecutive three-year periods shall be eligible for reappointment during a one-year period following the expiration of his or her term. The Governor shall designate a chairperson and a vice-chairperson from the members of the council, to serve as such at the pleasure of the Governor. The chairperson shall be the chief executive officer of the council. All vacancies shall be filled for the balance of the unexpired term in the same manner as original appointments are made. The members of the council shall not receive any compensation for their services but shall be reimbursed for their actual and necessary expenses incurred in the performance of their duties as provided in sections [81-1174](#) to [81-1177](#) for state employees.

New Hampshire
[Title I: The State and Its Government](#)
[Chapter 19-A: Council on the Arts](#)

Section 19-A:3

19-A:3 Terms of Office. – The term of office of each member shall be 5 years, provided, however, that of the members first appointed, 3 shall be appointed for terms of one year, 3 for terms of 2 years, 3 for terms of 3 years. The governor shall designate a chairman from the members of the council, to serve as such. The chairman shall be the chief executive officer of the council. All vacancies shall be filled for the balance of the unexpired term in the same manner as original appointments.

New Jersey
[Title 52: State Government, Departments and Officers](#)
[Sections 52:16A-25 – 52:16A-34](#)

52:16A-25. State council on the arts; members; appointment; term; vacancies; compensation

There is hereby established in the Department of State the New Jersey State Council on the Arts, to be referred to hereinafter as the council.

...

c. The term of office of each member shall be three years, except that the present 15 members of the council shall continue in office for the terms to which they were appointed; provided that the two additional public members first appointed under this

amendatory and supplementary act shall be appointed for initial terms ending on December 12, 1984. All vacancies shall be filled for the balance of the unexpired term only, in the same manner as original appointments. The members of the council shall not receive any compensation for their services, but shall be reimbursed for their actual and necessary expenses incurred in the performance of their duties as members of the council. The non-voting, ex officio members shall not receive any compensation for services or reimbursement for expenses.

New Mexico
[Chapter 18: Libraries, Museums and Cultural Properties](#)
[Article 5: Arts Commission and Division](#)

18-5-3. Commission; creation; members; terms; compensation.

- A. There is created the "New Mexico arts commission."
- B. The commission is composed of fifteen members, appointed by the governor. Members shall be broadly representative of all fields of the creative and interpretative arts.
- C. Members of the commission shall be residents of this state and shall be persons who are widely known for their professional competence and experience in connection with the creative or interpretative arts.
- D. Members of the commission shall initially be appointed for terms as follows: five members shall be appointed for terms of one year, five members shall be appointed for terms of two years and five members shall be appointed for terms of three years. The first members of the commission shall be appointed on or before September 1, 1965, with the date of office of all these members to commence on the same day. After the expiration of the initial terms, all members shall be appointed for terms of three years. Vacancies resulting from the death or resignation of a member shall be filled by appointment for the unexpired portion of the term of the member creating the vacancy.

Nevada
[Title 18: State Executive Department](#)
[Chapter 233C: Organizations for the Promotion of Culture](#)

NRS 233C.040 Board members: Appointment; qualifications; term; removal.

1. The Governor shall appoint the members of the Board from among residents of this State who are known for their knowledge of and experience in the performing literary, visual and folk arts.
2. After the initial terms, the term of each member is 4 years, except when appointed to fill unexpired terms.
3. A member may be removed by the Governor for three unexcused absences from meetings of the Board.

(Added to NRS by 1967, 1106; A 1971, 74; 1975, 230; 1977, 807; 1981, 63; [2003, 632](#))

NRS 233C.070 Board officers; terms.

1. The Board shall elect from its membership a Chair, a Vice Chair and a Treasurer to serve as officers of the Board.
2. The Administrator shall act as the nonvoting recording Secretary of the Board.
3. The term of each officer of the Board, other than the Administrator, is 2 years and any vacancies that occur in those offices must be filled by election by the members of the Board for the remainder of the unexpired term.
4. No member of the Board may serve more than two consecutive terms as an officer of the Board.

New York

[ACA - Arts and Cultural Affairs](#)

[Title B: Promotion of the Arts](#)

[Article 3: Council on the Arts](#)

§ 3.03. Council on the arts.

...

2. The term of office of each member of the council shall be five years. Vacancies in the council occurring otherwise than by expiration of term, shall be filled for the unexpired term in the same manner as original appointments. The governor shall designate a chairperson and two vice-chairpersons from the members of the council, to serve as such at the pleasure of the governor. The chairperson shall be the chief executive officer of the council.

Ohio

[Title 33: Education - Libraries](#)

[Chapter 3379: Ohio Arts Council](#)

[3379.02 Ohio arts council.](#)

There is hereby created the Ohio arts council, which shall foster and encourage the development of the arts in this state and the preservation of Ohio's cultural heritage. The council shall consist of fifteen voting members appointed by the governor with the advice and consent of the senate, two nonvoting members of the house of representatives appointed by the speaker, and two nonvoting members of the senate appointed by the president. The members appointed from each house of the general assembly shall not be from the same political party. Terms of office for members appointed by the governor shall be for five years, commencing on the second day of July and ending on the first day of July. The legislative members shall be appointed within ten days of the convening of the first regular session of each general assembly and shall serve through the thirty-first day of December of the following year. Each member shall hold office from the date of his appointment until the end of the term for which he was appointed. Any member appointed to fill a vacancy occurring prior to the expiration of the term for which his predecessor was appointed shall hold office for the remainder of such term. Any member appointed by the governor shall continue in office subsequent to the expiration date of his term until his

successor takes office, or until a period of sixty days has elapsed, whichever occurs first. The governor shall name the chairman and vice-chairman of the council, and they shall serve in such positions at his pleasure. Members of the council shall serve without compensation but are entitled to reimbursement for expenses incurred in connection with official business of the council. Persons appointed to the council by the governor shall have broad knowledge and experience in the arts. At least a majority of the members of the council shall be persons other than professional artists. In making appointments to the council, the governor may appoint such professional artists as are necessary, in his judgment, to ensure that the council is broadly representative of all the arts.

Oklahoma

Title 53: Oklahoma Historical Societies and Associations Sections 53-161 - 53-175

§53-163. Council - Membership - Tenure - Name change.

...

The term of office of each member shall be three (3) years beginning July 1 of the year of appointment, or until a successor has been appointed and qualified for the office. The Governor shall appoint five members on or before July 1 of each year. A vacancy shall be filled for the remainder of the term only. No person may be appointed to the Council for more than two consecutive terms.

Oregon

Chapter 359: Art and Culture

359.020 Oregon Arts Commission; members; term; qualifications; vacancy; term limit; officers; quorum; compensation and expenses.

(1) The Oregon Arts Commission is created as a policy-making and advisory body within the Oregon Business Development Department. The commission shall consist of nine members appointed by the Governor. The term of a member is four years, and the member shall serve until a successor is appointed and qualifies.

...

(3) In case of a vacancy on the commission for any cause, the Governor shall appoint a successor to serve for the unexpired term.

(4) A member of the commission may be appointed to serve two consecutive terms. A member who serves two consecutive terms shall not be eligible for reappointment within one year following the expiration of the second term.

...

(6) The commission shall select one of its members to chair the commission for such term and with duties and powers necessary to perform the functions of the office as the commission determines.

Pennsylvania
Enabling Legislation
Public Law (PL) 1542, No. 538 of 1966

Section 1. There is hereby created in the State of Pennsylvania, the Commonwealth of Pennsylvania Council on the Arts. The council shall be responsible directly to the Governor. The council shall consist of fifteen members who shall be appointed by the Governor by and with the advice and consent of two-thirds of all the members of the Senate. The members of the council shall be broadly representative of all fields of the performing and visual arts and shall be appointed from among private citizens who are widely known for their competence and experience in connection with the performing and visual arts.

Two members of the Senate, one of the majority party and one of the minority party of that body, appointed by the President Pro Tempore of the Senate and two members of the House of Representatives, one of the majority party and one of the minority party of that body, appointed by the Speaker, shall be voting members of the council and shall meet with, and participate in, the work of the council. The members of the Legislature appointed to the council shall serve at the pleasure of the appointing power, but not beyond their term of office in the General Assembly. For the purposes of this act, such members of the Legislature shall constitute a joint interim legislative committee on the subject of this act.

Section 2. (a) In addition to the legislative members five members of the council shall be appointed to serve until July 1, 1966; five members shall be appointed to serve until July 1, 1967; and five members shall be appointed to serve until July 1, 1968. Thereafter, all members shall be appointed for a term of three years. All members shall hold office until their successors have been appointed and qualified. Any vacancies other than legislative members shall be immediately filled by the Governor for the unexpired portion of the term in which they occur. Vacancies among the legislative members shall be filled by the appointing power which made the appointment to the office in which the vacancy exists. No member of the council shall be eligible for reappointment during a one-year period following the expiration of his second successive term.

Puerto Rico

Title 18: Education
Part III: Education Activities Generally
Chapter 77: Puerto Rican Culture
§ 1195 - § 1201

§ 1196. Institute of Puerto Rican Culture--Board of Directors

From the effective date of this act, the Institute of Puerto Rican Culture shall have a Board of Directors composed of nine (9) members, eight (8) of [whom] shall be appointed by the Governor with the advice and consent of the Senate. The ninth member of the Board of Directors shall be the Chairman of the Musical Arts Corporation with full right to voice and vote. The members appointed shall be persons of recognized competence and knowledge of Puerto Rican cultural values and shall be outstanding in their appreciation thereof. Three (3) of the eight (8) members shall be appointed directly by the Governor from among persons of recognized interest and knowledge of Puerto Rican cultural values; three (3) may be selected, upon prior recommendation, from among twelve (12) candidates proposed by the Board of Directors of the following institutions: (a) Ateneo Puertorriqueno, three (3) candidates; (b)

Academia Puertorriquena de la Lengua Espanola, three (3) candidates; (c) Academia Puertorriquena de la Historia, three (3) candidates, and (d) Academia de Artes y Ciencias, three (3) candidates. The Governor shall appoint two (2) additional members representing the Cultural Centers of the Island, attached to the Institute. One of these shall be a youth eighteen (18) to thirty (30) years of age and his/her appointment shall be for a four (4) -year term. One (1) of the eight (8) members appointed as Directors shall be designated as Chairman of the Board by the Governor. Five (5) of the directors shall be appointed for a term of four (4) years and four (4) shall be appointed for a term of three (3) years. When the term of the first eight (8) members expires, successive appointments shall be made for a term of four (4) years each and until their successors are appointed and take office. In case a vacancy should occur, the Governor shall make a new appointment for the unexpired term of the person who caused it, subject to the provisions of this section that apply to said appointment. The directors shall not receive a salary, but shall receive per diems of fifty dollars (\$50) for each meeting they attend. They shall also be entitled to reimbursement of traveling expenses authorized by the Board. Five (5) directors shall constitute a quorum for the holding of meetings. The meeting to organize the Board shall be called by the Governor. Subsequent meetings shall be held according to the bylaws approved to such effects by the Board of Directors.

Rhode Island

[Title 42: State Affairs and Government](#)

[Chapter 42-75: Council on the Arts](#)

§ 42-75-4 **Terms of members.** – The term of office of each member shall be three (3) years. On June 1, 1967, the governor shall appoint three (3) members to serve until the first day of March, 1968, three (3) members to serve until the first day of March, 1969, and three (3) members to serve until the first day of March, 1970 and until their respective successors shall be appointed and qualified. In the month of February, 1968, and in each year thereafter, the governor shall appoint three (3) members to hold office until the first day of March in the third year after their appointment and until their successors shall have been appointed and qualified. Upon May 2, 1974, the governor shall appoint three (3) additional members to the existing council to serve until the first day of March 1976, and until their respective successors shall be appointed and qualified. Thereafter in the month of February of any succeeding year, the governor shall appoint four (4) members to hold office until the first day of March in the third year after their appointment and until their successors shall have been appointed and qualified. Any vacancy which may occur in the commission shall be filled by the governor for the remainder of the unexpired term. Any member of the commission shall be eligible to succeed him or herself for one full term, but shall not thereafter be eligible for reappointment during a one-year period following the expiration of his or her second term.

South Carolina

[Title 60: Libraries, Archives, Museums and Arts](#)

[Chapter 15: South Carolina Arts Commission](#)

SECTION 60-15-30. Terms of commission members; reappointment; executive director; vacancies.

The terms of office of members shall be three years, and until their successors have been appointed and qualify. No member of the Commission shall be eligible for appointment for more than two consecutive full terms. The Commission shall designate an executive director to serve at the pleasure of the Commission and who shall be the chief executive officer of the Commission. All vacancies shall be filled for the unexpired term in the manner of original appointment.

South Dakota
[Title 1: State Affairs and Government](#)
[Chapter 22: Arts](#)

1-22-2.1. Terms of office of council members. The term of office of members of the State Arts Council is three years. The terms shall be staggered so that terms of four members expire on consecutive years and the terms of three members expire every three years. Any person appointed to fill the unexpired term of another appointee shall serve the balance of the unexpired term.

Tennessee
[Title 4: State Government](#)
[Chapter 20: Art](#)
[Part 1: Arts Commission](#)

Members -- Tenure -- Vacancies -- Expenses -- Officers.

(a) Terms shall be for five (5) years.

(b) No member of the commission who serves a full five-year term shall be eligible for reappointment during a one-year period following the expiration of such member's term.

(c) All vacancies shall be filled for the balance of the unexpired term in the same manner as original appointments.

Utah
[Title 9: Heritage, Arts, Libraries, and Cultural Development](#)
[Chapter 6: Arts Development](#)

9-6-204. Utah Arts Council Board of Directors.

(1) There is created within the division the Board of Directors of the Utah Arts Council.

(2) (a) The board shall consist of 13 members appointed by the governor to four-year terms of office with the consent of the Senate.

(b) Notwithstanding the requirements of Subsection (2)(a), the governor shall, at the time of appointment or reappointment, adjust the length of terms to ensure that the terms of board members are staggered so that approximately half of the board is appointed every two years.

...

(4) When a vacancy occurs in the membership for any reason, the replacement shall be appointed for the unexpired term by the governor within one month from the time of vacancy.

Virginia
Title 2.2: ADMINISTRATION OF GOVERNMENT.
Chapter 25: Commissions Collegial Bodies

§ 2.2-2508. Virginia Commission for the Arts; official agency to receive and disburse funds from National Foundation on the Arts; membership; terms; compensation.

A. The Virginia Commission for the Arts (the "Commission") is established as an advisory commission within the meaning of § [2.2-2100](#), in the executive branch of state government.

...

D. Except for initial appointments, each member shall serve a five-years term; provided that no member of the Commission who serves a full five-year term shall be eligible for appointment during the five-year period following the expiration of his term. All vacancies shall be filled for the balance of the unexpired term in the same manner as original appointments.

Virgin Islands
Title 3: Executive
Chapter 22: Department of Planning and Natural Resources
§405. Virgin Islands Council on the Arts

§ 405. Virgin Islands Council on the Arts

...

(c) Commencing with the appointment of members to the Council to fill vacancies occurring in fiscal year 1984, the Governor shall nominate three members to serve for a one-year term, three members to serve for a two-year term, and terms thereafter shall be for three years. The Commissioner of Planning and Natural Resources shall call the first meeting of this Council and shall preside at such a meeting until a Chairman has been elected by the Council. The Council shall annually elect a Chairman, Vice-Chairman, Secretary and Treasurer from among its membership. Vacancies in the Council occurring other than by expiration of term, shall be filled for the unexpired term in the same manner as original appointments. Members may serve no more than two consecutive full terms, except in accordance with Title 3, section 65a, subsection (c), Virgin Islands Code.

Vermont
BYLAWS
Article Two
Membership in the Corporation

3.2.4 Trustee Term of Office.

3.2.4.1 Length of Term. Each elected Trustee serves a term of office of three (3) years or until his/her successor is elected and qualified.

3.2.4.2 Renewal. Each Trustee may stand for reelection for one (1) additional term of three (3) years. A Trustee is ineligible to stand for reelection for at least one (1) full year upon completion of two (2) full terms (or six years) as a Trustee. A Trustee who has been appointed to an unexpired term may subsequently be elected for two (2) full terms.

3.2.4.3 Staggered Elections. Terms of Trustees shall be set so that generally one third (1/3) of the terms will expire each year.

3.2.4.4 Vacancies. The Board of Trustees, with just cause, may require the resignation of a Trustee. Just cause may include: breach of confidentiality, poor attendance or other actions detrimental to the purposes or operation of the Corporation. The Board of Trustees shall make appointments to complete any unexpired terms.

Washington

[Title 43: State Government – Executive](#) [Chapter 43.46: Arts Commission](#)

43.46.030

Terms – Vacancies.

Members shall serve three year terms. A legislative member shall serve as long as he or she is a member of the legislative body from which he or she was appointed. Each member will continue to serve until a successor is appointed. Vacancies shall be filled by appointment for the remainder of the unexpired term.

West Virginia

[Chapter 29: Miscellaneous Boards and Officers](#) [§29-1-1 – §29-1-4; §29-1-11](#)

§29-1-3. Commission on the arts.

(a) The commission on the arts is continued and shall be composed of fifteen appointed voting members and the ex officio nonvoting members set forth or authorized for appointment in this section.

(b)(1) The governor shall appoint, by and with the advice and consent of the Senate, the voting members of the commission for staggered terms of three years. A person appointed to fill a vacancy shall be appointed only for the remainder of that term.

Wyoming

[Title 9: Administration of the Government](#) [Chapter 2: Agencies, Boards, Commissions and Departments Generally](#) [Article 9: Wyoming Council on the Arts](#)

9-2-902. Terms of members; vacancies; chairman and vice-chairman; expenses; personnel.

(a) The term of office of each member of the board is three (3) years. Vacancies shall be filled by the governor for the unexpired term. The board shall select from its membership a

chairman and vice-chairman. The members of the board shall receive no compensation, but shall be reimbursed under W.S. 9-3-102 and 9-3-103 for travel and per diem expenses incurred in the performance of their duties.

12. Should an assessment of the peer review process be conducted moving forward? Why is the peer review process helpful and what are its shortcomings? Is there a better structure that could be considered? What would you suggest and request or recommend?

The DC Commission on the Arts and Humanities (DCCAH) has assessed the peer review process – noting that the process is in alignment with national best practices of all US state arts agencies. The DCCAH’s peer review policies and procedures are in accordance with other public agencies such as the Ohio Arts Council, New York State Council on the Arts and the Illinois Arts Council Agencies as well as federal agencies such as the National Endowment for the Arts and the National Institutes of Health.

As stated by the National Assembly for State Arts Agencies:

“Peer review panels are utilized to:

- Allow for community member and citizen ownership of public decision making processes
- Evaluate the merit and feasibility of applications by involving objective individuals with expertise in arts management, community needs and artistic quality
- Adhere to legal requirements in states where funding process policies are present in administrative codes (often coexisting with open meeting and non-discrimination laws)

Peer review adjudication also helps state arts agencies to attain transparency, equity and accountability:

TRANSPARENCY: Panel adjudication of grant applications according to published grant criteria makes the agency’s rationale for funding accessible to citizens. This helps state legislators, the public and the arts constituency all understand – and hold confidence in – how funding decisions are made. Numerous state arts agency panel meetings are open to the public, which further creates a culture of transparency and helps all to discern the public benefit rationale underlying state arts agency policies and decisions.

EQUITY: By following uniform procedures for adjudication based on publically-published criteria, panels ensure that each application receives a fair and thorough review, consistent with the roles and obligations of a public agency. Panel procedures ensure that all eligible applications are reviewed by multiple individuals, ensuring inclusive consideration of all requests. Appropriate measures are adopted to prevent conflicts of interest.

ACCOUNTABILITY: Panels are part of an overall public management strategy, helping state arts agencies to exercise responsible stewardship of public dollars through accountable management, allocation and oversight of funds. Procedures such as application documentation, panel review, grant spending guidelines and grant outcomes reporting all work together to ensure that taxpayers' dollars are spent in accordance with the law and provide tangible benefits back to the community.”

The shortcoming of the peer review process is that not all applicants receive funding due to their final rank. The DC Commission on the Arts and Humanities supports the current structure based on the reasons stated above and does not recommend any changes to the structure.



DC COMMISSION ON THE ARTS & HUMANITIES



DC CREATES!

Public Art Master Plan

June 25, 2009

Submitted by

Todd W. Bressi • Urban Design, Place Planning, Public Art

Emily Blumenfeld, Meridith McKinley • Via Partnership

6/25/2009

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Mayor

Adrian M. Fenty

Council of the District of Columbia

Vincent Gray, Chairman-At-Large
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Marsha Ralls, Ward 2
Bernard L. Richardson, Ward 1
Deborah M. Royster, Ward 4
Michael R. Sonnenreich, Ward 2
Judith F. Terra, Ward 4
Lavinia Wohlfarth, Ward 5

Program Staff:

Rachel Dickerson, DC Creates! Public Art Program Manager
Deirdre Ehlen, DC Creates! Public Art Program Coordinator
Beth Baldwin, DC Creates! Art Bank Program Coordinator

Public Art Master Plan Steering Committee

Anne Ashmore-Hudson, PhD, Chair, Ward 1
Michael R. Sonnenreich, Ward 2
Lavinia Wohlfarth, Ward 5

Public Art Master Plan Advisory Committee

Angela Adams, Public Art Administrator, Arlington County Cultural Affairs
Wanda Aiken, Ward 7 Arts Collaborative
Sondra Arkin, Artist
Anne Ashmore Hudson, Chair, DC Commission on Arts and Humanities
Michael Bowie, Fillmore Arts Center
Patty Brosmer, Capitol Hill Business Improvement District
Iley Brown, Curator
Judy Byron, Artist
Claire Carlin, Downtown Business Improvement District
Vincent Carlos Gray, DC Housing Authority
Anna Chamberlin, Ward 4 Transportation Planner
Dana Chieco, NoMa Business Improvement District
Robert Cole, Artist
Ginnie Cooper, Chief Librarian, DC Public Library
Anne Corbett, Cultural Development Corporation
Chris Delfs, District Department of Transportation
Heather Deutsch, District Department of Transportation
Lindsey Fell, Councilmember Mary Cheh's Offices
Rebecca Fishman, Ward 2 Commissioner, DC Commission on Arts and Humanities
Edmund Fleet, The Arc: Building Bridges Across the River
Abby Frankson, Special Assistant to the Secretary of the Mayor
Stephen Greenleigh, Adams Morgan Partnership
Linda Harper, Cultural Tourism DC
Sean Hennessy, Artist
Kristen Hileman, Hirshhorn Museum
William Howland, Department of Public Works
Martha Jackson Jarvis, Artist
Jerry Johnson, DC Water and Sewer Authority
Brenda Jones, Parklands Community Center
Caroline Kenney, Developer, Urban Atlantic
Julia Klaiber, Developer, Jair Lynch
Walter Kravitz, Artist
Peter Krsko, Albus Cavus
Katherine Latterner, Fillmore Arts Center
Frederick J Lindstrom, Assistant Secretary, U.S. Commission of Fine Arts
Nancee Lyons, Department of Public Works
Melissa McKnight, Department of Parks and Recreation
Bill McLeod, Mt. Vernon Triangle Community Improvement District
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Dawit Muluneh, District Department of Transportation
Gabe Onyeador, District Department of Transportation
Liz Price, NoMa Business Improvement District
Suzanne Randolph, Suzanne Randolph Fine Arts
Susan Riley, Office of Property Management
Claire Schaefer, Capitol Riverfront Business Improvement District
Karyn Miller, Cultural Development Corporation
Renee J.P. Childers, Operations Director at Mount Vernon Triangle Community Improvement District
Sakina Khan, Office of Planning Senior Economic Planner

Scottie Irving, Blue Skye
Michael Enn Sirvet, Artist
Chris Shaheen, Office of Planning
Ali Shakeri, District Department of Transportation
Constantine Stavropoulos, Adams Morgan Partnership
Bridget Stesney, Department of Parks and Recreation
Zafra Stork, Blue Skye
David Suls, Golden Triangle Business Improvement District
Stella Tarney, District Department on the Environment
Joyce Tsepas, Office of Planning
Julius Ware II, Ward 7 Business and Professional Association
Derrick Woody, Office of the Deputy Mayor for Planning and Economic Development
Patricia Zingsheim, Office of Planning

Consultant Team

Emily Blumenfeld, Via Partnership
Todd W. Bressi, Urban Design • Place Planning • Public Art
Meridith McKinley, Via Partnership

EXECUTIVE SUMMARY

The D.C. Creates! Public Art Master Plan sets a vigorous course for the Washington, D.C. public art program over the next five years.

The plan establishes a framework for commissioning new artworks that are bold and befitting of a world-class city, while grounded in the tradition of supporting local artists and enriching D.C. neighborhoods. It describes how artworks can be related to the ways in which the city is building its future: weaving a new fabric of neighborhood anchors, building a green and sustainable city, and stimulating the Creative Capital.

The plan outlines opportunities for projects that can achieve these goals, sets out criteria for prioritizing projects, and outlines strategies for the ongoing partnerships and operational changes that will catalyze this new generation of artworks.

Key Recommendations

Based on the recommendations of the Public Art Master Plan, D.C. Creates! will:

- Focus resources on larger-scale, higher-quality *Civic Commissions* that are related to public capital projects.
- Spread creative energy through the District by organizing new *Temporary Public Art Projects*.
- Expand the existing *Public Art Building Communities* grant program to bring out the best ideas from local artists and community organizations.
- Launch a *Public Art in Private Development* program that links developer public art investments to broader urban design and aesthetic goals.
- Organize all of these initiatives through overarching *Programmatic Directions* – Art that Builds a Creative Capital, Art that Advances an Urban Green Agenda, and Art that is Woven into the District’s Civic and Community Fabric – that are linked to broader city priorities, programs and projects.
- Create a *Public Art Committee* that advises staff and the Commission on Arts and Humanities Board on public-art related issues.
- Improve support for local artists through initiatives such as grants, mentoring and better marketing of the Art Bank.

Plan Background

In 2008, the D.C. Commission on the Arts and Humanities commissioned the DC Creates! Public Art Master Plan, the first comprehensive review of the 23-year-old DC Creates! public art program. The process was led by the team of Via Partnership and Todd W. Bressi, art consultants and planners.

The Master Plan was developed in close consultation with staff from D.C. Creates!, the Commission and other City agencies. The team also held roundtable sessions with local artists and curators, civic leaders, City staff and the general public, and conducted numerous interviews. The team reviewed numerous city plans and capital budgets, and visited many of the locations recommendations for artworks or significant visual features. The team evaluated project opportunities against a series of criteria related to feasibility, community support and visual impact, and developed programmatic recommendations that reflect not only national best practices but also the unique circumstances of D.C. Creates!

Vision

D.C. Creates! will play a leading role in shaping the visual identity, cultural health and economic vitality of the Nation's Capital through the commissioning of public art.

Major Programmatic Directions

D.C. Creates! will focus on three broad categories of projects that will ensure that public art plays a visible, vital role in shaping the city's future. This approach will help D.C. Creates! build the partnerships that will result in projects that are of the highest possible artistic merit, and that have broad support from communities and city leadership.

Initiative #1: Art that Builds a Creative Capital

Washington D.C., through a public-private initiative called the Creative Action Agenda, is crafting strategies for linking the District's creative, artistic and cultural energy to economic growth.

D.C. Creates! will position itself as an integral part of this effort, as a leader in shaping the city's creative image and cultivating its creative resources. Washington's next generation of public art projects will help make the city's creative energy visible to the world at large.

The DC Creates! Public Art Master Plan identifies the following types of projects for linking the local, national and international creative cultures that overlap in the city:

- Commission bold works of art that become icons for the city, such as artworks at major bridges (11th Street Bridge, Frederick Douglass Bridge) and innovative temporary exhibitions in public space.
- Expand the artist-designed sign program to a wider range of focal areas, such as Great Streets, Main Streets and cultural districts, and invite artist involvement in any aspect of façade design.
- Establish a policy for public art in private development.

Initiative #2: Art that Advances an Urban, Green Agenda

Washington, D.C. is reimagining itself as a city that uses environmental resources wisely and is minimizing its ecological footprint, an example of how economic growth and sound environmental practices can create good urbanism.

D.C. Creates! will place itself at the forefront of this emerging environmental consciousness. It will support city initiatives, and provide visible leadership by initiating projects that raise community awareness of and involvement in environmental best practices.

The DC Creates! Public Art Master Plan recommends the following types of projects for demonstrating the City's commitment to the environment:

- Revealing places where public space and the natural environment overlap, such as the Watts Branch and Oxon Run.
- Exploring innovative visual and artistic approaches to managing environmental processes and systems, such as artist-designed rain gardens, rain collectors and bio-retention cells created in conjunction with the Department of the Environment.
- Fostering community education and stewardship, in places like River Smart Schools and the Kingman Island Environmental Education Center.

Initiative #3: Art that is Woven into the District's Civic and Community Fabric

Washington, D.C., is creating a new civic and community fabric, a network of new and revitalized places that are capturing the many pulses of this dynamic city. DC Creates! should play a leading role in shaping the visual character and public realm of the revitalized and reinvented city.

The DC Creates! Public Art Master Plan identifies opportunities for public art that shapes the visual identity of this public realm:

- Places that are of civic importance to the entire city, such as the Martin Luther King Jr. Library, the Anacostia and Southwest waterfronts, and new Government Centers in Wards 7 and 8.
- Places that are part of citywide networks, such as Metro station entrances; important corridors like Great Streets and Main Streets; cultural trails; and the nearly countless but always surprising triangles, circles and squares that are the legacy of the city's unique street pattern.
- Places that are significant to multiple communities, such as Canal Blocks Park, the Watts Branch stream corridor, and Met Branch Trail.
- Places that anchor individual communities, such as libraries, recreation centers and schools.

A Broader Range of Approaches

D.C. Creates! will organize its work and focus its expertise in the following program areas (see Appendix C):

- *Civic Commissions*: Commission high-quality, high-visibility artworks that make a significant visual impact in the places where they are located. Plan for fewer, larger-scale

projects than in years past, implemented in close collaboration with City Agencies or non-City civic partners, and linked to the broader city initiatives described above (see list, Appendix D).

- *Temporary Projects:* Establish a new initiative to commission temporary public art, such as city-wide exhibitions or rotating artworks in a highly-visible location. These projects will contribute to the growing sense of Washington as a creative cultural center, help every community feel the pulse of the public art program, and stimulate the intersection of local, national and international talent.
- *Private Development:* Establish a comprehensive approach for managing public art in private development, and for linking the public art investments that developers make to broader urban design and aesthetic goals.
- *Grants:* Expand the range of grant opportunities DC Creates! offers. Provide support for both temporary and permanent public art projects; expand opportunities for local artists to initiate projects based upon their own interest and artistic practice.
- *Art Bank:* Develop new strategies for raising public awareness and marketing of artists represented in the Art Bank collection.
- *Cultural Facilities:* Encourage applications for public art projects through this grant program.

Future Project Priorities

In the coming years, D.C. Creates! will use the following criteria to identify and evaluate opportunities for new Civic Commissions.

Projects should be located at impactful sites.

- *Visibility.* Give higher priority to projects in locations that are highly visible to passers-by, easily accessible, or suitable for an iconic artwork or symbolic backdrop.
- *Site Compatibility.* Give higher priority to sites that are designed with art in mind, and then to sites whose scale and surrounding landscape and urban pattern are amenable to the placement or integration of art.
- *Relation to City Pattern.* Give higher priority to places that are shared by different communities or user groups, or civic places that are part of a broader network that links different areas of the city..

Projects should be easily achievable in terms of funding, timing and agency coordination. Give higher priority to opportunities for which the funding, timing and agency relationships allow for the most appropriate and effective integration of art into a project, regardless of the approach. Give highest priority to projects for which issues such as permitting and permissions, ownership, contracting and maintenance can be addressed as simply as possible.

Projects should have clear community and artistic goals.

- *Expressed community goals.* Give higher priority to opportunities for which there is broad-based support and a clear set of goals, developed through a formal process such as a planning initiative, for how the artwork should relate to its community context.
- *Expressed artistic goals.* Give higher priority to opportunities for which there are strong artistic goals that allow for creative exploration, as opposed to opportunities for which the artistic outcome has been predetermined.

Better Tools and Techniques

To accomplish these projects, DC Creates! will implement the following recommendations related to the administration of the public art program.

- *Partnerships:* Foster more robust partnerships that stimulate creative, cutting-edge thinking about projects. Develop processes and tools that allow for earlier involvement and stronger planning with partners such as City Agencies, regional agencies, local civic organizations, artists and curators.
- *Create a Public Art Committee:* Create a new, standing, ad-hoc committee of the Commission on Arts and Humanities Board. This committee would advise the Commission Board and staff on issues related to the implementation of the DC Creates! public art program.
- *Standard Commissioning Process:* Define a standard process that allows greater flexibility regarding Calls to Artists and Artist Selection so that staff can use the most effective method for finding appropriate candidates for public art commissions (see Appendix F).
- *Resources:* Identify resources for commissioning temporary public art; restore operating funds for program staff; review how percent for art funding is allocated to ensure D.C. Creates! is receiving the full allocation (see Appendix G).
- *Community Outreach:* Appropriately inform, consult with and engage stakeholders at various stages of the public art commissioning process. Adequate resources should be allocated for programs that cultivate local artists and educate the community about the DC Creates! collection.
- *Collection Management:* Conduct a conservation assessment and develop conservation and maintenance protocols that involve both the artist and the Partner Agency. DCCAH should adopt accession, de-accession, gift and loan policies.

I INTRODUCTION

The Public Art Master Plan for D.C. Creates! is a comprehensive review of the City of Washington, D.C. public art program and recommendations for its future — the first in the program’s 23-year history. The plan was commissioned by the public art program’s parent agency, the D.C. Commission on the Arts and Humanities, and was developed from September 2008 through May 2009.

The plan’s charge was to outline new directions for the DC Creates! program, identify key project and programmatic opportunities for the next five years, and recommend operational changes that will support the goals of the program. The plan sets out a proactive strategy for how D.C. Creates! prioritizes its staff time and financial resources, develops partnerships with public agencies, engages and involves citizens, and reaches out to the artistic community in the city and beyond.

About DC Creates!

D.C. Creates! purchases, commissions and installs artworks for public sites throughout the District of Columbia. The program was established by legislation that allocates up to one percent of the city’s adjusted capital budget for commissioning and acquiring artwork. The D.C. Creates! director and two staff members work under the umbrella of the District Commission on the Arts and Humanities, which reports to the city’s Deputy Mayor for Planning and Economic Development.

Since its inception in 1986, D.C Creates! has commissioned more than 90 works of art by more than 60 local and national artists. It has purchased more than 2,000 works for its Art Bank from District-based artists, and exhibited those works in dozens of public buildings throughout the city, most notably in the Wilson Building. Most recently, D.C. Creates! has provided grants to artists and communities for producing artworks, and to local arts and cultural organizations for small capital improvement projects.

The artworks commissioned by D.C. Creates! can be found throughout the city, from neighborhood playgrounds to parks to urban spaces. One emphasis of the program has been to enliven spaces that communities have identified as having strong potential for artworks. Another emphasis has been to commission artworks at significant civic projects, such as the Convention Center and Nationals Ballpark. The program has also established productive partnerships with agencies such as the District Department of Transportation and the Washington Metropolitan Area Transportation Authority, commissioning works for street-related public space improvements and Metrorail stations.

Methodology

The planning process was led by the team of Via Partnership, a public art consulting firm based in St. Louis, and Todd W. Bressi, an urban designer and planner based in Philadelphia. The plan was developed in close consultation with staff from D.C. Creates!, the Commission, and other city agencies.

The planning team met four times with an Advisory Committee comprised of Commission Board members, artists and arts professionals, City Agency staff and other program stakeholders. This committee provided guidance on the direction of the plan, access to a broader range of individuals and organizations who were consulted in the planning, and advocacy for the public art program within their constituencies.

In addition to these outreach activities, the team also:

- Convened a public Open House that was attended by approximately 100 people,

- Conducted roundtables with artists, curators, people active in environmental issues, BID directors and staff, city planning staff and city transportation staff,
- Interviewed dozens of other people, both Advisory Committee members and people active in arts, design, planning and development in the city,
- Participated in the Creative Economy Forum workshop on City Identity, and
- Analyzed several DC Creates! public art projects through case-study research and interviews with artists, community members and project managers involved in the projects.

To analyze project opportunities and develop project recommendations, the team:

- Reviewed numerous city plans from the Office of Planning, DMPED, Parks, Schools and other agencies. These included long-range plans, such as the city's Comprehensive Plan elements, Small Area Plans, and specific project plans.
- Reviewed capital budgets from the city and the school district, reviewed Long-range TIIP lists, and reviewed recent Stimulus Package project lists.
- Visited many of the locations indicated through the Comp Plan, area plans, corridor plans and project as locations for important visual elements or for works of public art.

The team assessed the many opportunities suggested through these conversations and research against a set of criteria outlined in the plan – mostly concerning feasibility, community support and visual impact – to develop short- and long-term recommendations for projects that the public art program should take on.

How to Use the Plan

The D.C. Creates! Public Art Master Plan consists of several sections:

- The VISION and PROGRAM DIRECTIONS sections describe the big picture – what the public art program is all about, and how its work fits into the context of how the city is building its future.
- The PRINCIPLES, PRIORITIES and STRATEGIES sections are decision-making tools, guideposts for how the public art program can initiate new ideas and evaluate ideas that are brought forward by city agencies and other stakeholders. These sections should be referred to each year as the public art program is drafting its annual plan, or when it is evaluating ideas that are brought to it in the course of the year.
- The PARTNERSHIPS section includes blueprints for how the public art program can interact best with other public agencies, non-city agencies, non-profits, etc.
- The HOW WE DO IT and UNDER THE HOOD sections outline administrative recommendations that will support the big picture. They describe the tools that the Public Art Program can use to make its projects successful.

Adoption

The plan was submitted to the District Commission on Arts and Humanities for adoption in May, 2009. DC Creates! staff will take the lead on implementing the recommendations.

II VISION

DC Creates! will play a leading role in shaping the visual identity, cultural health and economic vitality in the Nation's Capital through public art.

III PROGRAMMATIC DIRECTIONS

Introduction

Public art should help build communities.

Public art should help build places.

Public art should help build the city's future.

For the next five years, DC Creates! should focus on three broad categories of projects that will help ensure that public art plays a visible, leadership role in shaping the city's future — and will help DC Creates! commission projects of the highest possible artistic merit, and with broad support from communities and city leadership.

Public art will be woven into the District's civic and community fabric.

Public art will reflect the city's efforts to build a green, sustainable future.

Public art will celebrate the city as a “creative capital.”

The following sections describe these major initiatives, explain why they are important, and paint a picture of where the best opportunities for public art projects are, and what those projects might be.

**Program Direction:
Public Art that is Woven into the District’s Civic and Community Fabric.**

The Big Picture

Washington, D.C., is creating a new civic and community fabric, a network of new and revitalized places that are capturing the pulse of the city. DC Creates! can play a leading role in shaping the visual character and public realm of the revitalized and reinvented city.

The seeds of Washington’s transformation were laid in recent decades, with the opening of the Metro system and the advent of home rule, and the pace of change is now astounding. Whole new urban precincts are emerging in places like the Southeast Federal Center and NoMa, and around Metro stations like Minnesota Avenue and Waterfront — places where considerations for public space and visual character are as warranted as they are the developed core. Major street corridors, such as 14th Street NW and H Street NE are being revitalized walkable, mixed-use districts that rely a good deal on the arts for creative energy. Housing complexes like Barry Farms are being re-created as sustainable communities.

At the same time, the District government is building a new civic infrastructure to support the city’s transformation. It is reinvesting in libraries and recreation centers, which will result in whole new networks of community anchors over the next decade or so. It is laying new threads of transportation infrastructure, such as the streetcar system being initiated along Martin Luther King Drive and the busway being studied for K Street. It is launching a major reconstruction of the public school system, and creating concentrations of new government offices to simulate economic activity at key locations throughout the city.

These patterns of renewal and reinvestment are redrawing the map of Washington, D.C., from a sleepy city of neighborhoods surrounding the “company town” of the Monumental Core, to a bustling city of vibrant neighborhoods where the local, national and international aspects of the city increasingly interact.

DC Creates! can be a partner to this change. It can play a leadership role by identifying opportunities for public art to shape the visual identity of this public realm, and it can play a support role by implementing opportunities and emerge from planning and community involvement processes.

Goals for Public Art that is Woven into the District's Civic and Community Fabric

Civic and Community artworks commissioned by DC Creates! can:

- enliven places that define the spirit and life of the non-federal city – places of citywide civic importance, places that people of many neighborhoods share, and places that anchor individual communities,
- create networks of places that inspire people to explore areas of the city they are not familiar with, and build a sense of connection among the wards and neighborhoods,
- contribute to efforts which create neighborhoods that are livable and walkable, places that reveal the city's hidden history and culture and that speak of the vitality of the city and its future,
- enrich people's everyday experience of moving about the city by creating a sense of surprise, new reference points, and connections to layers of the city's history and culture
- cultivate productive partnerships with city agencies, other civic and cultural organizations and developers that encourage good opportunities for public art to come from the ground up.

Priorities for Public Art that is Woven into the District's Civic and Community Fabric

In evaluating opportunities for weaving public art into the city's civic and community fabric, DC Creates! should give strongest priority to projects that meet the following criteria. These criteria should be considered in addition to the general criteria for evaluating projectprojects that are listed elsewhere in this plan.

- Projects that anchor individual communities and neighborhoods. These could include recreation centers, libraries and schools, and urban forestry or street greening projects.
- Projects that are in places that are shared by and significant to several communities. These could include Main Streets and parks like Marvin Gaye Park.
- Projects in places that can be expected to attract people from elsewhere in the city. These could include Metro station areas, Great Streets corridors, government centers, cultural trails or environmental interpretation centers.
- Projects in places that are of civic importance to the entire city, places where the whole city gathers. These could include the Anacostia and Potomac riverfronts, and the Martin Luther King, Jr. Library.
- Projects in any of the places described above that are especially related to the arts.
- Projects in any places where opportunities described above are clustered near each or overlap, creating a convergence or synergy.

Opportunities for Public Art that is Woven into the District's Civic and Community Fabric

This plan outlines numerous ideas for public art in the civic and community fabric. These are the key opportunities for the next five years:

Places that are of Civic Importance to the Entire City

- Central Library (Ward 6)
The Martin Luther King Jr. library should be evaluated as a permanent location for changing art; any expansion or new library would be an important opportunity for new Civic Art commissions.
- Anacostia Riverwalk, Washington Channel Waterfront (Wards 6, 7)
- Government Centers

Places that are Part of Citywide Networks

- Metro Station Entrances
Commission permanent Civic artworks at stations without public art. Consider small iconic projects (*New Leaf*, Georgia Avenue) to interpretive projects (*African American Civil War Memorial*, U Street). Determine if any station entrances can be locations for temporary art exhibitions or permanent locations for changing artworks. Current opportunities include Minnesota Avenue, Waterfront, Shaw.
- Great Streets, Main Streets, Street Infrastructure
Commission artworks that make civic and commercial corridors lively, engaging and distinctive. Consider integrated streetscape projects (Starburst), small iconic projects (Adams Morgan project), signage and façade projects (H Street). Current opportunities include signage and facades along several corridors, key locations on Minnesota Avenue (Marvin Gaye Park, Good Hope Road, Nannie Helen Burroughs Avenue), Rhode Island Avenue/Metro underpass, and the streetcar system. Consider gateways and focal point projects where indicated in plans.
- Triangles, Circles and Squares
Consider residual open spaces – spaces created where diagonal streets cross the grid – as possible locations for temporary art exhibitions. Determine if any spaces can be permanent locations for temporary artworks.

Places that are Significant to Several Communities

- Canal Blocks Park (Ward 6)
Support current approach to involving an artist as a design-team collaborator.
- Met Branch Trail (Wards 4, 5)
Support “system” approach to creating trail elements; involve artist in identifying and implementing individual opportunities along trail as segments are designed and built, especially in NoMa, Brentwood, Takoma.

- Garfield Park Connector (Ward 6)

Support proposals for art integrated into the design of recreation area, and art that connects thematically to Canal Blocks park a block away.

Places that Anchor Individual Communities

- Libraries, Recreation Centers, Schools

Work with DC Public Libraries, Department of Parks and Recreation, and the Office of Public Education Facilities Modernization to develop comprehensive, multi-year approaches to incorporating art projects into their capital programs.

- Cultural Trails

Encourage Cultural Tourism DC and the communities where it is active to apply for Public Art Building Communities grants for projects that reinforce existing and planned cultural trails, and cultural tourism in general.

- NoMA and Mt. Vernon Triangle Open Spaces

Work with DC Office of Planning and other agencies to incorporate artworks into parks, squares and key streets identified in the area plans for the NoMa and Mt. Vernon Triangle districts.

**Program Direction:
Public Art that Contributes to the City's Green, Sustainable Future**

The Big Picture

The District government's vision is for Washington, D.C., to be a model city in conserving its resources and minimizing its ecological footprint, an example of how economic growth and sound environmental practices can create good urbanism.

Already, the District is home to more Energy-Star-certified buildings than any other city in the U.S.; visitors are coming to D.C. to learn more about green building and policy makers are looking to D.C. to understand how legislation can direct progress in this area. City policies call for restoring the Anacostia; initiating hands-on, block-by-block approaches to green infrastructure such as urban forestry, green roofs and stormwater management; and there is a heavy focus on climate change and recycling. Grass-roots efforts for healing and restoring the Anacostia have spurred efforts to eliminate pollution, control run-off, restore streams and wetlands, and promote water-related recreational activities. Through policy and grass roots efforts, environmental sustainability efforts are gaining traction and shaping the landscape of the District's future.

DC Creates! should place itself at the forefront of these environmental efforts. It can support city initiatives, and provide visible leadership, by initiating projects that raise community awareness of and involvement in environmental best practices. Artworks can have a strong visual impact, foster community education and stewardship, and provide alternative ideas for functional green infrastructure.

Goals for Public Art Projects that Contribute to the City's Green, Sustainable Future

Environmental public art projects commissioned by DC Creates! should:

- reconnect people to the city's natural environment,
- reveal natural and man-made environmental processes and systems,
- explore innovative visual and artistic approaches to managing environmental systems,
- stimulate thought and encourage people to take action.

Priorities for Public Art Projects that Contribute to the City's Green, Sustainable Future

In evaluating opportunities for public art that contributes to the city's green, sustainable future, DC Creates! should give strongest priority to projects that meet the following criteria. These criteria should be considered in addition to the general criteria listed elsewhere in this plan.

- Projects that are initiated by civic partner, such as DDOE or WASA, and can be enhanced as part of their mission.
- Projects in locations where the community determines, through a planning or a public process, that an artwork with an environmental approach would be appropriate
- Projects that have the strongest possibility of meeting the goals described above,
- Projects that have the potential for environmental remediation, and
- Projects that are part of a long-term environmental education initiative.

Strategies

DC Creates! should continue to build and strengthen partnerships with key environmental partners, particularly DDOE, DPR, WASA and DMPED. DC Creates! should let these partners know that artists can help them meet their objectives, and that the public art program has the resources to enhance these projects, raise awareness and bring a broader audience.

DC Creates! should develop flexible funding, commissioning and contracting tools suitable to completing projects of this nature.

DC Creates! can help to build the capacity of local artists to create artworks that can respond to these goals and opportunities. For example, DC Creates! can partner with GreenSPACE to co-present a workshop on sustainability principles and materials.

DC Creates! should foster creative dialogue about the role of artists in environmental issues. At key times, such as the kick-off or dedication of environmental projects, DCCAH should convene roundtables or symposia to explore these issues with artists, communities and other creative and environmental professionals.

Key Opportunities for the Next Five Years

This plan outlines numerous ideas for public art that contributes to the city's green, sustainable future. These are the key opportunities for the next five years:

Stream Corridors

- Oxon Run (Ward 8), Pope Branch Park (Ward 7), Watts Branch (Ward 7)

Work with DMPED, DPR and WASA to involve artists in permanent or temporary artworks related to stream restoration projects.

Environmental Education Centers

- Kingman Island, Ward 7

Work with DMPED to identify immediate and long-term opportunities to design elements of the educational settings at this environmental education center.

Trails

- Met Branch Trail, Garfield Park Connector Project, Anacostia Riverwalk Trail

Work with DDOT to identify specific opportunities for environmentally-based artwork related to these trail projects.

Anacostia Parks

- Marvin Gaye Park, DMPED, Ward 7

Work with DMPED to identify specific opportunities for environmentally-based artwork related to the three remaining sections of the park that are still in design and planning stages.

Environmental Education Partnerships

- River Smart Schools, DDOE

Work with the District Department of the Environment to identify one “River Smart School,” through a competitive process, at which an artist can create a raingarden or similar teaching landscape.

**Program Direction:
Public Art that Celebrates the Creative Capital**

The Big Picture

About one in ten workers in Washington, D.C., is employed in the creative sector — from actors and artists, to cooks and designers, to media and museum staffs. It's a significant slice of Washington's economy, and the city is trying to make the creative sector an even more significant driver of local economic and employment growth.

At the same time, arts and culture organizations are creating a new map for the visual arts in the city space. They are framing new arts precincts along 14th Street, H Street, Brentwood, Anacostia and Takoma, sometimes with direct or indirect help from the city. Curatorial groups are organizing temporary exhibitions in neighborhoods; arts entrepreneurs are organizing pop-up activities in places like Anacostia, the southeast waterfront and NoMa districts. This lively scene is emerging as a fresh counterpoint to the arts institutions that are part of the "Federal" city.

The city is developing strategies for linking this creative, artistic and cultural energy to new economic growth. It is seeking ideas for using the arts to create destinations that encourage people to explore all sections of the city, for linking the arts to community revitalization initiatives, and for tying education and job readiness to the creative sector.

Over the next five years, DC Creates! should position itself to be an integral part of this effort – even a leader in defining what the city's creative identity is all about. Among the many sorts of creative activity that define the city, public art is perhaps the most visible and relevant to the image of the city.

Washington's next generation of public art projects can help make the city's creative energy visible to the world at large. The projects that DC Creates! commissions over the next few years, and the partnerships it makes with local creative organizations, can help link the local, national and international creative cultures that overlap in the city. In turn, by assuming this leadership role, DC Creates! can attract stronger artists and broader resources to the public art program.

Goals for Public Art that Celebrates the Creative Capital

Celebrating, embracing, inspiring and building the Creative Capital will be an important initiative for DC Creates! over the next five years. Public art projects commissioned by DC Creates! can:

- Support the city's efforts to build a "creative economy" by enriching places and projects that are part of specific initiatives,
- Demonstrate creative leadership by organizing initiatives that bring artistic energy to the city's streets and public spaces and strengthen the sense that the city is a place of creative vitality,
- Strengthen the District's creative image of the city by creating opportunities to commission projects of international visibility by world-class artists, and
- Strengthen the District's creative capacity by organizing projects, grant opportunities and support systems that allow local artists to grow in their own practices.

Priorities for Public Art that Celebrates the Creative Capital

In evaluating opportunities for public art that celebrates the Creative Capital, DC Creates! should consider projects that respond to the following priorities:

- Projects that are linked to city initiatives for stimulating *creative enterprises*.
- Projects that are located in places that are recognizable as the *creative hearths* of the city, such as the arts districts and the arts facilities that the city is fostering.
- Projects that are located in places where their *creative message* – that D.C. is a vibrant, surprising place – can be conveyed most easily to local, regional and national audiences.
- Projects that have the potential for expanding the public art collection into non-traditional forms and media, such as projections, data-driven artworks, and event or performance-related projects.
- Projects that have the potential for encouraging the *creative growth* of local artists.
- Projects that are of a scale, quality and vision that can attract not only local but also national and international artists.

Key Opportunities for the Next Five Years

This plan outlines numerous ideas for public art that celebrates the Creative Capital. These are the key opportunities for the next five years:

Support City Efforts to Build the Creative Capital

- Monitor planning and development projects in city-initiated arts districts (H Street, U Street, 14th Street and Rhode Island Avenue) and community-initiated arts areas, such as Anacostia, Brentwood and Takoma, and establish strategies for temporary and permanent art projects in those areas.

Monitor planning and development projects in areas designated, under the Centre City Action Agenda, as important in the downtown's cultural vibrancy: the proposed downtown cultural center, the 7th Street Arts Walk, and the E Street Theatre District.

- Ensure that there are opportunities for local artists to diversify their work in terms of location, scale and media through public art commissions.

Bring Creative Energy to the Streets

- Establish implementation tools for incorporating public art into streetscape projects.
- Support local arts groups that wish to commission temporary public artworks.
- Encourage cultural facilities, especially those that receive DCCAH capital grants, to include public art or engage public artists in the design of their facilities.
- Expand the H Street artist-designed-sign program to include artist involvement in any aspect of façade design, along Great Streets, Main Streets and streets in cultural districts.

Strengthen the City's Creative Image

- Create a bold work of art that become landmarks-icons-symbols for the City and that are connected to the places in Washington that are considered parts of the City's civic fabric. Significant opportunities include the Anacostia River bridges and city-wide temporary exhibitions.
- Partner with the Office of Planning's Temporary Urbanism team to create strategies for temporary public art exhibitions in public spaces and vacant private spaces.
- Establish policy for public art in private development, to demonstrate private-sector support of public art.
- Upgrade the DC Creates! web page to make information about the city's public art collection, and public art in D.C. in general, available to a broader public.

IV. PRINCIPLES AND PRIORITIES FOR IDENTIFYING PROJECTS

When is a project a project?

Ideas for new public art projects flow into DC Creates! all the time. They come from communities and artists and DCCA staff and commissioners, emerge from planning processes and arise when the city or private developers undertake a new capital project or development. Sometimes an idea is a clear and present opportunity; sometimes it is a “glimmer in the eye” that needs careful exploration and consultation, or simply time to evolve from a planning idea into a real capital project.

An idea becomes a project when DC Creates! staff prepare a “project plan” and obtain approval from the Commission on Arts and Humanities for adding it to the official workplan. Although a potential project might be cultivated through a “pre-development” phase for many years, in order to become part of the official workplan, it should meet the criteria outlined in this section.

When evaluating the potential of a project, and setting goals for a project, DC Creates! should use the following checklists.

Principles are considerations that are important to DC Creates! all the time.

Priorities are tools for evaluating projects against each other to see which are better matches for the financial and staff resources DC Creates! has available.

Strategies are specific approaches that are important to launching the next five years of artworks commissioned by DC Creates!

Principles

Principles are considerations that are important to DC Creates! all the time. Annual workplans, specific projects, and the goals for specific projects, should be assessed to make sure they address these basic, foundational matters of importance for the public art program.

1. Projects should support the DC Creates! vision.

Public art commissions should capture the forward momentum of the city, while reflecting the deep roots of its local history and community.

2. Projects should follow from DC Creates! new major initiatives.

Public art commissions should support the city's Creative Action Agenda; reflect the city's efforts to build a green, sustainable future, and build networks of community gathering places and enhance the civic realm.

3. Provide a range of opportunities for emerging and established, local and national artists.

In assessing the variety of opportunities it pursues and the approaches to artist calls that it takes, DC Creates! should ensure that there are opportunities for artists in various stages of their career and with different approaches to their practices.

DC Creates! should be attentive to the artistic directions and interests of the local arts community, and attempt to craft opportunities for these artists to translate their work into public art commissions. Possible tools include civic commissions, grant opportunities, and ArtBank.

DC Creates! should also be attentive to creating opportunities that will attract artists of national and international caliber. This will involve consideration of visual opportunities, budgets, and resources for facilitation and support.

4. Project locations should be distributed widely throughout the city.

DC Creates! should ensure that public art commissions are located in all parts of the city.

Priorities

Priorities are tools for evaluating projects against each other to see which are better matches for the financial and staff resources DC Creates! has available. The public art program should give higher priority to projects that meet the conditions described below.

1. Projects should be located at impactful sites.

Visibility. Artworks should be located in high-profile places. Give highest priority to projects in locations that are highly visible to passers-by and/or easily accessible. Give highest priority to projects in locations that could be an iconic or symbolic backdrop.

Site Compatibility. Artworks should be located in places that are appropriate for the display of artworks. Give highest priority to sites that are designed with art in mind, and then to sites whose scale and surrounding landscape and urban pattern are amenable to the placement or integration of art. Give highest priority to projects that achieve the most effective visual relationships between site and public art, regardless of the approach.

Relation to City Pattern. Artworks should be in places of public and civic importance. Give highest priority to places that are shared by different communities or user groups, or civic places that are part of a broader network that links different areas of the city together.

2. Projects should be easily achievable in terms of funding, timing and agency coordination.

Artworks related to capital projects should be coordinated as seamlessly as possible. Give highest priority to artworks where the funding, timing and agency relationships allow for the most appropriate and effective integration into a project, regardless of the approach.

Funding. Artworks should be given sufficient budgets. Give highest priority to projects for which DC Creates! can identify funding that is adequate to the opportunity at hand.

Timing. Projects should allow for adequate time for artist selection, design and fabrication. Give highest priority to projects for which the selection, design, fabrication and installation schedule meshes appropriately with the overall capital or development project.

Partnerships. Projects require partners with capacity to fully execute their role in the project. Give highest priority to projects for which the partners have strong project management and contracting ability.

Constraints. Art projects should be commissioned only after as much red tape as possible has been cleared away. Give highest priority to projects for which issues such as permitting and permissions, ownership, contracting and maintenance can be addressed as simply as possible.

3. Projects should meet expressed community goals.

Planning. Art projects require community support. Give highest priority to projects for which there is broad based support, expressed through a formal process, such as a planning initiative.

Key Strategies for the Next Five Years

Over the next five years, DC Creates! should especially consider the following strategies as a way of clearly establishing a new direction for public art commissions.

1. Demonstrate pro-active creative leadership by expanding the breadth of projects.

The public art program's curatorial strategy should be to expand the range of project types and scales that make for an engaging public art collection, while advancing the overall vision of creating projects that are impactful and at the same time feel like they reflect the soul of the city. In particular, DC Creates! should expand its collection and impact on the city by organizing *image-making initiatives*, *interstitial initiatives*, and *idea-based initiatives*.

Image-making initiatives. In particular, DC Creates! should focus on identifying potential, large-scale, iconic or image-making public art initiatives and mobilizing to accomplish them.

The best permanent artwork opportunities are the 11th Street Bridge and the Frederick Douglass Bridge, and the associated gateway zones, particularly in Anacostia.

The best temporary artwork opportunity is to commission citywide temporary exhibitions, such as a biennale. As an alternative or an additional option, DC Creates! should identify an appropriate setting for a permanent location for a temporary artwork.

Interstitial initiatives. DC Creates! should find appropriate ways for artists to influence the everyday cityscape.

The best permanent artwork opportunity is to work with DDOT to develop parameters for artist-designed infrastructure, such as manhole covers.

Another immediate opportunity is to refine and expand the artist-design sign program so that it can be applied along more corridors, in a more concentrated and in a larger-scale manner.

Idea-based initiatives. DC Creates! should be a catalyst for new ideas about public art in the cityscape. It should expand its granting activities to stimulate and capture ideas that come from the grass-roots. It should develop the capacity to sponsor ideas-based competitions for artists and for teams that involve artists.

2. Focus on projects that strengthen relationships and establish long-term commissioning strategies with other District Government agencies.

Over the next five years, DC Creates! should work very deliberately to build long-term, effective relationships with potential partners in other city agencies and other organizations throughout the city. The approaches to these relationships will vary from partner to partner, and are discussed more thoroughly in the "How We Do It" section of this plan.

In most cases, DC Creates! should begin by identifying the best available opportunities with a potential partner, and working from there to expand the relationship. For example, in commissioning artworks at libraries, DC Creates! should look beyond the immediate opportunities to examine how public art can be an expectation in every new library project, from the earliest conceptualization and planning for a project.

In some cases, DC Creates! should craft new relationships to support opportunities it sees. For example, the plan indicates concrete steps that DC Creates! can take to initiate new working relationships with DC Public Schools, WASA and the Department of the Environment.

V. PARTNERSHIPS

District Department of Transportation (DDOT)

DC Public Schools / Office of Public Education Facilities Modernization (OPEFM)

DC Public Libraries (DCPL)

Department of Parks and Recreation (DPR)

District Department of the Environment (DDOE)

Office of Property Management (OPM)

Great Streets

Deputy Mayor for Planning and Economic Development (DMPED)

Office of Planning (OP)

Metrorail (WMATA)

Washington Area Sewer Authority (WASA)

Business Improvement Districts

INTRODUCTION

DC Creates! works through partnerships with many agencies and organizations to commission new artworks. The ability of DC Creates! to create the best possible opportunities for artworks, and to enable artists to do their best work, depends to a large extent on the effectiveness of these partnerships.

For each partnership, the opportunities that emerge and the way that they are implemented, is unique. The following sections include recommendations for how DC Creates! can build effective partnerships with other agencies in city government, regional public agencies, and non-governmental organizations that are playing key roles in shaping the District's public realm. The sections also outline the artistic opportunities that DC Creates! should pursue through each partnership over the next five years.

DISTRICT DEPARTMENT OF TRANSPORTATION (DDOT)

Develop working partnerships with DDOT's planning and engineering divisions that enable the involvement of artists in a range of projects, from iconic to everyday streetscape elements.

Findings

DDOT is one of the city's major construction agencies, managing the design and construction of streets and streetscapes, major bridges and streetcar lines. It is the lead agency for the District's "public space committee," which reviews applications for construction in the public right of way.

Generally, DDOT been supportive of incorporating public art into its streetscape projects. Often, at the beginning of a planning or design process, ideas about public art are solicited through community planning meetings, or by adding artists or arts professionals to design teams.

However, the implementation record on projects has been mixed. There is often a long time lag between design and construction of projects, which makes contracting difficult, particularly for site-specific, integrated work. DDOT also has difficulty maintaining public art.

DDOT is also the administrator of federally-funded Transportation Enhancement grants, which are sometimes used for community- or agency-initiated public art. DDOT staff report difficulty in writing contracts and managing public art projects within the context of this grant program.

Recommendations

DC Creates! should work to evolve the friendly relationships it has with DDOT to one that allows the public art program to pursue stronger creative opportunities, and to provide more targeted technical assistance.

- Identify, through review of the TIIP and CIP, major initiatives in which DC Creates! program has a long-term interest and focus resources on those.
- Encourage creative public art brainstorming during planning processes. Frame recommendations as opportunities and goals for artists, rather than as specific outcomes for artworks. *(Transportation Policy and Planning Administration)*
- Encourage further collaboration when projects are in the preliminary or schematic design phase, so that Public Art Project Plans can be developed and Calls for Artists can be issued in time for proper project coordination. *(Infrastructure and Project Management Administration)*
- Develop better approaches to artist contracts that anticipate potential delays between awarding of a commission, design, fabrication and installation. *(DCCA)*
- Establish a closer partnership between DDOT and DC Creates! for Transportation Enhancement projects that involve public art. Grants should be reviewed by DC Creates! staff before being approved; projects should be contracted with and managed by DC Creates! staff. *(Transportation Policy and Planning Administration)*
- Establish a closer working relationship with DDOT's Infrastructure and Project Management Administration through regular project update meetings between DC Creates director and chief engineer.

- Assign a DC Creates! project manager specifically to DDOT projects.
- Assign a DC Creates! staff member to review and comment on applications to the Public Space Committee that relate to public art.
- Review DDOT's funding sources to isolate streams of money (grants, local funds) that can be used to supplement DC Creates! Percent for Art funding public art and take pro-active steps to ensure that funding will be available for public art if necessary.

Key Opportunities

11th Street Bridge (Wards 6, 7)

This is a major entry into the Monumental Core, identified as a gateway in the city's comprehensive plan and the Anacostia Waterfront Initiative framework plan; several potential memorial locations are also mapped in this area. The reconstruction of the bridge, and the construction of a parallel local streets bridge, is an opportunity for a signature design by an artist-engineering team. The overall corridor also presents other opportunities, including gateway artworks that could be incorporated in redesigned sites at the east bridge landing and in the Anacostia government center at (Martin Luther King Jr. Blvd., Good Hope Road. (IPMA)

New York Avenue / Florida Avenue Intersection (Wards 5, 6)

This is a major entry into the Monumental Core, identified as a gateway opportunity in the city's comprehensive plan. Currently, the intersection is being redesigned and rebuilt with Economic Stimulus funding. The project offers an opportunity for creating a location for, and eventually commissioning, a gateway artwork. It also offers an opportunity for collaborating with the NoMa BID, which is preparing a pedestrian realm and landscape design plan for the area. (IPMA, NoMa BID)

New York Avenue Bridge (Ward 5)

This bridge leads to the New York / Florida intersection, identified as a gateway opportunity in the city's comprehensive plan. Currently, the intersection is being redesigned and rebuilt with Economic Stimulus funding. Pursue opportunities to incorporate artwork into bridge or within the vicinity of the bridge. (IPMA)

K Street Transitway (Ward 2)

This is a major cross-town corridor identified in the Downtown Action Agenda. A building-to-building street design project is in the schematic design phase. The project offers an opportunity for artist-designed public space enhancements, including streetscape and lighting. (TPPA, OP)

South Capital Street Corridor, Frederick Douglass Bridge

This is a major entry into the Monumental Core, identified as an urban design and development opportunity in NCPC's legacy plan of the 1990s and as a gateway in the city's comprehensive plan and the Anacostia Waterfront Initiative framework plan; several potential memorial locations are mapped in this area. The reconstruction of the bridge is an opportunity for a signature design by an artist-engineering team, and the corridor presents many opportunities, including gateway artworks that could be incorporated in redesigned sites from the north and south bridge landings and the Anacostia Gateway area.

Streetcar System (various)

Design is underway for the first leg of the streetcar system, which will run from Anacostia to Bolling Air Force Base. A second leg is being planned for H Street–Benning Road. Consider possibilities for artist-designed infrastructure that defines the identity of the system, such as station shelters or poles that support overhead power lines. (IPMA)

14th Street Streetscape

DDOT has a prepared streetscape plan for this corridor, between Thomas Circle and U Street. When the project moves from planning into design, DDOT and DCCAH should review the public art recommendations and identify the most suitable project to commission, using goals and criteria set out for Great Streets.

Met Branch Trail (Wards 4,5), Garfield Park Connector (Ward 6)

Planning for these projects has identified opportunities for artworks that can be enjoyed by trail users, as well as artworks integrated into trail design. The Garfield Connector concept plan includes recommendations for stormwater-related artworks and mosaic-work in a recreation area. The Met Branch Trail Civic Design Sketchbook includes a wide range of recommendations, from an artist-designed identity system to artist-designed gathering places along the trail to artist-design-team approaches to new infrastructure. When these projects move from planning into design, DDOT and DCCAH should review the public art recommendations and identify the most suitable project to commission, using the goals and criteria expressed in those plans.

Streetscape Infrastructure

Numerous communities have expressed an interest in turning ordinary streetscape elements, such as manhole covers, into unique elements designed by artists. DC Creates! should explore with DDOT engineering staff approaches to designing, fabricating and maintaining these elements that would allow for the involvement of artists.

Great Streets

DDOT is the implementing agency for this interdepartmental (including DMPED and DC OP), citywide program that links the reconstruction of major streets to other public infrastructure and economic development initiatives. The Great Streets program is discussed in more depth elsewhere in this plan.

DC PUBLIC SCHOOLS OFFICE OF PUBLIC EDUCATION FACILITIES MODERNIZATION (OPEFM)

Establish a new partnership with the Office of Public Education Facilities Modernization (OPEFM) that leads to the commissioning of Civic Art projects in new schools, major renovations and joint school–community facilities projects.

Findings

School modernization is major priority of the District Government. OPEFM was created by the D.C. Education Reform Act of 2007 to undertake large-scale capital projects as well as to construct and modernize D.C. Public School facilities. OPEFM is currently embarking on a 15-year campaign with an anticipated budget of approximately \$3.5 billion.

Projects include both modernization of existing schools and construction of new schools. Modernization projects focus on “open plan” designed schools from the 70s and most high schools. High schools will have ample community facilities (adult programs in the evenings, health centers) and opportunities for public-public or public-private partnerships. OPEFM is committed to implementing LEED-level building standards in new construction projects.

Recommendations

- DC Creates! and OPEFM should collaborate to identify specific opportunities for integrating public art into schools undergoing comprehensive modernization and schools that will be newly constructed.
- DC Creates!, DDOE and OPEFM should collaborate on the River Smart Schools initiative, which constructs rain gardens in existing school facilities. (See recommendations for DDOE, page 34, for more information.) DCCAH should provide support so that the rain gardens could become aesthetic enhancements to the school and interactive learning environments.
- DC Creates! and administrators of the DCCAH Artists in Schools grants should collaborate to encourage and give schools the tools necessary to develop residencies that result in temporary or permanent public art commissions.

Goals

- Create a welcoming presence at D.C. Public Schools.
- Reflect the vision, values and aspirations of the school community and the surrounding neighborhood.
- Create opportunities for students and other members of the school community to both enjoy high-quality art, and learn about the art-making process.

Guidelines

For projects related to school construction or reconstruction:

- Commission artworks that are integrated into the design of the facility, or specifically created for a location that is carefully considered in the context of the overall design.
- Conceptualize opportunities as part of the overall project from the early design phases.
- Ask artists to work with the school community to inform their concepts, when appropriate.
- Ask artists to develop ways for students to get a hands-on experience in the art-making process, when appropriate.

Priorities

In addition to the general project selection criteria listed elsewhere in the plan, consider the following criteria for prioritizing opportunities for art projects in schools:

1. For projects related to school construction or reconstruction, give highest priority to schools that have additional community uses, such as meeting rooms, recreation facilities, libraries, health facilities and arts venues.

Strategy

1. Establish a long-term goal of forging a positive, ongoing, long-term working relationship between DC Creates! and OPEFM, so that the agencies can effectively plan for and manage projects that are integrated into new or modernized facilities.
2. Begin with a “planning” phase in which DC Creates! and OPEFM:
 - Agree on the overall vision and goals for incorporating artworks into school projects.
 - Survey the status of all upcoming capital projects that are not yet in construction phase and evaluate for appropriateness for public art.
 - Identify who the lead project managers from both agencies would be, and how they would interface during the commissioning, project management process, etc. DC Creates! may wish to retain a consulting project manager to provide continuity and focus for this group of projects.
 - Outline how overall school design and community engagement process would interface with the DC Creates! community engagement process.
3. For each project that would be appropriate for artworks, create a Public Art Project Plan that indicates:
 - The point in the planning and design process at which DC Creates! involvement would begin.
 - What process will be used to identify and select artists, and how it would interface with the design and construction process.
 - A timeline for the project.
 - A scope for artist involvement.
3. For Artists in Schools grants projects, DC Creates! staff should work with Artist in Schools

administrators to include language in the grant application regarding public art. DC Creates! should provide information about public art that can be shared with Artist in Schools applicants and potential applicants.

4. For River Smart Schools projects, follow the strategy outlined in the DDOE section of this plan.

D.C. PUBLIC LIBRARIES (DCPL)

Develop a broad palette of public art project types that can be integrated into the public spaces of new and renovated neighborhood libraries.

Findings

DC Public Libraries is renovating or rebuilding more than a dozen neighborhood library branches over the next five years. One of the main goals is to create “Twenty-First Century” facilities that allow for the accessing of information in all contemporary media.

Public art in the libraries can support the “Celebrate Community and Civic Life” and “Creative Capital” programmatic directions. The libraries are a critical part of the city’s cultural infrastructure, and important gathering places for people in every community. Also, they form a network of places where a series of artworks could encourage people to visit other parts of the city. And because libraries are intertwined with cutting edge information technology, they offer opportunities to highlight the creativity of artists.

Recommendations

DC Creates! should partner with DCPL to develop a multi-faceted approach towards commissioning artworks in new library projects. Possible approaches to explore include:

- Commission artworks that are conceived as integral to the overall site, the exterior architecture or the interior architecture of new libraries or major renovations.

These opportunities should be conceptualized as an integral part of the overall project from the earliest phases of design. They can literally be integrated into the design of the facility, or specifically created for a location that is carefully considered in the context of the overall design.

- Explore opportunities for “Art Bank” exhibitions in library spaces.
- Explore opportunities for temporary artworks or event-based artworks in library grounds.

To make these projects successful, DC Creates! should focus on:

- Building a strong working relationship with Libraries leadership, planning and project management staff, and on-site librarians, potentially through a brief planning process
- Developing that relationship through clear and consistent lines of project management, and
- Crafting artist identification and selection, and community involvement processes that meet the goals of both agencies.

Goals and Guidelines for Permanent Artworks

- Create memorable, surprising and delightful experiences that create a sense of excitement and reward exploration
- Create a sense of connection among neighborhoods by addressing the shared, civic aspect of libraries across the city

- Relate to and reflect the culture, aspirations, history, environment, etc. of the community in which each library is located.
- Create opportunities for community to interact with artists as they are conceptualizing their artworks
- Create the opportunity for artistic experiences as part of the overall experience of using the library
- Recruit and encourage artists whose work is of the caliber of the architects and other professionals working on the buildings.
- Establish budgets for permanent artworks that are at least one percent of the construction or renovation cost.

Strategy

1. DC Creates! and DCPL should establish the goal of creating a positive, ongoing collaboration that will enable them to effectively plan for and manage an ongoing series of projects.
2. Begin with a “planning” phase in which the agencies:
 - Agree on overall goals for incorporating artworks into library projects.
 - Survey the status of all projects that are not yet in construction phase and evaluate for appropriateness for public art.
 - Discuss what artist identification and selection processes would be recommended for this group of projects.
 - Identify who the lead project managers from both agencies would be and how they would interface throughout the project. DC Creates! may wish to retain a consulting project manager to provide continuity and focus for this group of projects.
 - Outline how overall library design and community engagement process would interface.
3. For each project that would be appropriate for artworks, determine:
 - The point in the planning and design process at which DC Creates! involvement begins
 - What process will be used to identify and select artists, and how it would interface with the design and construction process
 - A budget and timeline for the project, and a scope for artist involvement

DEPARTMENT OF PARKS AND RECREATION (DPR)

Build on existing relationship to effectively identify, initiate and manage ambitious public art opportunities in parks and recreation centers.

Findings

DPR is building more than a dozen recreation centers over the next five years. The projects that DPR manages directly tend to be small; major parks (such as Kingman Island, Marvin Gaye Park) are being built through partnerships with other agencies. In addition, most recreation centers are being built through a partnership with Deputy Mayor for Planning and Economic Development. DPR's Office of Planning and Capital Projects (OPCP) oversees and manages all planning, design and capital improvement efforts for DPR facilities.

Recreation centers are good locations for public art because they are open and accessible to all residents and because there are many recreation centers in each ward. Together, these centers form a network of places where a series of artworks could encourage people to visit other parts of the city.

DC Creates! has already placed artworks in many recreation centers, and they have been well received. Many, however, have been installed after the facilities have been completed. Stronger opportunities for artists may be realized if DC Creates! could enter into discussions during the planning phase of construction projects.

Recommendations

DC Creates! and DPR should collaborate to develop a multi-faceted approach for commissioning artworks in new parks and recreation centers:

- Identify, through an ongoing, collaborative planning process between DC Creates! and OCPC, opportunities for Civic Commissions, "Art Bank" exhibition spaces in recreation centers, and temporary artworks in parks and recreation centers.
- Explore special environmental or cultural opportunities related to specific parks or recreation centers.
- Consider community-engaged projects in situations where there is a community interested in such projects.
- Establish artist identification, artist selection and community involvement processes that meet the goals of both agencies. Consider creating a pre-qualified artist roster, which would enable artists to be selected more quickly for projects with tight timelines.

Goals and Guidelines

- Commission artworks that are conceived as integral to the overall site — the park grounds, the exterior architecture or the interior architecture of new or renovated recreation centers.

These opportunities should be conceptualized as an integral part of the overall project from the earliest phases of design. They can literally be integrated into the design of the facility, or specifically created for a location that is carefully considered in the context of the overall design.

- Establish base budgets upon the 1% capital project model so that the resultant works are in scale with the overall building project.

Priorities

In addition to the general project selection criteria listed elsewhere in the plan, consider the following criteria for prioritizing opportunities for art projects in parks and recreation centers:

1. Give higher priority to projects that are co-locations for public libraries and DC public schools. In these cases, devise a unique strategy that responds to the unique audience.
2. Give higher priority to parks and recreation facilities that have special connections to environmental or cultural resources.

Strategy

Continue to build on the positive working relationship between DC Creates! and DPR, so that the agencies can effectively plan for and manage a more ambitious series of projects.

1. DC Creates! and DPR should begin with a planning phase in which the agencies:
 - agree on overall goals for incorporating artworks into parks and recreation centers,
 - identify potential immediate or near-term projects and prioritize them in regard to their potential for public art,
 - survey the status of all projects that are not yet in planning or design phase and evaluate for appropriateness for public art, and
 - consider special approaches to artist identification and selection, such as the creation of roster to speed artist selection.
2. For each project that would be appropriate for artworks, determine:
 - the point in the planning and design process at which DC Creates! involvement begins,
 - who the lead project managers from both agencies would be, and how they would interface during the commissioning, project management process, etc.
 - what process will be used to identify and select artists, and how it would interface with the design and construction process
 - scope for artist involvement, and
 - budget and timeline.

3. Schedule periodic (quarterly, semi-annual) follow-up meetings with OCPC to identify imminent opportunities. DPR projects typically have four phases: planning, design, construction and completion. Developing partnerships with DPR in the planning phase will yield stronger projects as opportunities for artist involvement will be broader.

Key Opportunities

Walter Pierce Park, Calvert Street (Ward 3)

This space, once an African-American burial ground and currently an archaeological site, will soon enter a master planning phase. Consider an artwork that reflects this aspect of the site's history.

Anacostia Fitness Center (Ward 7)

This project, which is in the design phase, involves a sensory playground and a river learning connection to a park along the Anacostia. Consider environmental public art projects in the areas surrounding the playground.

Key Opportunities to be designed and built by DMPED and owned by DPR

Parkland Turner Recreation Center (Ward 8)

This is a proposed a new co-location campus facility for DHCA, DC Public Libraries and a public school.

Kenilworth–Parkside Recreation Center (Ward 7)

This new recreation center, which will enter design in summer 2009, will include a child-care facility and recreation space for nearby charter schools. The site is a former landfill. Consider opportunities for an art project related to land reclamation and environmental stewardship.

Rosedale Recreation Center, (Ward 5)

The project includes renovations to existing the facility, a new playground and new public library rooms. The center hosts a significant senior population and active and involved teens. Consider opportunities for inter-generational relationship building.

Guy Mason Recreation Center (Ward 3)

This is a renovation/modernization project. The center is home to the Russian Poet's Walk, a fragrance garden and a pottery studio. The center hosts a significant senior population that seems to be deeply interested in the arts.

DEPARTMENT OF THE ENVIRONMENT (DDOE)

DC Creates! should establish a partnership with the District Department of the Environment that demonstrates creative leadership in environmental design and supports the mission of DDOE.

Findings

DDOE is a relatively new agency, formed in 2006 to establish policy and convey information about environmental issues related to the District. It was created by combining staff from the city's Environmental Health Administration, Energy Office, Tree Management Administration and Office of Recycling.

DDOE's vision is that the District will become the model of environmental protection and sustainable practices. DDOE provide leadership by building partnerships with other District agencies, business groups, nonprofits and residents.

DDOE programs are designed to facilitate cleaner air and water, green the city's neighborhoods and buildings, and assist with the management of hazardous and toxic waste disposal. Additionally, DDOE conducts community and educational outreach to increase public awareness of environmental and energy related issues. DDOE does not manage a significant capital budget.

DC Creates! can help to support DDOE's mission and provide leadership in relation to excellence in design and promoting community awareness of environmental issues and best practices.

Strategy

1. DC Creates! and DDOE should establish the goal of creating a positive, ongoing collaboration that will enable them to effectively plan for and manage an ongoing series of projects.
2. DC Creates! staff and DDOE project managers/staff should conduct a brainstorming workshop to understand the potential for collaboration in key areas of environmental and energy education, water quality, green building demonstrations, etc.

The purpose of the workshop would be to identify areas where artists could be involved in demonstration projects, and to explore the best way of involving artists — including the potential of an artist residency with DDOE.

Key Opportunities

River Smart Schools

These innovative schoolyard greening projects focus on incorporating landscape design principles that create habitat for wildlife, emphasize the use of native plants, highlight water conservation, and retain and filter stormwater runoff. They have the added benefits of creating an outdoor classroom that supports effective teaching practices. These projects improve the aesthetics of schoolyards while teaching students about gardening, stormwater management and community service.

DDOE is expanding the program to fund larger projects that deal with stormwater from roofs and parking lots. DDOE is currently identifying the first school for this project and they want to do one each year. An artist could be added to the design team for each of these projects to assure that aesthetics are considered and to better integrate the learning opportunities into the school curriculum. Due to funding resources, DCCAH would need to fully fund the artist's involvement in the design and provide for funds to be used to enhance the baseline design.

Pope Branch Park, Ward 7

The project is an inter-agency partnership with WASA and DPR. This park is situated along Pope Branch, one of three streams within the District that the District government manages. The park has a forested valley. WASA is overseeing the stream restoration work which will stabilize the stream channel for the 4,200 feet of stream located inside the park. This will be accomplished by using natural materials with as little park disruption as possible. The park land is owned by DPR.

Construction will begin in winter 2009 or spring 2010. DCCAH should contact the project manager for Pope Branch Park to follow-up on discussions regarding involving an artist in the design process. Artist involvement in the design of board walks or other functional elements may be appropriate with this project.

Green Building Demonstrations, Green Roofs and Wall

DDOE provides grants for green roof and wall projects and would like to find the right partner for an artist-designed demonstration green wall, such as a school, community center or library. This would most likely be a private developer due to long-term maintenance issues. Explore ways of collaborating to identify a partner, a project and a process for involving an artist.

Rain Collectors, Rain Gardens, Bioretention Cells

DDOE provides, through an RFP process, grants for rain collectors, rain gardens and bio-retention cells. Explore possibility of a single, artist-designed rain collector that is used for all city government buildings. Alternatively, explore ways of identifying roles for artists in these projects, potentially by encouraging co-grants between DC Creates! and DDOE.

OFFICE OF PROPERTY MANAGEMENT (OPM)

Commission artworks in newly-constructed District Government facilities that have a high public profile or are in neighborhood locations.

Findings

The Office of Property Management manages the renovation, construction and leasing of a range of District Government facilities, including government offices, the University of the District of Columbia, and homeless shelters.

District Government offices are centralized in four major office buildings. They are also being dispersed into new “government centers” dispersed in neighborhoods throughout the city, and occasionally into leased space in new office buildings. The District Government’s four major office buildings already have permanent artworks or display art from the Art Bank collection, but the newly-developed buildings are key opportunities for new artworks.

The District has designated certain surplus schools for reuse as District Government offices. The renovation of these facilities, generally limited to interior modifications, is managed by OPM. However, these facilities are often in the heart of residential neighborhoods, and public art could serve as a signal to the community that the facility has changed uses.

The *University of the District of Columbia* (UDC) main campus is at the Van Ness Metro station. Currently, numerous campus buildings are being renovated, and there are plans for a new student center. The new student center could be an important opportunity for a new artwork, though stronger consideration should be given to artworks on the campus or at campus gateways, such as the plaza at the Van Ness Metro.

Homeless shelter services are provided by the Department of Human Services (DHS) through contracts with private agencies. Shelters are located in privately-owned buildings, buildings leased by the District and buildings owned by the District. OPM manages renovation projects and, at times, the construction of new facilities. Facilities that are undergoing major renovations or new construction facilities would be strong candidates for public artworks.

Recommendations

- Develop a working relationship with OPM that allows for public to be considered in the early stages of planning and design of major District Government facilities.
- Evaluate the potential of commissioning of artworks with schools repurposed as District Government offices.
- Consider, with OPM and UDC, an overall set of goals and strategies for commissioning one or more major artworks on campus, potentially at the new student center or at campus gateways.
- Consider partnerships with DHS and service organizations for artworks commissioned in conjunction with the renovation, expansion or construction of homeless shelters.

Goals and Guidelines

Public art projects at District Government facilities will take many shapes and forms, depending on the site, the overarching goals of the development and the interests of the community. However, with all projects, the following overarching goals should be considered:

- Help make the government facility an enhancement and good neighbor.
- In some cases, announce the restoration or transformation of a facility.
- Focus primarily on the surrounding community as the audience for the artwork.

Priorities

When considering opportunities for public art in District Government facilities, DC Creates! should give higher priority to:

- Larger scale projects – new facilities and major renovations with budgets of at least \$5 million.
- Projects in places with a high public visibility.
- Projects that will have a transformative effect in a neighborhood or commercial district.
- Projects that are part of larger developments, or are co-located or in close proximity to other community assets (Metro, libraries, recreation centers, schools).
- Projects that allow for an unusual or especially significant role for artist involvement.

Key Opportunities

Anacostia Government Center (Ward 8)

The Anacostia Government Center, at the corner of Martin Luther King Jr. Avenue and Good Hope Road, serves as the northern entrance to Historic Anacostia. One recently-completed building includes the headquarters of the Department of Housing and Community Development; the next building will include the headquarters of the Department of Transportation. Consider the possibility of a major sculpture in conjunction with this government center; artwork could be stand-alone or integrated into the DDOT building. Artwork should focus on creating a gateway to Anacostia, particularly from the 11th Street Bridge.

Minnesota-Benning Government Center (Ward 7)

This new facility, located on Minnesota Avenue, NE, north of Benning Road, will house the Department of Employment Services headquarters. The area is also called “downtown Ward 7,” and the site is adjacent to a Metro station, a new parking garage, and a Metro parking lot scheduled for joint development. Consider possibility of commissioning an artwork for the DES headquarters, on the garage as a retrofit, or somewhere in the vicinity.

University of the District of Columbia (Ward 3)

The University of the District of Columbia attracts over 5,000 full-time and part-time, undergraduate and graduate students. The campus is bounded by Connecticut Avenue NW, Van Ness Street NW, International Court NW and Yuma NW and has nine buildings. The campus has a strong presence along Connecticut Avenue and is adjacent to the Van Ness Metro Station.

The University would be an ideal location the installation of public art along the public edges of the university, for the integration of public art into university buildings, and for stand-alone works to add to the richness of the campus environment. Prior to embarking on commissioning artwork for UDC, a long-term campus art plan should be developed in conjunction with UDC administration and appropriate University stakeholders. A study is currently underway for a new Student Center, which could be the catalyst for embarking on a plan for art in campus facilities. The Office or Property Management manages construction projects for the University.

Opportunities for Further Exploration

The following projects should be examined more closely to determine if they present appropriate opportunities for public art.

School Repurposing

Potential upcoming projects include:

- PR Harris (4646 S. Capitol St. SE) will accommodate office for Fire and Emergency Medical Services and the Department of Corrections. The design will be complete in summer, 2009, and the construction will be complete in the fall, 2010. (*Ward 8*)
- Merritt (5002 Hayes St. NE) will house offices for the Departments of Child and Family services, Youth Related Services and the Office of Employment Services. The design will be complete this spring and the construction will be complete in the winter of 2010. (*Ward 7*)
- Meyer (2501 11th Street NW) will house the parking revenue division of DPW. The Keely's Boxing Gym may also relocate to Meyer. The design will be complete in winter, 2009, and the construction will be complete in the winter, 2010. (*Ward 5*)

Homeless Shelters

Current OPM plans call for work at several shelters that possibly offer opportunities for public art, including:

- The construction of a new facility for "New Endeavors for Women" in conjunction with that organization's current facility at 611 N St. NW. The project is currently under design and will be complete in the summer of 2011. (*Ward 2*)
- The construction of the Downtown Day Center Shelter. The design is currently underway, with construction complete in the spring of 2011.

Artists could be selected to work with the shelter clients directly in developing the concept, or even in the execution of the work. Depending on the nature of the facility renovation or construction, projects could be integrated or retrofits. DHS and the private agency should both be considered project partners.

GREAT STREETS (DDOT, DMPED, OP)

Collaborate with the inter-agency Great Streets program to plan for and implement public art in streetscapes and public spaces along major streets.

Findings:

The Great Streets Initiative is a multi-year, multiple-agency effort to transform under-invested corridors into thriving and inviting neighborhood centers using public actions and tools as needed to leverage private investment. The Office of the Deputy Mayor for Planning and Economic Development (DMPED) is partnering with the District Department of Transportation (DDOT) to manage the program. More than \$100 million has been made available for transportation, streetscape and transit improvements along six priority corridors. Also, targeted tax increment financing for neighborhood economic development projects is available along these corridors. Two other corridors are in a planning stage.

Great Streets are strong candidates for public art because they are important to Washington's civic identity and civic life, and because the public improvements are planned through a community-engaged process. Generally, Great Streets planners and designers, and the communities through which these streets pass, have been open to incorporating public art. However, coordination and timing of integrated projects has sometimes been challenging.

Recommendations:

DC Creates! should continue its collaboration with the Great Streets program to identify opportunities for commissioning artworks in corridor improvement projects. Possible opportunities include:

- Gateway artworks that mark entries into the city or river crossings
- Integrated artworks that turn ordinary streetscape elements into unique features
- Permanent artworks that enhance public spaces along the streets
- Temporary artworks that celebrate important events in the life of the street and the community
- Temporary artworks that generate excitement about the changes coming to the street or that serve to remediate construction disruptions storefronts designed by artists.

To make these projects successful, DC Creates! should focus on these coordination issues:

- Working proactively through the planning process to identify the best possible opportunities for artists to infuse streetscapes with creativity, while not being overly prescriptive as to the outcomes,
- Creating meaningful opportunities for artists to work as members of planning teams and design teams, where appropriate,
- Developing Public Art Project Plans at the appropriate time; for capital projects, probably in the first phases of design, and
- Selecting artists at the appropriate time; for capital projects, probably in the schematic design phase.

Goals and Guidelines for Public Art Projects along Great Streets

- Strengthen the sense of civic investment and pride along reconstructed streets
- Reinforce important urban design attributes of Great Streets corridors, such as the continuity of Washington’s boulevards, the importance of key intersections and the public spaces that mark them, the tradition of identifying the city boundary with markers, and the desire to build “streets as places” that serve pedestrians, transit and traffic alike.
- Take advantage of the overall design of streets and public spaces to ensure that artworks and their settings are conceived of holistically.
- Identify and capture the individual spirit of each street, the communities it serves, and the public spaces it connects.
- Create a sense of surprise, delight and artistic energy for people who are passing through the city.

Strategy

It will be important to evolve the positive working relationship between Great Streets and DC Creates! to allow for the most creative artworks possible to emerge and to improve the effectiveness of project coordination.

Continue monitoring the progress of the Great Streets initiative. Assign a public art project manager to attend monthly coordination meetings.

Continue involvement in Great Streets planning processes. Within those processes, identify opportunities proactively, and involve artists in planning processes when appropriate.

Develop approaches for involving artists and tools (such as contracts) that recognize the long and sometimes unpredictable time frames between planning, design and construction of Great Streets projects.

For certain opportunities, identify streetscape elements whose design, fabrication, installation and maintenance can be addressed as “system-wide” elements and create prototype solutions that can be tailored for each community, if desired.

Key Opportunities

Pennsylvania Avenue (Wards 7, 8)

Construction will begin soon on improvements to Pennsylvania Avenue. DDOT has expressed interest in commissioning temporary projects in conjunction with this project. Though DC Creates! cannot fund temporary projects at the moment, it should seek DDOT funding for temporary artworks and manage the artistic process.

Façade Improvement Projects (Various)

Initiative an expanded approach to involving artists in the design of signs, facades, store windows and lighting for commercial corridors, including Great Streets. Priority blocks include 5600 block of Georgia Avenue NW, 9th Street between L and M Streets NW, 2000-2300 block of Rhode Island Avenue NE, and the 1300 block of H St NE. Coordinate program with DMPED.

Rhode Island Avenue Railroad Underpass (Ward 5)

This location is recommended in the Rhode Island Avenue Great Streets plan as a priority for an artwork. DC Creates! should work with DMPED and proceed when site permissions are clear.

Gateways (Various)

Several Great Streets include city gateways — Georgia Avenue, Nannie Helen Burrows, Pennsylvania Avenue, Benning Road and Rhode Island Avenue. Projects in these locations will depend on having appropriate sites designed as part of the street reconstruction.

DEPUTY MAYOR FOR PLANNING ECONOMIC DEVELOPMENT (DMPED)

Create a consistent expectation for public art in economic development and civic projects facilitated by DMPED.

Findings

The Deputy Mayor for Planning and Economic Development coordinates a wide range of economic development activities in the city. It is also the umbrella agency under which DCCA is located in the city's organizational structure.

The main aspects of DMPED's work that are of importance to DC Creates! are:

- DMPED facilitates the *redevelopment of city-owned sites* by coordinating planning and managing RFPs, public financing and other aspects of the projects.
- DMPED facilitates *public realm projects*, most notably follow-up to the Anacostia Waterfront Initiative and the Great Streets program.
- DMPED facilitates *neighborhood economic development*, through Main Streets, Neighborhood Investment Fund and other tools.

Many of DMPED's projects are undertaken in partnership with other city departments.

Some DMPED project managers have worked to include considerations for public art in civic projects, such as Great Streets, but public art has not been a significant consideration in the private-development projects DMPED facilitates.

Recommendations

DMPED should establish a consistent, overarching policy for incorporating public art in economic revitalization projects. Such a policy would:

- Continue Washington's traditional emphasis on quality design of the public realm and public spaces, no matter who develops them,
- Support the findings of the public art master planning process that people would like to see public art that is more impactful, located in significant places, and associated with the day-to-day life of the city, and
- Strengthen City initiatives to build the District's "creative economy."

The following actions can accomplish this:

- Create a policy for incorporating public art in private development projects facilitated by DMPED, as part of a comprehensive policy for public art in private development in the District.
- Continue to incorporate recommendations for public art in city capital projects facilitated by DMPED, such as Great Streets and Anacostia trails and parks.
- Continue to incorporate recommendations for public art into planning for economic development areas, such as Great Streets and cultural districts.

- Expand the DC Creates! artist-designed sign initiative to include other enhancements, such as facades, shop windows and lighting, and to include other focused economic development areas, such as Great Streets, cultural districts and Main Streets.
- Give priority to DC Creates! grants proposed for economic development areas, such as such as Great Streets and cultural districts.
- Encourage Neighborhood Investment Funds to be used as a match for grants obtained from DCCAHA.

DC Creates! should seek DMPED assistance in following through on recommendations, elsewhere in this plan, related to the amount of the public art budget and the ability of DC Creates! to fund temporary artworks.

Strategy

Currently, DC Creates! coordinates with DMPED in an ad hoc manner, on a project-by-project and a program-by-program basis. DC Creates! staff also attend monthly DMPED project status meetings, which provides an opportunity for staff to monitor projects.

This coordination should be expanded to that DCCAHA and DMPED can work in a more pro-active manner:

- DMPED should assign a project manager as ongoing liaison to DCCAHA. The project manager from DMPED and DC Creates! should meet every month to track progress on ongoing projects and to catalyze new opportunities.

Key Opportunities: Anacostia Projects

Kingman Island (Ward 7)

Kingman Island, a new park and environmental education center in the Anacostia River, is an important, immediate opportunity for public art, but the opportunities for public art identified in the master plan are limited and should be reconsidered. The plan suggests that public art could be installed along the walking trails. However, a range of other potential opportunities could be explored in the design of other elements of the park, particularly an environmental education center, memorial grove, welcome area, and observation towers.

Marvin Gaye Park (Ward 7)

Marvin Gaye Park, which runs along the Watts Branch stream corridor, is envisioned to be rebuilt with a wide range of recreational and environmental education facilities. A master plan is complete, the first phase is underway, and design work is proceeding on subsequent phases. The plan indicates multiple opportunities for artworks. DCCAHA should identify an artist for each node, and ask the artist to work with the design team to develop a project.

Canal Blocks Park (Ward 6)

Canal Blocks Park involves the creation of a new park over three blocks that once were the route of a canal that drained the wetlands of the Mall area. DC Creates! has selected artist David Hess to collaborate with Olin to create artworks integrated into the park design.

Key Opportunities: Real Estate Development Projects

DC Creates! should examine the possibility of commissioning artworks in conjunction with all city-assisted development projects, as part of a comprehensive approach to incorporating public art in private development. Artworks incorporated into these projects should be funded by the developer. These projects are:

Projects in Pre-Development Phase

- Anacostia Gateway. An artwork here can help create a gateway into Anacostia and an iconic element that anchors the eastern approach to the Frederick Douglass Bridge. (*Ward 8*)
- Minnesota/Benning. An artwork here can help create a gateway into Anacostia and an anchor for the heart of Ward 7. (*Ward 7*)
- Broadcast Center One. An artwork here can be an anchor for the redeveloping Shaw mixed-use area. (*Ward 2*)
- Southwest Waterfront. Numerous recommendations for public art in parks, squares and public facilities are made in the Maine Avenue Traffic Study, prepared by the Anacostia Waterfront Initiative, DC Office of Planning and the District Department of Transportation. (*Ward 2*)

Projects in RFP Phase

- Poplar Point
- Hill East

Projects in Planning Phase

- St. Elizabeth's
- McMillan Reservoir
- Boathouse Row

OFFICE OF PLANNING (OP)

Work as a resource to and partner with the Office of Planning on incorporating recommendations for public art in small area plans, commissioning artworks in relation to public realm plans, and coordinating public art in private development.

Findings

The Office of Planning (OP) coordinates citywide plans, small area plans and certain aspects of the review of private development projects.

Citywide plans set out city policies that can affect the appropriateness for public art in various areas, such as recommendations that are emerging from its Creative Economy research, and recommendations for cultural districts that are emerging from the current citywide zoning review.

Small area plans set out area-specific urban design recommendations that often include specific recommendations for public art. Many of those plans were reviewed in this planning process; key plans with public art recommendations for public art. Many of those plans were reviewed in this planning process; key plans with public art recommendations include the Centre City Action Agenda, Mt. Vernon Triangle Transportation and Public Realm Design Project, the NoMa Vision Plan and Design Strategy and the Maine Avenue Traffic Study.

OP also reviews applications for development approvals that are seeking relief from the DC Office of Zoning or the Board of Zoning Adjustment. These include applications for Planned Urban Developments, which involve community benefits agreements that sometimes include public art.

In recent years OP has been a strong supporter of public art, incorporating proposals for public art in many of its urban design plans and working with some PUD developers on public art requirements. OP's "temporary urbanism" initiative is teaming with DC Creates! on collaborative approaches for activating vacant spaces and storefronts.

Goals

DC Creates! should strengthen its collaboration with the Office of Planning with the goals of:

- Ensuring the public art opportunities and resources generated by OP are consistent with the initiatives and goals for public art envisioned by DC Creates!
- Establishing a comprehensive, consistent expectation for and approach to incorporating public art in private development, and
- Ensuring that the "temporary urbanism" opportunities envisioned by OP can tap into the resources of the local arts community and contribute to their artistic growth.

Strategy

To make its collaboration with OP successful, DC Creates! should focus on:

- Enlisting the Office of Planning's relevant divisions (Citywide Planning, Development Review, Neighborhood Planning, Revitalization/Design) in the study of options for establishing a private-development public art policy in the District.
- Encourage creative public art brainstorming in the context of Small Area Plans and Urban Design Framework Plans, but ensure that as much creative openness as possible is allowed for the framing of opportunities projects and goals for artists.
- Creating meaningful opportunities for artists to work as members of planning teams, when appropriate.
- Identifying recommendations in Small Area Plans that are appropriate for implementation by DC Creates! as Civic Projects in partnership with other agencies or as special initiatives.
- Identifying recommendations in Small Area Plans that are appropriate for implementation by local organizations or artists through Public Art Building Communities grants or other DCCAH resources.

METRORAIL (WMATA)

Continue commissioning artworks at Metrorail stations; be strategic about station selection and goals for the artworks; create clear protocols for managing and maintaining projects.

Findings

There are public artworks at 21 of the 46 Metrorail stations in Washington D.C., and new artworks are constantly being commissioned. Generally, DC Creates! funds projects and WMATA's Arts in Transit staff maintains them. This partnership has been an effective use of resources by both agencies, and can be strengthened to help further the DC Creates! vision.

Recommendations

DC Creates! should continue commissioning public art at Metrorail stations because they are important shared civic spaces that people experience as they visit or explore new areas of the city. Increasingly, station areas are anchors for new development and focal points for street life.

In pursuing further projects at Metrorail stations, DC Creates! should:

- Focus on Metro stations that do not have artworks yet.
- Make strategic choices about the specific Metrorail stations at which it commissions artwork.
- Set clear goals for each Metrorail station artwork.
- Consider grant applications (such as PABC) for Metrorail station artworks only to the extent that the applications support the strategies and goals described in this plan.
- Establish clear protocols for project management, ownership, maintenance and documentation of artworks at Metrorail stations, and record agreements in MOUs.

Goals and Guidelines for Public Artworks at Metrorail Stations

In selecting and prioritizing Metrorail stations for future public art commissions, DC Creates! should consider:

- Is the Metro station near other city improvements or private developments that are planned or occurring? If there is station area development, are developers willing to fund artworks that enhance the station area?
- Can an artwork at the Metro station address broader objectives or visual opportunities in the area?
- Can the artwork signal change, or catalyze activity?
- Is there community interest in or support for an artwork at the station?

DC Creates! should use these goals as a starting point for the goals of the projects it supports:

- DC Creates! funding should support artworks that are in the public spaces outside paid areas of concourses and visible to people whether they are paid passengers or not.
- Artworks should support their urban context; depending on the situation, they might be visually dominant, they might create functional space, they might be integrated into Metro infrastructure, or they might be part of a larger public realm strategy in that part of the city. The appropriate approach will depend on the setting.

Finally, DC Creates! should adopt the following protocols for artworks at Metro stations.

- All artworks should be owned by DC Creates! and maintained by WMATA. Arrangements should be confirmed in written Memoranda of Understanding between DC Creates! and WMATA.
- All artworks should be documented by DC Creates! and considered part of the DC Creates! collection. (Some projects might be part of both the DC Creates! and WMATA collections.)
- The identification of all artworks, on site, in published materials and on the Internet, should credit the funding agency, the facilitating agency and any other partners, along with the artist, title and date of the artwork, and other pertinent information.

Strategy

DC Creates! and WMATA public art staff should meet on an annual basis to review the list of potential sites and evaluate them against the criteria set out above, and against the funding and staffing available to commission artworks at Metro stations.

Key Opportunities

The following stations should receive strong consideration as priority locations for new Metro artworks:

Minnesota Ave. (Ward 7)

The Minnesota/Benning government center, particularly the Department of Employment Services that is currently under construction, is located adjacent to this station, but includes no public art as of yet.

Waterfront SEU (Ward 6)

The former Waterside Plaza, which includes the Metrorail station portal, is currently being redeveloped for city offices and other uses. The project includes no public art.

Takoma (Ward 4)

Private development in this area, long-range plans to create a village green, and community interest in creating a gateway, are all considerations for creating an artwork here.

Navy Yard (Ward 6)

The pace of development in the “Capital Riverfront” area is rapid; this Metrorail station is located at a key intersection and an artwork here could create a strong identity for the area. Artworks are being commissioned nearby at Nationals Stadium, Canal Blocks Park, and the Yards Park.

East Capital Street / Southern Avenue (Ward 7)

A project here would strengthen the eastern portal to the planned reconstruction of Marvin Gaye Park and could create a gateway into the city. This project could possibly include a partnership with the Prince Georges County public art program.

Tenleytown (Ward 3)

A joint library and school construction/renovation project is occurring nearby..

WMATA Headquarters (Ward 8)

There is a proposal to build a new headquarters for WMATA at the Anacostia Gateway development area. A new headquarters should include a significant public art commission.

WASHINGTON AREA SEWER AUTHORITY (WASA)

Collaborate with the DC Water and Sewer Authority (WASA) to plan for and implement public art projects that celebrate water as a natural resource, raise awareness of water treatment processes, and create an understanding of residents place within their watershed.

Findings

WASA's mission is to provide its customers with outstanding, reliable and cost-effective water and wastewater services in accordance with best practices and as a leading environmental steward. With an emphasis on environmental research and a goal to increase Low Impact Development (LID), WASA projects are strong candidates for public art projects that illustrate and educate, raise awareness and foster stewardship of water as a natural resource. Partnership is a focus of WASA's business model.

Recommendation

DC Creates! and WASA should establish a partnership to incorporate public art into high visibility projects that would benefit from an additional level of community involvement and/or explanation to the public.

Strategy

DC Creates! should initiate discussions with WASA to review upcoming WASA capital projects and identify potential opportunities for artworks.

Should DC Creates! and WASA agree on projects, they should develop protocols for artist selection and contracting; and for ownership, maintenance, conservation and documentation. These should follow from standard DC Creates! approaches and be amended as necessary.

Key Opportunities

- Develop an educational/aesthetic treatment of catchment basin covers. WASA's stream restoration projects at Pope Branch Park and Oxon Run will include the replacement of manhole covers. These could become artworks that have special meaning relating to the environment, stream restoration and the health of the neighborhoods.
- WASA is building a new landing for its two skimmer boats, which are used to remove floating debris and trash from the Potomac and Anacostia rivers. The landing will be located along the Anacostia River, near a river trail. DC Creates! can work with WASA to develop an artwork in conjunction with this landing that can serve as a rest area or educational area along the trail. The site will require improvements, presenting opportunities to develop it as demonstration site. The site is currently controlled by the National Park Service.

BUSINESS IMPROVEMENT DISTRICTS

Cultivate the District's business improvement districts as multifaceted partners in advocating for, commissioning and maintaining public art.

Findings:

There are eight business improvement districts (BIDs) in the District, all of which carry on some of the traditional functions of BIDS, such as marketing and promotion to business and visitors; "clean and safe" campaigns that put "ambassadors," security staff and maintenance staff out on the streets; and advocacy for design, development and public realm policies that enhance their sections of the city.

There are important differences in the BIDS, differences that will influence how DC Creates! interacts with them. Some are new and just developing staff, boards, funding mechanisms and urban strategies; others are well-established. Most importantly, the contexts in which they exist are quite varied:

Urban Core BIDS: Downtown, Golden Triangle

Emerging Urban District BIDS: Capital Riverfront, Mt. Vernon Triangle, NoMa

Established, Historic Corridor BIDS: Adams Morgan, Capitol Hill, Georgetown

In general, artworks in BID areas come about in one of several ways:

- DC Creates commissions artworks through partnerships with city agencies, regional agencies, or one of its initiatives.
- BIDS commission artworks through PABC grants or other funding streams.
- Private developers commission artworks through private development requirements.

Goals

In the areas of the city BIDs plan for and manage:

- Create coordinated approaches to commissioning public art through Civic Art, private development and grants, in order to make the best use of resources, to ensure projects are consistent with previous planning, to and ensure the best possible artistic outcomes,
- Leverage BID and private development resources to create more significant artworks,

Recommendations

DC Creates! should establish a range of approaches for working with BIDS.

- Make grants available for developing area-wide public art strategies that consider city, civic and private development artwork holistically.

Depending on the nature of any existing Small Area Plan or Public Realm Framework plan, an area-wide public art strategy could take on varying levels of specificity, such as (a) identifying conceptual opportunities, (b) linking conceptual opportunities to public infrastructure and/or private development resources, (c) create an implementation strategy with specific Public Art Project Plans.

- Provide funding for BIDs to commission artworks through Public Art Building Communities grants.
- Provide necessary technical assistance for BIDs that are commissioning artworks.
- Coordinate Civic Art, private development artworks and grant awards with the goals and recommendations of Small Area Plans or urban design plans for areas covered by BIDs.
- Seek BID involvement in developing goals and artist selection for Civic Art and developer art projects commissioned in BID districts.
- Seek BID assistance with maintenance of Civic Art in BID districts, particularly streetscape projects.

VI. HOW WE DO IT

Civic Commissions

Art Bank

Public Art in Private Development

Temporary Artworks

Public Art Grants

Cultural Facilities Grants

CIVIC COMMISSIONS

Summary

Civic Commissions are permanent, site-specific public art projects commissioned by DC Creates! throughout the District, usually in partnership with a City Agency Project Partner or a non-City Project Partner. Civic Commissions make up the bulk of the work of the DC Creates! program and are usually initiated as part of a larger capital project. In the past, artworks of this type have been commissioned through the known Downtown Projects, Neighborhood Projects or Community Initiatives.

Recommendations

Commission Fewer, Larger Scale Permanent Projects

Civic Commissions should be high-quality, high-visibility artworks that make a significant visual impact in the places where they are located. One way to accomplish this is to assign larger budgets to projects. DC Creates! should plan for fewer, larger-scale projects than in years past.

Strive For Greater Diversity in Project Types

The form, scale, media and artistic style of a Civic Commission should be determined by the goals of the project, the needs of the particular site, and the judgment of the selected artist. Civic Commissions should encompass the full range of project approaches, including projects that are integrated into the capital project, retrofits onto existing sites, design team collaborations, functional objects, and projects that result from collaboration in the community.

Clarify the Artist Selection Process and Broaden the Methods Available to Staff

DC Creates! should establish a Standard Artist Selection Process that allows staff the flexibility to recruit artists through a variety of methods (open calls, an artist roster or an invitational selection process) and to select artists through either competitive proposals or interviews. This process should set clear expectations regarding the role and composition of Art Selection Panels, as well as the role of the Public Art Committee and the Commission Board in artist selection. The role of internal and external stakeholders should also be defined. Recommendations follow elsewhere in this plan.

Provide Tools for Project Partners

DC Creates! should develop materials that help City Agency and non-City Agency Project Partners understand the public art commissioning process and their role in helping to commission successful public art projects.

ART BANK

Summary

The DC Creates! Art Bank is a collection of artwork made by District-based artists and acquired for display in District government offices. The collection provides an increased knowledge of and exposure to the artists living and working in the District.

Currently there are more than 2,000 artworks in the Art Bank collection, displayed in nearly 145 District Government offices. Artwork is purchased by DCCAH from local artists, providing them with financial and professional benefits. The artwork is documented, framed and installed in public areas of District government agencies, improving the environment in public facilities for District employees and residents. Each agency is required to sign a loan agreement to preserve the artworks and keep record of their location.

A call for artists is initiated each year, asking local artists to apply. A selection committee reviews images of the works available for purchase and makes preliminary selections. Artists are asked to bring in the actual work for a second review by the committee. The committee makes a final selection at the second review based on the available budget each fiscal year.

Recommendations

Create new opportunities for raising awareness of and marketing the artists represented in the Art Bank collection:

- Develop an online catalog of the entire Art Bank collection that is programmed to be searched by artist, media, or location. A searchable database would allow anyone to understand the breadth and depth of the collection.
- Indicate on each artwork label a way for viewers to see more of an artist's work and link to the artists work on the DC Creates! Art Bank web catalog.
- Publish a printed catalog of the Art Bank collection.
- Facilitate portfolio review sessions with local artists to create more direct access to the opportunity of being included in the Art Bank.

Plan for Art Bank exhibition spaces when new District Government office buildings are being designed.

Opportunities

Explore opportunities for Art Bank exhibitions in libraries, recreation centers and newly-developing government buildings.

PUBLIC ART IN PRIVATE DEVELOPMENT

Findings

The District has a relatively strong commercial and residential development environment and a strong desire to relate private development to improvements in the public realm. The Office of Planning negotiates the incorporation of public art into private development on a case-by-case basis. The city should establish a comprehensive approach for managing public art in private development, and for linking public art investments by private developers to broader urban design and aesthetic goals.

Recommendations

Establish a policy for public art in private development that considers the following issues:

- What development projects will be included in the policy?
- Will public art be mandated or voluntary?
- What will be required of developers?
- How is the program administered?
- How would contributions to a Public Art Fund be used?

Goals

- Assemble resources for projects and priorities that cannot be funded, or funded entirely, by DC Creates!
- Link private development public art directions and priorities to existing urban design and public realm plans. Urban design plans should provide guidance and goals for developers commissioning artworks, and should indicate specific Civic Art opportunities that could be funded from developer contributions in the area.

Key Opportunities

Consider a policy for including public art in the following types of development:

- RFPs for city owned properties (RFPs created through Deputy Mayor's office)
- Planned Urban Development applications (reviewed through Office of Planning)
- Development in areas with Small Area Plans or Public Realm Plans (coordinated through Office of Planning)
- Transfer of Development Rights applications
- Development in areas with arts overlays (downtown, 14th/U, H Street)

TEMPORARY ARTWORKS

Summary

District-based artists and curators are seeking ways, other than permanent commissions, to get their work into the public realm. Public art programs across the country are developing the capability to curate or support temporary artworks to fulfill this desire. By presenting cutting-edge contemporary art, these programs are creating new audiences for public art.

Temporary public art projects should be an important component of how DC Creates! contributes to the growing sense of Washington DC as a cultural and creative center.

Goals

Temporary commissions can support the vision of DC Creates! by:

- Creating artworks that raise the creative profile of the city as viewed by residents and by outsiders.
- Creating opportunities for artists to experiment with approaches that are not supportable in permanent installations.
- Building relationships with local galleries and cultural institutions by creating opportunities for curators to organize exhibitions of art in public spaces
- Attracting visitors to the city and encouraging them to explore beyond the monumental core.
- Creating opportunities for artworks to be located in areas of the city where permanent artworks might not be a priority.
- Building relationships with city agencies, organizations and other site owners who are inexperienced with public art or reluctant or unable to accept permanent commissions.

Recommendations

The commissioning of temporary artworks should be a major new component of DC Creates! programming. DC Creates should:

- Develop a specific workplan for temporary public art projects for the next five years.
- Identify locations where temporary public art will make a strong visual and programmatic impact
- Establish funding, project management, marketing and other supports necessary to exhibit temporary public artworks.
- Expand artist selection approaches to include processes that will best support the commissioning of temporary artworks. The best selection approach will depend upon the site, the desired timing of the project and the desired outcomes.
- Establish a network of curators, gallerists and artists interested in temporary artworks and use this network as a sounding board on technical and curatorial strategies.

- Nurture relationships with agencies responsible for permitting temporary artworks and streamline approval processes. Consult with DCRA or their DC Public Space Committee, Department of Parks and Recreation, the U.S. Commission of Fine Arts, or the National Capital Planning Commission to identify sites.
- Adapt current marketing and documentation strategies to support temporary public art.

Opportunities

There are several approaches to commissioning temporary artworks that would lend themselves to supporting the DC Creates! vision and program directions.

Establish a Permanent Location for Temporary Art

DC Creates! should establish a specific location or platform(s) where temporary art can be commissioned and changed on a regular basis. Examples of this type include the Fourth Plinth in London's Trafalgar Square or Doris K. Friedman Plaza in Central Park in New York City.

Potential locations include the intersection of New York Avenue and H Street NW, Mt. Vernon Square, civic parks where people gather (Diamond Teague, Marvin Gaye, Rock Creek), and underutilized squares or prominent triangles adjacent to other cultural institutions.

Launch an Annual or Bi-Annual Exhibition

DC Creates! should establish a periodic exhibition that would be curated and either feature particular neighborhoods or have a presence in all wards.

Examples of this approach include Charlotte, North Carolina's *Spoletto Festival* and New Orleans's *Prospect 1*, Tom Otterness on Broadway, Vancouver Biennale, and 01SJ in San José, which has a new media focus. Tampa's *Lights on Tampa* is a mix of projection and installation work establishing strong public/private relationships throughout the downtown area.

These exhibitions have opened up sites across the city to be examined from new perspectives reflecting on the city's history, considering what it might look like in the future and exploring social connections that might otherwise go unnoticed.

Support Individual Exhibitions

DC Creates! should support one-of-a-kind exhibitions in found spaces throughout the city. Examples elsewhere include Creative Time's presentation of David Byrne's *Playing the Building*, Christo's presentation of *The Gates* in Central Park, or the Public Art Fund's presentation of *The Waterfalls* by Olafur Eliasson. These may be singular exhibitions and narrower in scope, but they require a good deal of coordination from permitting, marketing, partner development. Individual Exhibitions could be initiated by DC Creates!, or DC Creates! could support projects that are organized by outside groups. Individual Exhibitions should be a strong candidate for Enterprise Grants (see page 61).

Public Art Building Communities Grants

DC Creates! should support temporary art installations and exhibitions through Public Art Building Communities Grants (see page 61).

Next Steps

- Work with the Office of the Deputy Mayor for Planning and Economic Development to identify immediate funding for temporary public art.
- Once funding is secured, encourage applications for temporary projects through *Public Art Building Communities*.
- Identify and analyze possible locations for a permanent location for a temporary art exhibition based upon potential for visual impact and availability of site.
- For both the permanent location for temporary art and the annual or bi-annual exhibition, develop project plans that outline:
 - The curatorial focus for the program.
 - A strategy for selecting artists for the initiative
 - Costs (or, possibly, cost ranges) for implementing the project.
 - A step by step work plan and schedule.
 - Potential locations and permissions issues.
 - Promotion and marketing strategy.
 - Partnership opportunities.

PUBLIC ART GRANTS

Findings

DC Creates! currently provides direct grants to both nonprofit organizations and individual artists to commission or create artwork through the Public Art Building Communities grant program. PABC, now in its third year, has funded several projects, most of which are neighborhood-scale murals.

Grants can be a powerful tool for commissioning public art, and should stay part of the mix. They allow for good ideas to percolate from the bottom up, and encourage new talent and non-traditional public artists to realize their ideas. Grants can also be a tool for curators and other interested groups to initiate projects.

Recommendations

DC Creates! should expand and refine its grants programs so that DC Creates! can cultivate and support a wider range of creative public art ideas. Grant approaches should fall into three distinctive programs:

Public Art Building Communities

Public Art Building Communities should be continued. Its goals should be refined to create a stronger alignment with the vision and program directions for DC Creates!

Eligible applicants should include nonprofit organizations that can take on the responsibilities of project management and the ownership of the artwork, and Washington D.C. based artists, artist-teams and independent curators.

A two-stage selection process should be developed that creates a stronger emphasis on the artistic strength of the concept and provides finalists with support for developing a full proposal.

There should be a stronger role for DC Creates! in reviewing projects at various stages.

When allowable, applicants should be allowed to apply for either permanent or temporary projects.

Enterprise Grants

DC Creates! should annually budget for a grant or grants to support projects that align with the vision and program directions of the public art program, or to initiate special projects or exhibitions that would be managed by other organizations.

Other DCCAHA Grant Programs

There are opportunities within several of DCCAHA's other grant programs to collaborate.

Public Art Building Communities

Public Art Building Communities grants are made to Washington D.C.-based nonprofit arts and community organizations and to Washington D.C.-based artists, artist teams and independent curators to commission permanent, and when allowable, temporary public art projects. Ideas for projects are generated by the applicants, and grant recipients retain ownership and stewardship responsibilities for the resulting artwork.

Goals

- Encourage the creation of public artworks that are of high quality and have artistic merit and community benefit.
- Support the city's efforts to build a "creative economy" by contributing to the cultural and artistic development and identity of Washington D.C.
- Provide opportunities for D.C.-based artists to expand their practice or explore new ideas.
- Foster community pride and identity through collaborative artistic endeavor.
- Support projects emerging from grassroots, local leadership.
- Result in works that are distributed throughout the city.
- Over time, result in works that are in a variety of media, created by a range of artists, and explore a range of ideas.

Grant-making Process

Eligibility

Applications should be limited to nonprofit arts and community organizations that have their principal place of business in the District of Columbia, and individual artists, artist-teams and independent curators. The final public art projects must be located in the District of Columbia.

Application Process

The grant-making for Public Art Building Communities should be modified to a two-phase process. The Public Art Grant Review Panel for PABC should be a peer group consisting of visual arts professionals and artists. This panel should be convened to make recommendations regarding the award of grants.

Phase 1 – Initial Submissions. Organizations that apply for PABC must already have an artist identified. Organizations and artists/artist teams/curators should be invited to apply by submitting a description of the idea they would like to explore in a public art project, a resume/curriculum vitae, images of previous work and a corresponding image sheet. The Panel should review these submissions and select an appropriate number of finalists to submit full proposals.

Phase 2 – Finalist Proposals. Finalist organizations and individuals should be provided with a stipend to fully develop their idea into a concept design and present it to the panel. The concept should include, at a minimum, a rendering of the project, information on siting, and a detailed budget and timeline. The panel would then select the final project or projects to fund.

Managing Grantees

Once finalists have been selected, DC Creates! staff should continue to monitor and provide support for the design, fabrication and installation of the works.

Final Design. The grantee should be required to present the final design documentation to DC Creates! staff to ensure conformity with the concept design. DC Creates! staff should coordinate technical reviews of the concept for maintenance, safety and permitting purposes.

Installation (and De-Installation). DC Creates! staff should inspect the work upon, or prior to, installation to ensure the work is in conformity with their expectations and does not propose any unforeseen safety or maintenance issues. If the work is temporary, at the appropriate time staff should inspect the site to ensure the work has been appropriately de-installed by the artist.

To assist organizations and individuals in professionally managing projects, staff should consider developing resources such as a workbook that provides a how-to for artist selection, information on contracting with artists, etc.

Completion. The deadline for project completion should be extended to two years from award date for permanent projects.

Funding

To ensure that the PABC program results in high quality artwork, the floor for the grant requests should be \$2,500 and the ceiling should be \$25,000. This grant amount must be matched one-for-one by organizations. Proposals for larger projects should be considered as Civic Art projects and evaluated accordingly.

Ownership

For projects sponsored by organizations, the organization should own the artwork and accept responsibility for maintenance and conservation.

For permanent projects sponsored by artists, DC Creates! should own the artwork and accept responsibility for maintenance and conservation. For temporary artworks sponsored by artists, the artist should own the artwork.

Enterprise Grants

DC Creates! should create a new category of grants, Enterprise Grants, that can be used to a) support special temporary or permanent public art projects that are initiated by an outside organization or b) to initiate public art projects that would be managed outside of DC Creates! Recipients of Enterprise Grants would also be able to use DC Creates! as a resource for advice and technical assistance on projects.

Goals

- Support or initiate public art projects that help to fulfill the vision for DC Creates! and relate to one or more of the DC Creates! program directions.
- Stimulate the creation and display of new and innovative artwork in the public realm.

Grant-making Process

Opportunities should be recommended by staff directly to the Public Art Committee.

Other DCCAHA Grant Programs

DCCAHA provides other grant opportunities to organizations and individual artists. Some of these grant opportunities result in public art outcomes. DC Creates! staff should work within DCCAHA to encourage:

Artists in Schools

DCCAHA offers Artists in Schools grants for artist residencies. Grants are limited to \$2,500 and do not have to be matched. Residencies could be a good mechanism for commissioning public art in schools, though the grant amount would need to be significantly increased and special criteria would need to be developed.

City Arts Projects Grants

City Art Projects fund art activities throughout the City, including visual arts exhibitions. Individual artists, independent curators and arts organizations should be encouraged to apply through this program for temporary public art exhibitions.

CULTURAL FACILITIES GRANTS

Cultural Facilities Grants are available for District arts organizations to develop or make capital improvements to facilities. This program is funded through DC Creates! and managed by other staff in DCCAH.

Recommendations

Eligible Projects

Applicants should be able to and encouraged to submit applications to commission public art as part of their planned capital expenses.

Long-term Funding

Supporting capital projects in Cultural Facilities is important to the health of the DC arts community, however it is not core to the mission of DC Creates!, nor is it in keeping with the intent of Percent for Art funding. Long-term, DCCAH should seek a different funding source for Cultural Facilities Grants.

VII. UNDER THE HOOD

Resourcing

Planning for Public Art

Roles and Responsibilities

Artist Selection Procedures

Documentation, Maintenance and Conservation

Communications

Community Outreach

RESOURCING

The DC Creates! Public Art Program is funded through a percent-for-art mechanism, established by the Council of the District of Columbia in 1986. The city's percent-for-art ordinance states that "each annual capital budget request submitted by the Mayor to Council shall include as a discrete capital project a public arts fund in the amount of 1% of the total authority requested for the construction, renovation, and repair of public facilities and institutions, exclusive of land acquisition and infrastructure. Public arts fund financing shall be used by the Commission to fund the creation, installation and maintenance of public art."¹

In practice, DC Creates! makes an annual funding request to the Mayor, through an Annual Public Art Plan. The amount requested is based upon estimates prepared by the Office of the Chief Financial Officer. The FY2010 Capital Budget estimates \$1,350,000 in competitive opportunities for public art in FY 2010 and \$2,700,000 per year for FY2011 to FY2015. Public art funds can be pooled to commission public art anywhere in the city; however, projects are limited to permanent commissions.

The DC Creates! Program Manager position has historically been funded through the DC Operating Budget, though in FY2010 the position will be funded through the capital percent for art allocation. Additional staff positions have historically been paid through the percent for art allocation, including the Public Art Consultant, the Communications Consultant and the Art Bank Coordinator. In FY2010, the Public Art Consultant and Art Bank Coordinator positions will be paid through the percent for art budget. The Communications Consultant position has been put on hold.

The recommendations in this plan for new projects, partnerships and programs will require additional staff. More staff will allow for the Program Manager to spend more time on big-picture policy and program initiatives, and to build a team of project managers who can focus on building capacity to initiate and manage complex public art projects.

Recommendations

Clarify How Percent for Art Funding is Calculated

DCCAH should seek clarification of how the Percent for Art funding is calculated, including what the working definition is of "infrastructure." Depending on the findings, DCCAH should consider appropriate modifications to the ordinance, policy or practice to ensure that the public art program is funded at the appropriate level.

¹ D.C. Law 6-125 "Support for Art in Public Places Amendments Act of 1986."

Ensure that all Eligible City Capital Expenditures can Contribute to Percent for Art

1. When a new funding source (such as a capital fund, a tax-increment financing district or a bond issue) is established, its enabling language should include provisions for establishing a public art appropriation that allows for the pooling or transferring of funds to the extent possible under the law.
2. When the City writes a grant request to an outside funding source for capital funding, the request should include provisions for public art, to the extent allowable by the grant source.

Clarify How Funds can be Used

Percent for Art funds are used to create, install and maintain public art. They are also, at times, used for other purposes, mostly for Cultural Facilities Grants. DCCAH should seek clarification of how its Percent for Art funds can be used, and seek out other funding sources to cover those expenses and programs that are important to DCCAH, but do not qualify as public art.

In addition, DCCAH should seek clarification on whether, or under what circumstances, Percent for Art Funds can be used for commissioning temporary art.

Seek Funding Sources that can be used for Temporary Public Art

DCCAH should work with the Deputy Mayor's office to both explore its ability to use Percent for Art funds for temporary art, and explore other options for funding temporary art.

Increase Operating Funding to Cover Other Costs

When possible, DCCAH should fund staffing, communications, and other programming out of Operating or General Funds.

Distribution of Funds among Programs and Initiatives

Civic Commissions

A majority of the annual public art budget should be allocated to Civic Commissions. In general, DC Creates! should strive to commission fewer, larger budget Civic Commission projects. For high-budget projects, funds should be set-aside over the course of multiple fiscal years to accumulate sufficient funding to accomplish the projects

Grants

The amount of funding for grant programs should range between \$200,000 and \$300,000 annually, with approximately 40% going to Public Art Building Communities Grants, 40% going to Artist Grants, and the remaining 20% for Enterprise Grants. Ideally, at least half of this funding could be used to fund temporary projects.

Cultural Facilities Grants

Long-term, DCCAH should seek a different funding source for Cultural Facilities Grants.

Temporary Exhibitions

The amount of funding that can be allocated to Temporary Exhibitions is dependent on DCCAH's ability to find sources of funds that can pay for these projects. Although further planning of specific public art initiatives is still required, the program should expect to allocate anywhere from \$250,000 to \$750,000 annually for temporary public art projects, in addition to projects funded through Grants.

Art Bank

The Art Bank budget is for the purchase, framing, documentation, installation, and ongoing maintenance of the Art Bank collection. The annual Art Bank allocation should be between \$150,000 and \$250,000, not including the Art Bank Coordinator.

Private Development

To support Public Art in Private Development, it is likely that there will need to be a part or full time staff person to administer the program, which will require funding. Depending on how the Private Development program is structured, private development projects could be asked to contribute to the administration of the program. Developers could also be given an option to contribute all or part of their public art requirement into a public art fund that could be used to fund any of the DC Creates! programs described above.

Documentation, Maintenance and Conservation

Maintenance is an allowable expense under the current Percent for Art language. DCCAH should plan on spending up to three to five percent of its Percent for Art funds annually for maintenance and conservation activities.

Communications and Community Outreach

Operating/general funds should be used to develop communications materials about the public art collection, and to support non-project specific community outreach and education.

Staff Resources

The volume of projects, focus on partnerships, new program initiatives and policy changes recommended in this plan can only be successful if they are shepherded by an experienced and dedicated staff, and that there is sufficient workforce to accomplish all of the tasks required for success. In the long-term, staff should be funded through the DC Operating Budget, though at times special consultants or project management may need to be funded through Percent for Art funds.

The following staff positions are recommended to ensure the success of DC Creates!:

- DC Creates! Public Art Program Manager (1) – Responsible for overseeing all aspects of the Public Art Program. May also have responsibilities related directly to project management.
- DC Creates! Project Managers (up to 3) – Responsible for managing individual public art projects or initiatives from initiation through completion. Ideally, different project manager would be responsible for all projects occurring with a Partner Agency, or within a specific initiative. For example, a single project manager could be charged with managing all projects with DPR and

DDOE as Partner Agencies, another project manager could be responsible for DDOT and DMPED projects, and a third could be responsible for Grants and Temporary Projects. Reports to the DC Creates! Public Art Program Manager.

- Art Bank Coordinator (1) – Responsible for managing the existing Art Bank collection and acquiring new work. Reports to the DC Creates! Public Art Program Manager.
- Communications and Outreach Coordinator (1) – Responsible for internal and external communications, supporting project managers in conducting community outreach related to specific public art projects, and other community or educational programs designed to engage people with the collection. Reports to the DC Creates! Public Art Program Manager.

In addition, the Executive Director of DCCAH has responsibilities related to the effective management of DC Creates!, especially as it relates to developing the Annual Public Art Plan and Budget, staffing the Commission Board, being an advocate and spokesperson for the program both within City government and in the community.

PLANNING FOR PUBLIC ART

Public art projects commissioned in partnership with capital projects managed by other city agencies often go through several stages of planning before they can be realized. Planning and design processes vary from agency to agency, and sometimes capital projects pass through the management of several agencies before they are completed.

DC Creates! could improve its partnerships by clarifying the basic stages of its planning process, and the goals for each stage of planning.

To ensure that artists are engaged at the right time with the best possibility to have an impact on a project, DC Creates! should monitor the status projects through the planning process, and consult with all agencies involved with a project, from planning through design and implementation, as well as the eventual “owner,” in the development of project- specific public art strategies.

Recommendations

DC Creates! should establish a planning process that has several distinct stages, each of which has its own specific outcomes.

Preliminary Planning Phase

This phase involves identifying opportunities and goals for projects within the context of larger planning processes, such as Small Area Plans, Urban Design Framework Plans, or streetscape plans. These plans are generally undertaken by city staff or by consulting firms, some of whom retain their own public art advisors.

DC Creates! should participate in this phase of planning, either through staff participation or by retaining an artist well-versed in planning. The goal should be to serve as an informational and creative resource to the process. The outcome should be a prioritized set of opportunities that are framed as goals and, if applicable, potential locations for artworks, rather than as designed ideas that should be commissioned. This prioritized list should be recorded in the planning document and on mapping that will help DC Creates! track public art recommendations that have been made throughout the city.

Individual Project Plan

This phase involves working with Partner Agencies and, in some cases, project designers to finalize recommendations for the public art project location and scope, in advance of commissioning an artist.

This step, in general, should occur before design begins or in the earliest phases of design, depending on the nature of the project. For artworks that are integrated into a building, infrastructure project or a site, it is best to complete an Individual Project Plan and identify an artist in the earliest stages of design. This is important even if the overall design and construction process is unclear, or if the artwork is expected to be fabricated and installed late in the construction process, to ensure the artist has access to the broadest possible opportunities and to ensure that coordination works as smoothly as possible.

When it is clear that a capital project is moving from planning into design, DC Creates! staff should confer with the Partner Agency to begin work on the Individual Project Plan. This plan should outline the full details of the project: a description of the opportunity and an outline of the goals, budget, artist selection process, timing and any special issues related to coordination with the project. The outcome should be a full plan that can be submitted to the Commission for its approval, be added to the DC Creates! “internal work plan” (described below) and serve as the basis of a call for artists.

Annual Work Plan, Internal Work Plan

Each year, about six months before the start of the next fiscal year, DC Creates! is required to submit its annual work plan the Mayor. This work plan outlines, at the broadest programmatic level, how the public art program will allocate its resources. It does not mention specific projects.

DC Creates! should also develop an “internal work plan” as an management tool. Each year, as the next fiscal year approaches, the Program Manager should identify near-term projects that are most likely to require financial commitments in the coming year, and evaluate which can be supported with the resources that are available under the “Work Plan” or budgetary allocations that have been approved by Council. This internal work plan can be updated on a regular basis, and can help guide decisions that must be made during the course of the year.

ROLES AND RESPONSIBILITIES

The following describes the recommended roles and responsibilities of different entities in the DC Creates! Public Art Program.

Mayor of the District of Columbia

Description

The Chief Executive of the District of Columbia.

Responsibilities related to DCCAH

- Prepares fiscal year budget.
- Appoints Executive Director of DCCAH.
- Makes appointments to the DC Commission on Arts and Humanities Board.

Council of the District of Columbia

Description

The legislative branch of the District government.

Composition

The Council has 13 members including five members who are elected at-large and eight members that are elected by Ward. The term of office is four (4) years.

Responsibilities related to DCCAH

- Sets overall policy for the District government, including policies that impact DCCAH activities.
- Reviews and approves the Mayor's fiscal year budget proposal.
- Reviews, and can disapprove, contracts in excess of \$1 million.
- Confirms the Mayor's appointments to the DC Commission on the Arts and Humanities Board.

DC Commission on the Arts and Humanities Board

Description

Commission established by Council of the District of Columbia “to evaluate and initiate action on matters relating to the arts, to encourage programs and the development of programs which promote progress in the arts”.²

Composition

Eighteen members appointed by the Mayor, with the advice and consent of the Council. Members may serve up to two, three-year terms. The eighteen members of the Commission Board consist of individuals who:

- Have displayed an interest or ability in one of the various fields of the arts and humanities and/or has been active in furtherance of the arts or humanities in the District of Columbia.
- Represent of all the various geographic areas and neighborhoods within the District of Columbia.
- Are residents of the District of Columbia.³

Responsibilities

- Appoints the Public Art Committee.
- Reviews and approves the Annual Public Art Plan for the coming year, including a budget request, and forwarding it to Council for final approval.
- Submits to Council an Annual Report at the end of each fiscal year on the implementation of that year’s Annual Public Art Plan.
- Reviews individual projects plans, prepared by staff and approved by the Public Art Committee.
- Provide final approval of the selection of artists and the artist concept for individual projects, based on the recommendation of Public Art Committee and Art Selection Panels.
- Reviews and approves the selection of grantees for Public Art Grants programs, based upon the recommendation of the Public Art Committee and Public Art Grant Selection Panels
- Approves gifts, loans, acquisitions and de-accessions.

² Bylaws of the D.C. Commission on the Arts in Humanities, adopted by the Commission on January 26, 1992.

³ *ibid*

Public Art Committee

Description

A new, standing, ad hoc committee of the Commission on Arts and Humanities Board that advises the Commission on issues related to the implementation of the public art program.

Composition

Members of the PAC are appointed by the Commission Board and may serve up to two consecutive three-year terms. PAC members must reside in the District of Columbia. The PAC should have no more than seven members consisting of:

- One Commission representative, who serves as chairperson of the committee.
- Four visual arts professionals (artist, curator, art historian, arts consultant, conservator, art educator, etc.).
- Two other design professionals (graphic designer, architect, landscape architect, urban designer).

The Public Art Committee is staffed by the DC Creates! Program Manager.

Responsibilities

- Review and recommend the Annual Plan and Budget to the Commission Board.
- Review and approve individual project workplans.
- Review and recommend artist selection and concept approval.
- Serve as chairpersons for Art Selection Panels and public art-related Grant Review Panels.
- Reviews gifts, loans, acquisitions and de-accessions and make recommendations to the Commission Board.
- Review and recommend selection grantees for Enterprise Grants to the Commission Board.

Art Selection Panels

Description

Ad-hoc committees that review artist materials and make recommendations to the PAC and staff regarding artist selection and acceptance of artist concept design for *Civic Commissions*. A different Art Selection Panel should be appointed for each project.

Composition

The recommended composition of the Art Selection Panel should be outlined in the Individual Project Plan. Specific members should be selected by DC Creates! staff in consultation with Project Partners. To help identify interested and qualified panelists, DCCAH should maintain an Art Selection Panel Roster.

However, staff should be allowed to select members from outside of the Roster if the project would benefit from the involvement of stakeholders that are not on the Roster.

Art Selection Panels should have five to seven members. The standard composition of an Art Selection Panel should include:

- A minimum of two community representatives, including people who may have a particular knowledge or familiarity with the site where the art is to be located.
- A minimum of two professionals in the visual arts (artist, curator, art historian, art educator, conservator, etc.).
- A professional in the field of design, architecture, landscape architecture or urban planning.
- A representative from each formal project partner, including the Partner Agency or Agencies.

If the public art is part of a capital project, an appointee of the project architectural firm or design team may sit on the Committee with some determined voting status depending on the nature and scope of the project.

Responsibilities

- Review artist qualifications and recommend finalists to the staff.
- Interview finalists or review finalist concept design and recommend final artist selection to the PAC.
- Review and recommend approval of artist concepts.

Public Art Grant Review Panels

Description

Ad-hoc committees that reviews PABC grant applications and Artist Grant materials and makes recommendations to the PAC and staff regarding the award of grants.

Composition

A different panel should be appointed annually for each grant program. Specific members should be selected by DCCA staff. To help identify interested and qualified panelists, DCCA should maintain a Public Art Grant Review Panel Roster.

- The PABC Panel should have five to seven members that include professionals in the visual arts (artist, curator, art historian, art educator, conservator, graphic designer, etc.); professionals in the field of design, architecture, landscape architecture or urban planning, and at-large members. A representative from the DDOT, Parks and Recreation and the Office of Planning should be invited to participate in panel review of PABC grants if proposed projects will take place on DDOT or DPR property or are in areas the Office of Planning has conducted planning studies.

- The Artist Grants Panel should be a peer-panel that includes five members who are professionals in the visual arts (artist, curator, art historian, art educator, conservator, graphic designer, etc.).

Responsibilities

PABC and Special Opportunities:

- Review applications and make a recommendation to the PAC regarding awards.

Artist Grants

- Review artist Phase 1 submissions and select finalists to submit a full proposal.
- Review artist Phase 2 submissions and make a recommendation to the PAC regarding awards.

DCCAH Staff

Description and Composition

The positions relevant to the public art program should include:

- Executive Director of DCCAH
- Public Art Manager DC Creates!
- Project Managers
- Art Bank Manager
- Communications and Outreach Manager

Responsibilities

Overall, DCCAH staff is responsible for:

- Staffing the Commission Board and the Public Art Committee.
- Preparing the Annual Public Art Plan and Budget.
- Developing collaborative relationships with Partner Agencies and other potential project partners.
- Overseeing the commissioning of new works of public art, including developing Memoranda of Understanding with Partner Agencies, developing individual project plans, management of the artist selection process, project implementation, documentation and community engagement.
- Managing the selection of grantees for Public Art Grant programs, and when applicable, providing follow-up support to grant projects.
- Managing the installation of the Art Bank collection in City office building.
- Managing new acquisitions for Art Bank.

- Overseeing the review and approval of Private Development art projects.
- Ensuring that the City's adopted public art policies and procedures are followed.
- Ensuring that the City's public art collection, including Art Bank, is properly documented, maintained and conserved.
- Developing materials, programs and initiatives to inform and engage the public about the City's public art collection.

Partner Agency

Description

The City or non-City Agency that partners with DCCAH on a public art project. Most often, this Agency is the lead on a related capital project or is the steward or owner of the property on which the art will ultimately reside. This partner may also be an entity that is contributing financially or in-kind to the project.

Responsibilities

- Consult with DC Creates! staff on a regular basis to develop an overall strategy for collaborating to commission public art in conjunction with the Partner Agency, and to incorporate specific projects into the DCCAH Annual Public Art Plan.
- Work with DC Creates! staff to develop the Individual Project Plan, including providing appropriate plans and documents related to the project.
- Work with DC Creates! staff, when necessary, to develop Memoranda of Understanding outlining DCCAH responsibilities and Partner Agency responsibilities for a project or a series of projects.
- When applicable, coordinate community engagement and outreach efforts.
- Provide information about the public art project to other designers and contractors who are working on the related capital project, if applicable, and coordinate their involvement when necessary.
- Provide DC Creates! staff and selected artist(s) with appropriate documents needed to develop concept and final designs, such as architectural design drawings and specifications, structural, electrical or mechanical drawings, etc.
- Provide a representative to sit on the Art Selection Panel that has a close connection and understanding of the site for the artwork. Other staff (project managers) may sit on the Panel as ex-officio members.
- Provide technical reviews of artist concept and final design and provide feedback regarding timelines, safety, code requirements, installation schedules, etc.
- Assist with coordination of installation of the artwork.

- Ensure that special maintenance needs, as documented by the artist and on file with DC Creates! staff, for the completed artwork are communicated to the proper person/entity.

STANDARD COMMISSIONING PROCESS

DCCAH should develop a Standard Commissioning Process that is used for Civic Commissions. This process will improve upon the existing commissioning methods by:

- *Placing some review responsibilities and decisions in the hands of a newly formed Public Art Committee, a subcommittee of the Commission, that has public art as its primary focus.*
- *Creating a standard criteria for the composition of Art Selection Panels that is inclusive of both project stakeholders and people with an expertise in the visual arts.*
- *Allowing greater flexibility regarding Calls to Artists and Artist Selection so that staff can use the most effective method for finding appropriate candidates for public art commissions.*
- *Allowing the flexibility at the finalist stage of artist selection to allow for either competitive proposals or interviewing finalists, depending on the needs of the project.*

A Standard Commissioning Process will establish consistent methods for selecting artists for projects, while allowing for flexibility in some areas to meet the specific needs of a project. The process should be clearly communicated to project stakeholders so that they have a basic understanding of how artists are selected and what role they have in the selection. In the early stages of project planning, the Standard Commissioning Process can be an agreed-upon starting point for discussions with project partners about crafting the right process for the project.

Selecting the right artist for a project, carefully considering the artist concept, and properly managing the project through installation are all essential to the success of any individual project. DCCAH should have a standard process for commissioning art that:

- Is open, informed and transparent.
- Considers the needs of the site and the audience for the project.
- Consults with community, including the anticipated audience for the artwork, site experts, and the community that the art will come to represent.
- Appropriately involves project partners (city agencies and/or other partners).
- Is understood by the community, artists, and projects partners.
- Inspires and challenges artists to do their best work.
- Respects artists as professionals.

This standard process should be used for new civic commissions, though alternatives or derivations to the standard can be crafted in special circumstances.

Process

Individual Project Plan

The first step in the commissioning process should be for staff to develop an Individual Project Plan. The Individual Project Plan should be informed by the vision, major initiatives and principles set forth in this master plan; the approved Annual Public Art Plan; other planning documents related to the site; information received from project partners related to project goals, project coordination, site integration, and timeline; and information gleaned through research into the community where the work will be sited.

The Individual Project Plan should outline:

- A description of the location and other information regarding the proposed siting for public art.
- The goals for the public art project.
- The public art budget.
- Project partners (city agency or other) and the role of partners.
- Proposed artist selection method.
- Proposed panel composition.
- Anticipated project schedule/timeline.
- Planned community outreach.

The Individual Project Plan should be presented to the Public Art Committee for review and approval prior to commencing with artist selection. The approved Individual Project Plan should be presented to the Commission as an information item, unless a specific action is requested by staff.

Memorandum of Understanding

At this time, DC Creates! staff and the Partner Agency may decide that the responsibility of each should be outlined in a Memorandum of Understanding. This MOU generally outlines:

- The project goals.
- The responsibilities of DCCAH and the Partner Agency.
- Any financial contributions that the Partner Agency may be contributing to the project.
- DCCAH policies regarding ownership, copyright, maintenance, conservation, and removal.

In some cases, DC Creates! may choose to create a MOU that covers a series or group of projects being commissioned with a Partner Agency.

Artist Selection

Call to Artists

Depending on the nature of the public art project, staff may recommend an Open Call, an Invitational Call or utilizing an Artist Roster for the project. The details of these methods (and the type of projects for which they are most effective) is outlined in Appendix H.

Regardless of the method used, the Call to Artists should result in the collection of artist qualifications (generally, a cover letter, resume/CV, 10-20 images of past work, an image list and references) from interested artists for review and consideration by the Art Selection Panel.

The Art Selection Panel should review artist qualifications, guided by DCCAH staff, with the goal of selecting 3-5 finalists. Qualifications should be reviewed based upon the project goals and review criteria outlined in the Call to Artists.

Final Selection Option A

Finalists are paid to create a site-specific proposal for the project. Proposals are presented by the artist to the Art Selection Panel. The Panel makes a recommendation to the PAC based upon the artist's qualifications and the concept design. If accepted, the PAC would present the selection to the Commission as an information item, unless a specific action is requested by staff. This method is useful when the scope of the public art projects is narrowly defined, and the Panel would find it most helpful to see how different artists approach the same site.

Final Selection Option B

Finalists are invited to interview with the Art Selection Panel. The Panel makes a recommendation to the PAC based upon the artist's qualifications and information gleaned through the interview process about the artists' approach to the project; how the artist would work with DCCAH, the partner agency and project design professionals, and other information relevant to the project. If accepted, the PAC would present the selection to the Commission as an information item, unless a specific action is requested by staff.

This method is best suited for projects that call for the artist to create an artwork that results from intensive research and outreach into a community. It allows for the selected artist to devote the time, resources and creative energy needed to develop a well researched and informed concept design, informed by interactions with the community, with DCCAH and other Project Partners, and with the design team for the related capital project, if applicable.

This method is also useful if the project has a tight budget and/or timeline. It can also be more cost effective, eliminating the need for a proposal fee, and can be less time consuming.

It is a method that is also more likely to attract established artists, many of whom are reluctant to engage in a competitive proposal competition.

Concept Design

In Final Selection Option A, described above, the concept design is created as a step in the artist selection process.

In Final Selection Option B, the selected artist is placed under contract to develop a concept design. The selected artist presents the concept design to the Art Selection Panel for its review and recommendation to the PAC. If accepted, the PAC presents the selection to the Commission as an information item, unless a specific action is requested by staff.

Final Design

Once the concept design has been accepted, the artist should proceed with developing the final design. DCCAH and partner agency staff (if applicable) should review and approve final design documentation. At the discretion of staff, if the final design varies significantly from the approved design, the Art Selection Panel, PAC or Commission should be consulted to review the final design.

Fabrication and Installation

Once final design documentation has been approved, the artist should fabricate and install the work in accordance with the approved final design.

Community Engagement in the Commissioning Process

Appropriate community engagement is a necessary ingredient to creating a successful public art project. During the course of the commissioning process, DCCAH staff should actively work to inform, consult with and include community stakeholders in appropriate ways.

Defining Community

The best way to define the community for a public art project is to think of who will be the primary audience for the project, encountering the artwork with regularity. As well, consideration should be given to the community of people for which the project will come to be known. For some projects, community can simply be thought of as the people who live in close proximity to the project. However, in some projects, community may need to be thought of more precisely. Examples could include: for a project library - the people who regularly use the facility; for a convention facility - institutions interested in expanding tourism; for a bike trail – avid bicyclists; etc.

Keeping the Community Informed

Often, a project's ultimate success is tied to how well information about the commissioning process, the artist and the artwork are distributed throughout the community. Therefore, DC Creates! staff should dedicate time and resources to ensuring that key stakeholders have timely access to information.

At a minimum, DC Creates! staff should:

- 1) Identify, through the Individual Project Plan, groups and individuals that need to be kept informed about the project, and special communication vehicles that can be utilized to disseminate information. This may include the local City Council member, the local ANC, local

community or neighborhood associations, business associations, Business Improvement Districts and other local civic groups.

- 2) Post information about projects on the DCCAH website as soon as the individual project plan has been approved and update that information:
 - a. when the call to artists has been released,
 - b. when the finalists have been selected,
 - c. when a final artist has been selected,
 - d. when the project concept has been approved, and
 - e. when information is available about the dedication.
- 3) Issue media releases at the same project milestones as outlined above to community newsletters, listservs, and individuals that target the project community as outlined in the Individual Project Plan. Releases can also be sent to citywide media, when appropriate.
- 4) Provide information on the DCCAH website about when projects are going to be discussed at PAC meetings, and provide open access to those meetings so project stakeholders can attend if they are interested in hearing the project discussed or making a public comment.

In addition, DCCAH staff may wish to consider:

- 1) Getting on the agenda at meetings of ANCs, community organizations, business associations, or other groups that represent the project community to provide project updates.
- 2) Setting up individual or small group briefings with key community stakeholders.

Consulting With Community Members

Community members can provide useful information to help the artist understand the context, audience, and the community's goals and aspirations for their artwork.

At a minimum, DCCAH staff should:

- 1) Consult with community stakeholders to help prepare the Individual Project Plan. Sometimes this can be done in conjunction with community outreach being conducted for the overall capital project. If not, then staff will need to engage in research about the community and have conversations with key community stakeholders to help inform the goals and appropriate community outreach for the project.
- 2) Conduct a "meet the finalist" or "meet the artist" session. When using Final Selection Option A, DCCAH staff should organize a way for the finalists to get to know the community. This can be accomplished through a series of tours and interviews, as well as through a "meet the finalists" meeting. At this meeting, DCCAH should facilitate a discussion with participants that helps the finalists understand the community and its goals for the project.

When using Final Selection Option B, the DCCAH staff should also conduct tours and help set up interviews with community stakeholders, as deemed necessary and in consultation with the project artist. Staff should also set up a “meet the artist” meeting at which the artist can make a presentation about his or her work and approach to the project, and then DCCAH staff can facilitate a discussion that helps the artist better understand the community, its goals for the project, and other information that the artist may be interested in gathering to inform his or her work.

In addition, DCCAH staff may wish to consider:

- 1) Additional opportunities for short-listed artists to interact with the community while they are developing their concepts
- 2) Public display of finalist proposals for comment.

Involving Community Members in Decision-making

Having community voices involved in decision-making, along with the voices of other project stakeholders and people with art expertise, helps to ensure that community perspectives are understood and respected at each step in the artist selection and concept design stages of a project. At a minimum, DCCAH staff should:

- 1) Include community representation on the Art Selection Panel.
- 2) Make all PAC and DCCAH meetings where the project will be reviewed open and accessible to interested community members.

Engaging with the Community After the Artist is Selected

In some cases, the goals and scope of work for the public art project may indicate the desire for the artist to undertake a more involved approach to community engagement. The artist should be asked to propose how they would like to work with the community during the selection process. Consideration should be given to activities such as:

- 1) Creating opportunities to engage with the community to inform the content of the artwork.
- 2) Creating opportunities for community members to be actively involved in the creation of the work.
- 3) Inviting the artist to lecture and/or conduct a master-class at a local school.
- 4) Providing opportunities for the community to view the work in progress and/or the installation of the work.
- 5) Mentoring local artists.

DOCUMENTATION, MANAGEMENT AND CONSERVATION

The DC Creates! public art collection is a community asset and DC Creates! has a responsibility to be its steward. Conservation and routine maintenance should be undertaken to preserve artworks in the best possible condition. DC Creates! manages this effort with coordination from appropriate City and non-City Partner Agencies that control the sites where projects are located.

There are also public artworks that are not part of the City's collection, but may be in the interest of DC Creates! to monitor and, if necessary, to take action to ensure that the artworks are properly maintained and conserved. These include artworks that are funded through DC Creates! grant programs, and artworks on City property that were not directly commissioned by DC Creates!

Recommendations

DC Creates! should clarify a comprehensive policy for ownership, maintenance, conservation and documentation of all artworks – artworks that it commissions (both permanent and temporary), artworks that it supports through grants, and artworks commissioned by developers as a result of the developer public art ordinance.

Ownership

DC Creates! acquires, commissions, and facilitates artwork in many different ways – Civic Commissions with Partner Agencies, Grants, Art Bank and the occasional gift or loan to the City. It is important to document who owns each work and who is responsible for its maintenance and conservation. The ownership matrix (Appendix J) includes information that clarifies these issues.

Accession, De-Accession and Gift and Loan Policies

DC Creates! and DCCAH should adopt policies regarding the collection including accession, de-accession, documentation and gifts and loans. These types of policies ensure that each artwork in the collection is carefully considered in regard to cost to the City, safety, community-use, protecting artist's rights and appropriateness to the site and to the collection. These policies should clearly outline how a work of art enters the city collection, and the City's and DC Creates! responsibilities regarding copyright and the Visual Artist's Rights Act of 1990.

Rights to Reproductions for Temporary and Loaned Works

Even though DC Creates! does not own temporary or loaned works, contracts should state that DC Creates! retains the right to use the images and other documentation of the project for non-commercial purposes.

Maintenance and Conservation

Documentation of Maintenance and Conservation Requirements

DC Creates! should identify conservation needs prior to the fabrication and installation of new works. For all permanent installations, the City should require that artists consult with a conservator during the design development phase of the project to identify the conservation needs of the project.

The commissioned artist should also be required to submit a standardized Maintenance and Conservation worksheet at the completion of the project.

Maintenance Protocols with Partner Agencies

Routine maintenance of public art in the DC Creates! collection should be the responsibility of the Partner Agency that maintains the facility or site where the art is located (or their designee). Works of art should be maintained in a manner outlined in the Maintenance and Conservation Worksheet submitted by the artist, appropriate to the medium and characteristics of the artwork, and in accordance with the Visual Artists Rights Act of 1990. DC Creates! should make sure that a copy Maintenance and Conservation Worksheet is on file with the appropriate Agency staff.

The Partner Agency should not conduct any non-routine maintenance or conservation unless requested by DC Creates! The Partner Agency should notify DC Creates! staff immediately if an artwork is damaged or stolen, or if the agency plans to move the artwork or in any way alter its site. Any work that is recommended for relocation or de-installation should be subject to the de-accession policy.

The Memorandum of Agreement with Partner Agencies should incorporate these maintenance and conservation protocols.

Maintenance Protocols for Public Art Building Communities Projects

For Public Art Building Community projects, community and arts organizations grantees should own the artwork and accept responsibility for maintenance and conservation. For individual grantees that create permanent projects, DC Creates! should own the artwork and accept responsibility for maintenance and conservation.

For all temporary and loaned artworks, the artist or lenders retain ownership of the work and are therefore responsible for any maintenance and conservation and must, as required under contract, return the site to its original state at the end of the exhibition period.

Conservation of Works in the City's Collection

DC Creates! should take the lead on conservation projects related to all artwork that is included in the DC Creates! public art collection.

DC Creates! should retain a professional conservator to conduct a comprehensive baseline inventory and assessment of the City's public art collection, including Art Bank. The assessment should produce clear documentation of the current status of the collection and make recommendations for how to address outstanding maintenance and conservation needs, including special techniques that may be required, cost estimates and a recommended schedule or priorities for implementation.

Funding for both the assessment and the resulting work should be allocated in the Annual Public Art Plan and Budget. This is a periodic expense that should be budgeted every five years.

Maintenance and Conservation of Works not in the City's Collection

DC Creates! should facilitate a survey of all public art projects throughout the District on City property, including information about location, artist, commissioning body, current owner, and any information that can be found about maintenance needs. This information will help to generate an understanding of DC Creates! potential roles and responsibilities for works in the public domain that it did not commission.

The survey will better position DC Creates! to act as an advocate and resource for conservation and a source of advice on issues of accession and de-accession for works that are on City property but not part of the City collection.

Requests for Conservation of Artwork Not in the DC Creates! Collection

As steward of the city's public art collection, there will be times when the DC Creates! will be asked to consider conserving an artwork that it did not commission and does not own. If the work is worthy of conservation, DC Creates! should take steps towards accessioning the artwork into the DC Creates! public art collection. If the work is not available for accessioning into the collection, an Enterprise grant could be recommended to cover the costs of conservation.

If a request for conservation is made of the Commission for an artwork that is not part of the City's collection, the Public Art Committee should review the work to determine if the project is eligible for DC Creates! funds and services. Criteria for reviewing these requests may include:

- The condition or security of the artwork can be reasonably guaranteed;
- The artwork is free of defaults of design or workmanship and repair or remedy is practical and feasible;
- The artwork has been damaged but repair is practical and feasible;
- The artwork does not endanger public safety;
- There have been no significant changes in the use, character, or design of the site that affect the integrity of the work.

Documentation

Recordkeeping, Project Identification and Documentation

DCCAH should develop a standard protocol for documenting works in the collection, keeping both hard and digital files. Recommended documentation protocols are included in Appendix I.

Documentation of Temporary and Loaned Works

The documentation of temporary and loaned artworks becomes the legacy that allows the work to live on in civic memory. This documentation is also what becomes accessioned into the permanent collection.

Miscellaneous

Review of Public Art Not Commissioned by DC Creates!

The DDOT Public Space Committee is an interdisciplinary staff committee that reviews a variety of types of permit applications for the use and occupancy of the public rights-of-way. The DC Creates! Program Manager should be invited to review and make recommendations regarding public art projects submitted to this committee that are proposed by outside groups based upon specific review criteria.

COMMUNICATION AND COMMUNITY EDUCATION

In addition to keeping the community informed about specific public art projects (see page 82), DC Creates! should also build audiences for its work, both within DC government agencies and with the public at-large.

Communications Goals

DC Creates! should convey excitement about its projects and programs in an effort to create shared understanding and appreciation of the District's growing public art collection. In particular, DC Creates! should seek to:

- Build a broader general awareness about the public art program among constituent communities and among emerging audiences, such as schoolchildren.
- Convey current information about opportunities, milestones and accomplishments in a time-sensitive manner.
- Build national awareness of the program, its existing collection and its forthcoming projects.
- Use the public art program as a tool for arts education and for promoting tourism.

Recommended Strategies

Public Communications

Message and Identity

Develop a consistent visual identity for communications materials related to the public art collection. This applies to exhibition brochures, press releases, blog design, web design, exhibition labels and collateral materials.

Develop key messages that are reinforced through all communications channels, as appropriate. Potential key messages are:

- Celebrate the talents of commissioned artists.
- Promote the role that the community has played in the selection of the artist or creation of the work.
- Relate projects back to the vision of program and major initiatives.
- Underscore that the approach taken toward planning, funding and implementation is related to best practices in public art.

Media Releases

Issue media releases directed at outlets that reach the broader community and at outlets that reach specific audiences, announcing commissions, dedications and other important milestones. Provide images and information about reproducing them. Provide contact information for the Program Manager and Communications Manager. Archive media releases on the DC Creates! website and include a bibliography of past coverage with links.

Partner Agency Outreach

DC Creates! should develop a how-to manual that describes the public art commissioning process and the roles that DC Creates! staff, the Partner Agency and the artist play in creating a successful projects. This resource could be provided in print form, and could also be accessible via the DCCAH website or the DC Government Intranet.

On-Line Presence

Social Media

DC Creates! should expand beyond its website and blog to incorporate social media channels such as Wikipedia, Facebook, Twitter and public photo sharing sites. These channels should be evaluated in terms of the efficacy and breadth of outreach versus the staff resources that are required to manage them on an ongoing basis.

DC Government Intranet

DC Creates! should link relevant news to the District Government home page to keep the program top-of-mind with peer agency employees.

Resources for Public Education

Catalogue

DC Creates! should develop a catalogue of all projects in its collection. This catalogue should be on-line, searchable and linked to other on-line tools such as Google Maps, Google Earth, photo sharing and the city's GIS system.

Public Art Tours

DC Creates! should develop a docent program that can host public art tours. This could be done in partnership with a nonprofit an art, design or educational mission. For example, the public art program could develop a cross-marketing opportunity with Cultural Tourism DC to share information about Cultural Trails and DC Creates! public artwork adjacent to, or along the Cultural Trails.

Public Art Curriculum

DC Creates! should develop an educational curriculum that engages teachers and students with artworks in the public realm. The curriculum can provide entry points into the artworks that link to school curriculum, extending the reach of the classroom into the neighborhood.

Annual Open House

DC Creates! should host an annual Open House, which can inform attendees about recent program accomplishments, announce upcoming projects, and allow local artists, arts organizations, curators and others to learn about how to get involved with the program.

CULTIVATING PUBLIC ARTISTS

Both DC Creates! and DCCAH have core missions of providing opportunities for local artists and supporting the City's emergence as a Creative Capital.

DC Creates! should strengthen and expand its efforts to cultivate local public artists in a way that supports their professional development and creates opportunities for local artists to showcase their work in the public realm.

Recommended Strategies

Artist Roundtable

DC Creates! should host an annual roundtable discussion with local artists that would both allow the program to communicate about upcoming projects and opportunities, and would allow artist to voice their interests and concerns related to the public art program.

Artist Resources

DC Creates! should create easily accessible resources for artists to learn about new commission or grant opportunities, learn about the DC Creates! commissioning and grantmaking processes, and find out about workshops and other DCCAH programs. These resources should be accessible via the DC Creates! website.

Trends and Tools Workshops

DC Creates! should offer workshops that appeal to specific interests and/or techniques relating to public art. The public art program work with non-profits (for example, partnering with Project GreenSPACE to inform artists about working with sustainable materials) or host workshops with conservators, installers or fabricators to share ideas about trends and issues in public art.

Portfolio Review Workshops

DC Creates! should offer workshops with artists who have not created work for the public realm to help them understand the complexities and issues related to this type of work, and to offer guidance about promoting their work.

Grant Workshops

DC Creates! should continue hosting grant workshops in conjunction with grant opportunities that it posts. These workshops are an invaluable resource for organizations and artists who have not written grants before.

Proposal Writing Workshops

DC Creates! should host workshops for artists interested in submitting their qualifications for review by Art Selection Panels. Inviting an experienced public artist and past Art Selection committee member to present with staff will provide insight into how materials are reviewed, the importance of good photography and the strategy of writing a successful letter of intent.

Mentorships

DC Creates! should develop a mentorship program as a professional development opportunity for city artists. For example, for large-scale Civic Commissions, DC Creates! could request that the commissioned artist work with DC Creates! to select a local artist as a mentee. The local artist would follow the course of the project from design through installation, would have responsibilities for specific aspects of the project (as identified by the lead artist), and would receive an honorarium.

APPENDICES

- A. Outreach and Consultation
- B. Maps
- C. DC Creates! Programs Chart
- D. DC Creates! Civic Commissions Chart
- E. Priority Projects for Immediate Action
- F. Standard Commissioning Process Chart
- G. Recommended Distribution of Funds Chart
- H. Methods for Soliciting Artists
- I. Project Documentation Protocols
- J. Ownership, Maintenance and Conservation Chart

APPENDIX A: OUTREACH AND CONSULTATION

Business Improvement District Roundtable, December 3, 2008

Leona Agouridis, Golden Triangle BID
Bill McCleod, Mt. Vernon BID
Liz Price, NOMA Bid
Claire Schaefer, Capitol Riverfront BID
David Suls, Golden Triangle BID
Lito Tongson, Downtown BID

Great Streets Roundtable, December 4, 2008

Ali Shakeri, DDOT Ward Program manager
Karina Ricks, DDOT Deputy Director
Gabe Onydear, DDOT Great Streets Coordinator
Derrick Woody, Office of the Deputy Mayor for Planning and Economic Development Great Streets Initiative Project Manager

District Department of Transportation Policy and Planning Roundtable, December 3, 2008

Anna Chamberlain, Transportation Ward Planner
Chris Delfs, Transportation Manager Specialist
Heather Deutsch, Bicycle Program Specialist/Trail Planner, Transportation, Policy and Planning Administration
Colleen Hawkinson, City-wide Transportation Planner
Jeff Jennings, Transportation Ward Planner
Peggy Tadej, Research and Technology Development Project Manager
Gabriela Vega, Transportation Ward Planner

Gallerist/Curator Roundtable, December 3, 2008

Jeffry Cudlin, Arlington Arts Center
Rody Douzoglou, Douz and Mille Owner Director
Pattie Firestone, Washington Sculptors Group
Philippa Hughes, Pink Line Project
Annie Immediata, Provisions Library
Welmoed Laanstra, Street Scenes; Projects for DC, Arlington County Cultural Affairs
Marissa Long, Transformer
Jayme McLellan, Civilian Art Projects Director/Founder
Karyn Miller, Cultural Development Corporation
Victoria Reis, Transformer
Don Russell, Provisions Library
Anne Surak, Project 4 Director
Cecilia Wagner, Independent/The Phillips Collection
Kim Ward, Washington Project for the Arts

Artist Roundtable, December 4, 2008

John Anderson, Artist
Sondra Arkin, Artist
Lisa Blas, Artist
Erin Bryan, City Arts
Mark Cameron Boyd, Artist/Teacher
Ronald Chacon, Artist
Pattie Firestone, Sculptor

Alberto Gaitan, Artist
Aziza Claudia Gibson Hunter, Artist
Martha Jackson Jarvis, Artist
Mariah Josephy, Washington Sculptors Group
Robert Kent Wilson, Artist
Val Lewton, Painter/Designer
Anne Marchand, Artist
Samuel Miranda, Artist
Bill Moore, Moore Sculpture
Margot Neuhaus, Artist
Marie Ringwald, Artist
Charles St. Charles, Artist
Judy Sutton Moore, Moore Sculpture
Veronica Szalus, Artist/Sculptor
Anita Walsh, Artist

Black Artists of DC Roundtable, February 11, 2009

Daniel T. Brooking, Artist
James Brown, Artist
Anne Bouie, Artist
Rosetta DeBeardinis, Artist
Julee Dickerson-Thompson, Artist
Phoebe Farris, Artist
T.H. Gomillion, Artist
Francine Haskins, Artist
Claudia "Aziza" Gibson Hunter, Artist
Gloria C. Kirk, Artist
Serinity Knight, Artist
Uzikee Nelson, Artist
Amber Robles-Gordon, Artist
Prelli A. Williams, Artist

Environmental Roundtable #1, February 10, 2009

Patty Rose, Project GreenSPACE
Jeff Barber, Gensler
Jennifer Brundage, Smithsonian Affiliations

Environmental Roundtables #2, February 11, 2009

Shelby Laubhan, District Department of the Environment
Pete Hill, District Department of the Environment
Bridget Stesney, Department of Public Works
Aaron Schreiber-Stainthorp, For Love of Children
Josh Ghaffari, Office of Planning
Joyce Tsepas, OP Office of Planning
Robert Kent Wilson, Artist
Tara Comstock-Green, Living Classrooms

District Department of Transportation Briefing, April 29, 2009

Gabe Klein, Executive Director
Kathleen Penney, Chief Engineer
Karina Ricks, Deputy Director

Office of Planning Briefing, May 4, 2009

Gizachew Andargeh, Neighborhood Planner
Steve Cochran, Zoning and Special Project Planner
Sakina Khan, Senior Economic Planner
Joyce Tsepas, Staff Assistant
Howard Ways, Neighborhood Planner
Patricia Zingsheim, **Associate Director of Revitalization and Design**

Office of the Deputy Mayor for Economic Development Briefing, May 4, 2009

Judi Greenberg, Special Assistant
Jennifer Iwu, Deputy Chief Operating Officer
Sean Madigan, Director of Communications
Valerie Santos-Young, Chief Operating Officer

Interviews

Individuals who were interviewed but who were not members of the Commission, members of the Advisory Committee, or participants in above meetings.

Garin Baker, Artist
Erin Bryan, City Arts
Geraldine Gardner, Office of Planning
Tony Gittens, former DC Commission on Arts and Humanities Executive Director
Lamont Harrell, Director of Partnerships, DC Commission on Arts and Humanities
Matthew Jesick, Office of Planning
Nancy Lamon-Kritikos, Project Director, Steven Weitzman Studios
Thomas Luebke, Secretary, U.S. Commission of Fine Arts
Rebecca Moudry, Office of Planning
Barbara Norland, Senior Librarian, Building Projects, DC Public Library
Byron Peck, Artistic Director, City Arts
Sherry Schwechten, former DC Commission on Arts and Humanities Public Art Manager
Ali Shakeri, District Department of Transportation
Lionell Thomas, former DC Commission on Arts and Humanities Deputy Director
Jess Zimbabwe, Urban Land Institute, Rose Center

APPENDIX B: MAPS

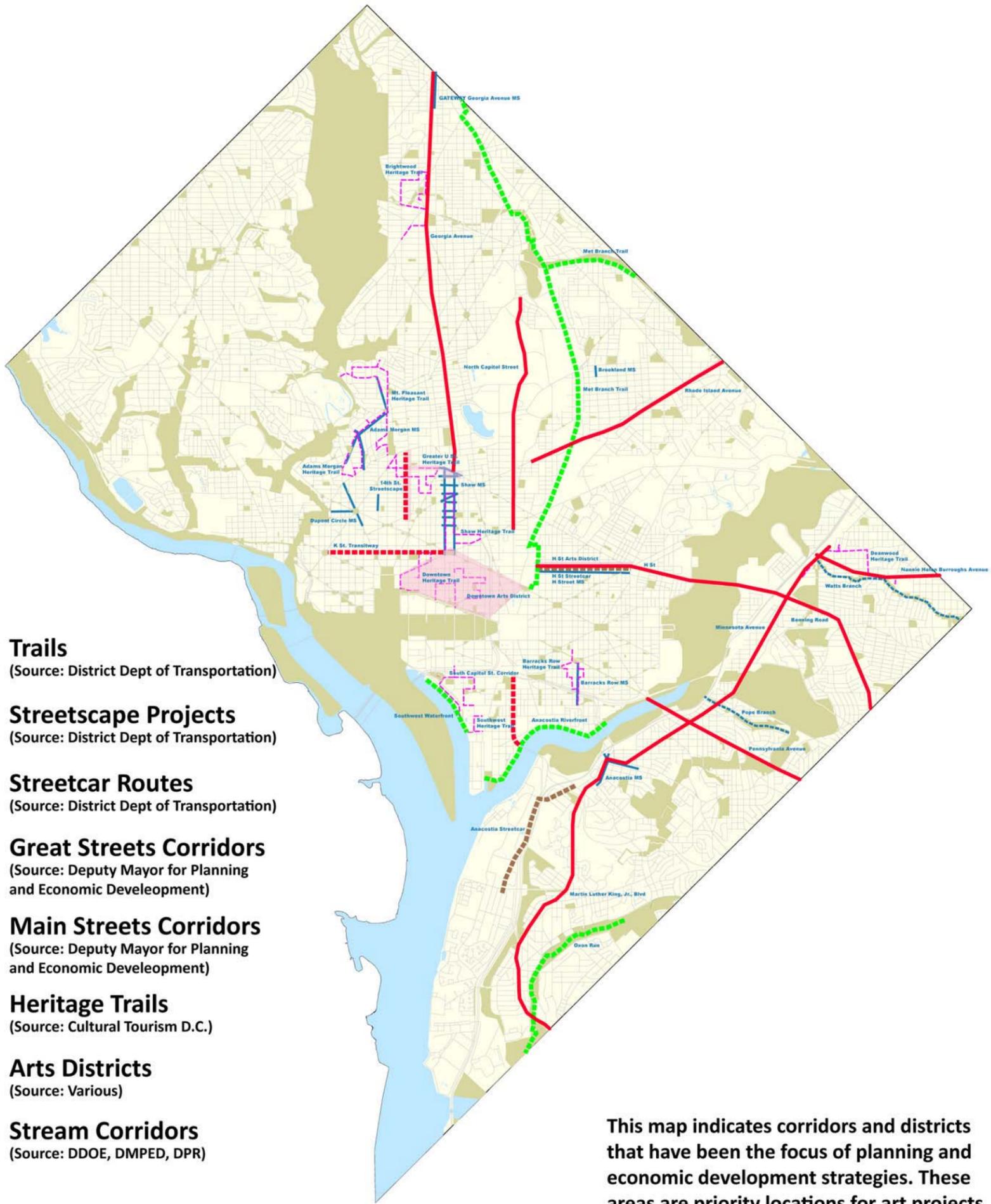
Corridors and Districts for Art Projects

Potential Project Locations

Projects to Initiate Immediately

Extraordinary Locations for Public Art

City and Federal Open Spaces

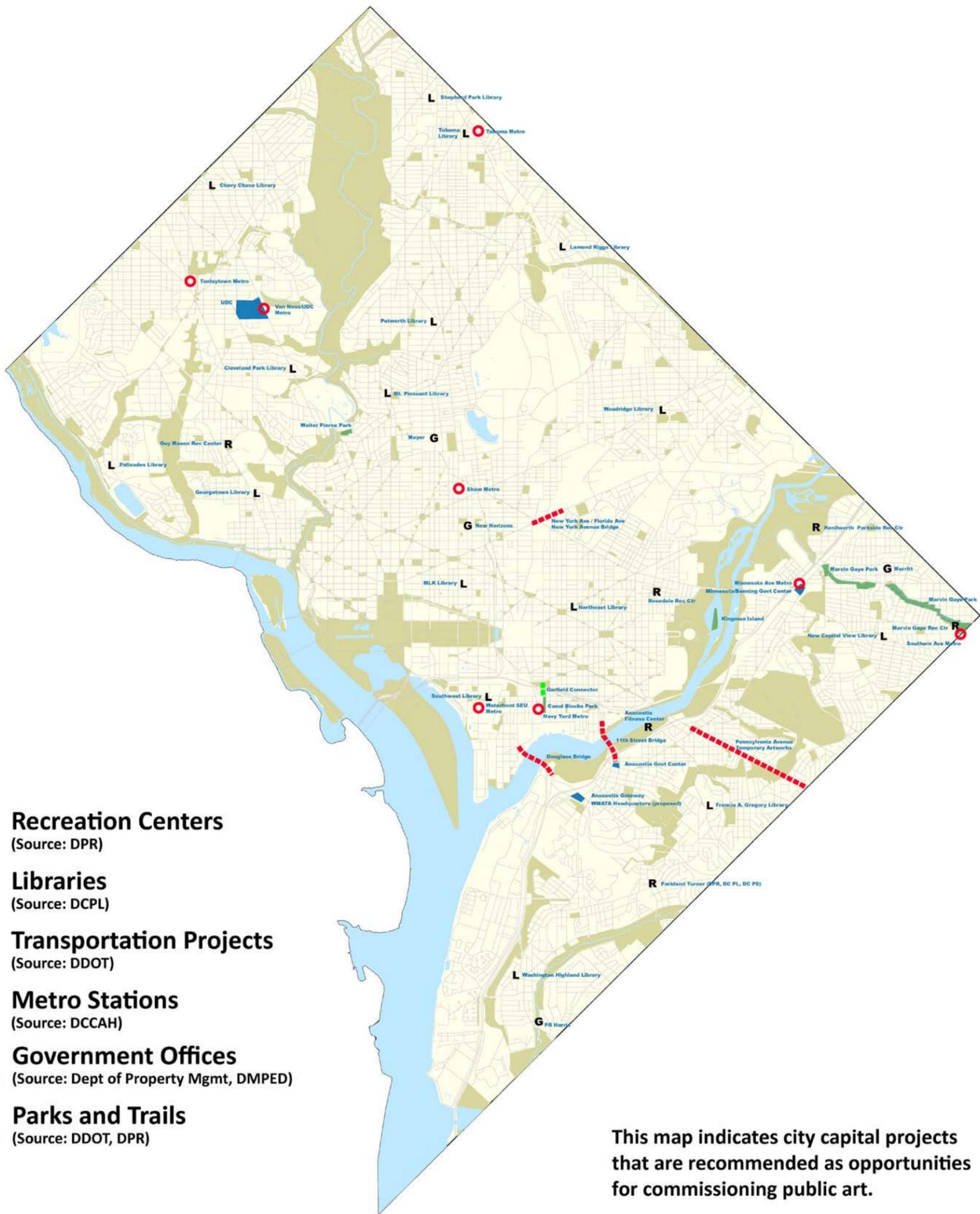


This map indicates corridors and districts that have been the focus of planning and economic development strategies. These areas are priority locations for art projects as capital projects and private development take place.

D.C. Creates! Public Art Master Plan Corridors and Districts for Art Projects

May, 2009



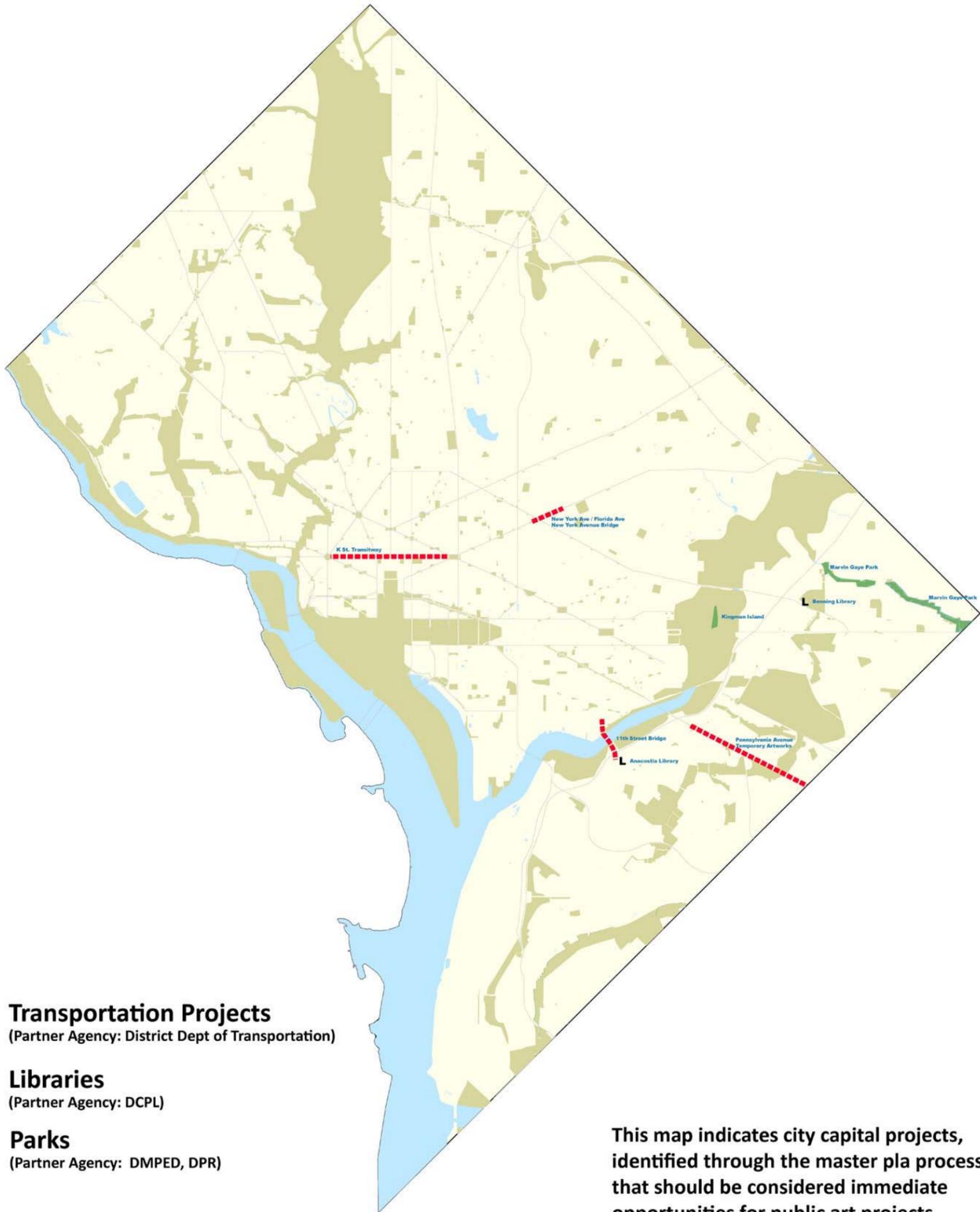


D.C. Creates! Public Art Master Plan

Potential Project Locations

May 2009





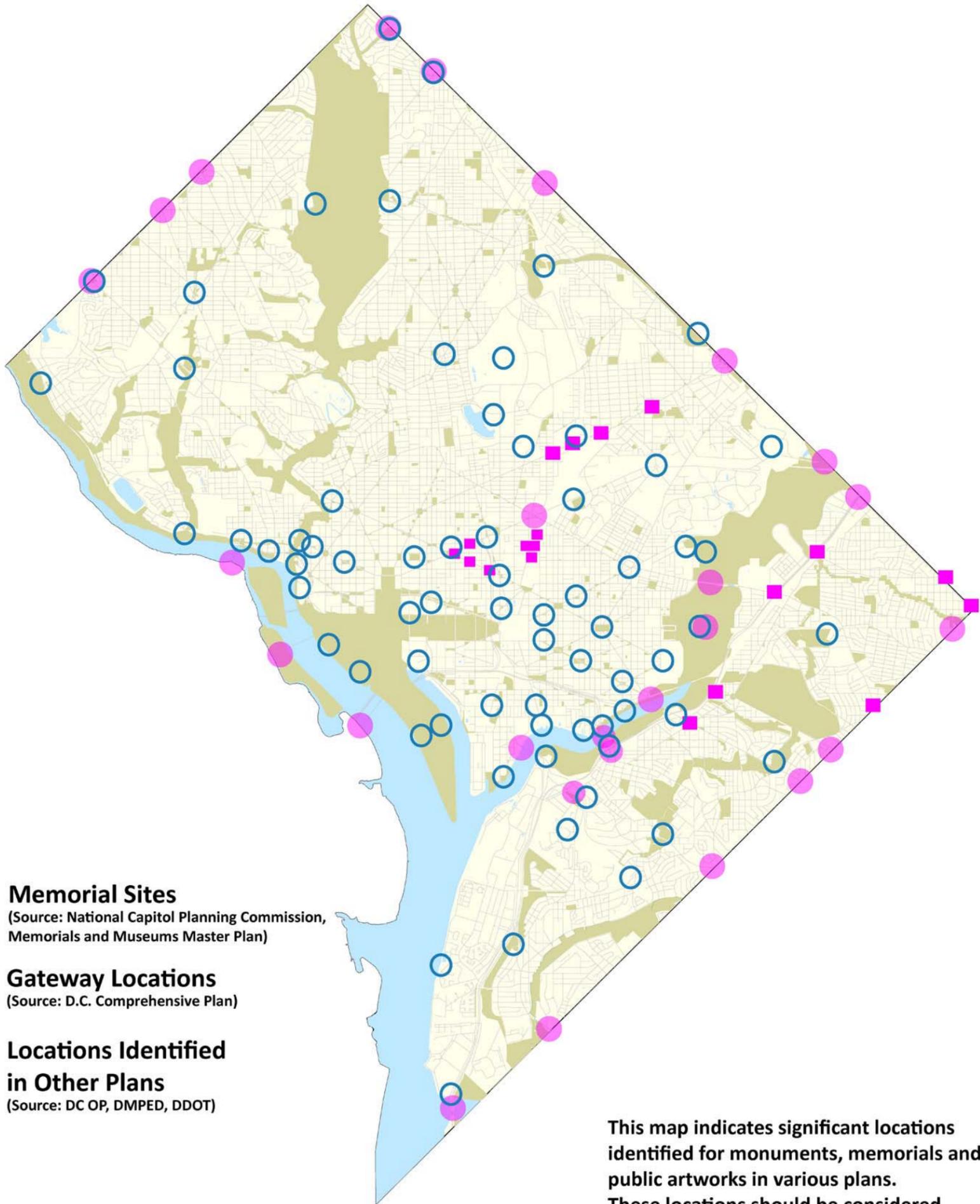
-  **Transportation Projects**
(Partner Agency: District Dept of Transportation)
-  **Libraries**
(Partner Agency: DCPL)
-  **Parks**
(Partner Agency: DMPED, DPR)

This map indicates city capital projects, identified through the master plan process, that should be considered immediate opportunities for public art projects or artist involvement in planning.

D.C. Creates! Public Art Master Plan Projects to Initiate Immediately

May, 2009





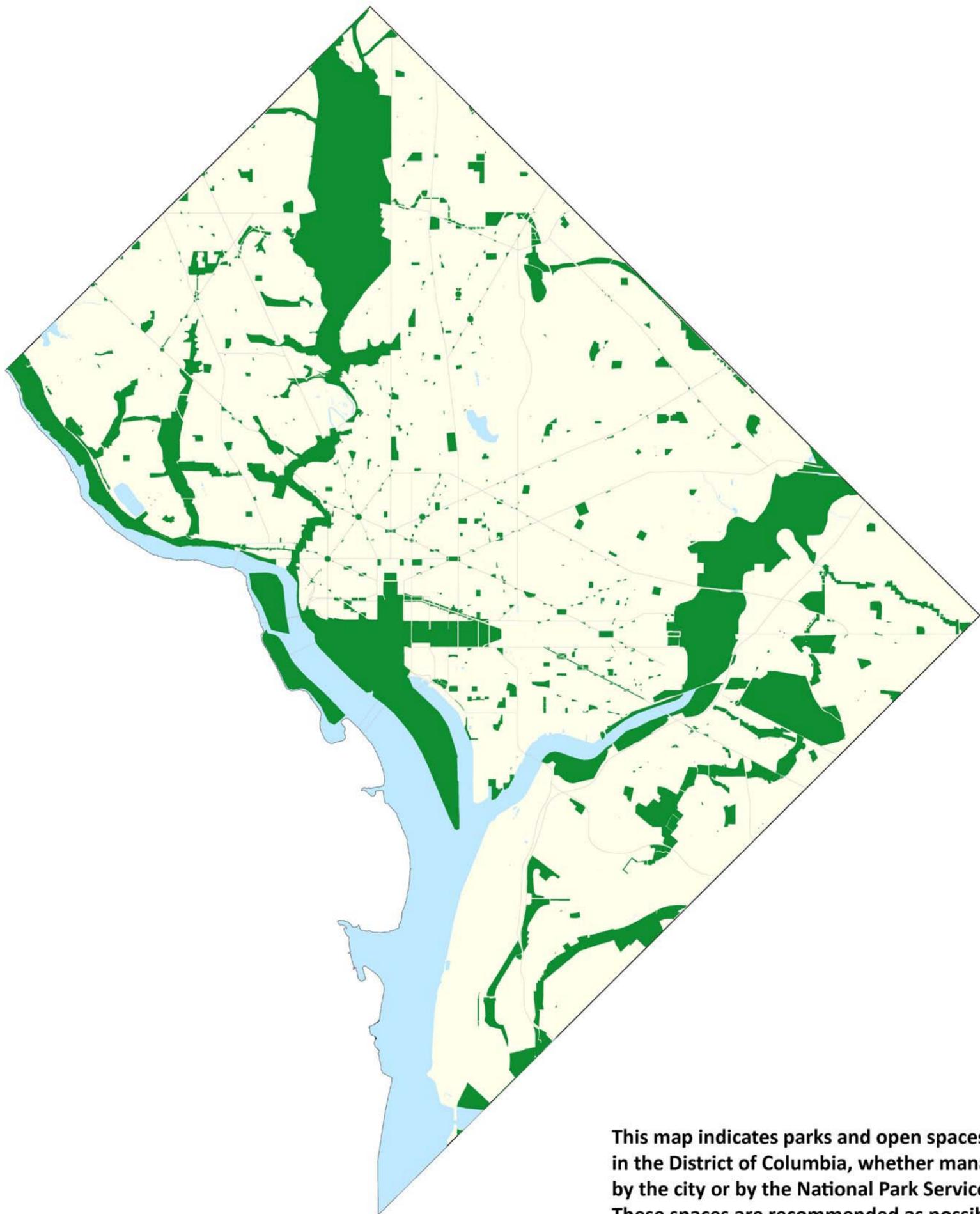
- **Memorial Sites**
(Source: National Capitol Planning Commission, Memorials and Museums Master Plan)
- **Gateway Locations**
(Source: D.C. Comprehensive Plan)
- **Locations Identified in Other Plans**
(Source: DC OP, DMPED, DDOT)

This map indicates significant locations identified for monuments, memorials and public artworks in various plans. These locations should be considered for permanent or temporary artworks.

D.C. Creates! Public Art Master Plan Extraordinary Locations for Public Art

May 2009





This map indicates parks and open spaces in the District of Columbia, whether managed by the city or by the National Park Service. These spaces are recommended as possible locations for temporary art exhibitions.

D.C. Creates! Public Art Master Plan Open Spaces

May 2009



APPENDIX C: DC CREATES! PROGRAMS CHART

DC CREATES! PROGRAMS					
CIVIC COMMISSIONS	PUBLIC ART GRANTS	TEMPORARY	ART BANK	CULTURAL FACILITIES GRANTS	PRIVATE DEVELOPMENT
<p>Permanent, site-specific public art projects commissioned by DC Creates!, usually in partnership with a City Agency or a non-City Project Partner.</p> <ul style="list-style-type: none"> • District Dept of Transportation • DC Public Schools • DC Public Libraries • Department of Parks and Recreation District • Department of the Environment • Office of Property Management • Great Streets • Deputy Mayor for Planning and Economic Dev • WMATA/Metrorail • Washington Area Sewer Authority 	<p>Tool used to commission temporary and permanent public art projects generated by community organizations and individual artists.</p> <ul style="list-style-type: none"> • Public Art Building Communities • Artist-Initiated Grants • Enterprise Grants • Other DCCAH Grant Programs 	<p>Cutting-edge contemporary public art projects that last in duration from a single event to up to five years.</p> <ul style="list-style-type: none"> • Permanent Location for Temporary Art • Annual or Bi-Annual Exhibition • Individual Exhibitions • Artist-Initiated Projects 	<p>Collection of portable artwork made by District-based artists and acquired for display in District government offices.</p>	<p>Grant program to support capital improvements at District cultural facilities, including public art projects.</p>	<p>Policies and procedures to be established that encourages or requires certain developers to incorporate public art into their developments, or make a contribution to DC Creates!</p>

APPENDIX D: CIVIC COMMISSIONS CHART

The following is a list of Civic Commissions recommended elsewhere in the plan. Some of the projects listed here will require further consideration in conjunction with the Partner Agency before they are added to a DC Creates! work plan.

CIVIC COMMISSIONS	WARD	PRIMARY PROGRAM DIRECTION
<i>D.C. Government Agency Partnerships</i>		
District Department of Transportation		
11 th Street Bridge	6, 7	Creative Capital
New York Avenue / Florida Avenue Intersection	5, 6	Civic/Community
New York Avenue Bridge	5	Civic/Community
K Street Transitway	2	Creative Capital
South Capitol Street Corridor, Frederick Douglass Bridge	2, 8	Creative Capital
Streetcar System	various	Civic/Community
14 th Street Streetscape	1, 2	Creative Capital
Met Branch Trail	4, 5	Civic/Community
Garfield Park Connector	6	Green Future
Streetscape Infrastructure		Creative Capital
DC Public Schools/ Office of Public Education Facilities Modernization		
Major School Renovations (list to be developed in consultation with OPEFM)		Civic/Community
New School Facilities (list to be developed in consultation with OPEFM)		Civic/Community
DC Public Libraries		
New Library Facilities		
• Francis A Gregory Neighborhood Library	7	Civic/Community
• Washington Highlands Library	8	Civic/Community
Major Library Renovations (final list to be developed in consultation with DCPL)		
• Georgetown Library	2	Civic/Community
• New Capital View Library	7	Civic/Community
• Chevy Chase Library	3	Civic/Community
• Cleveland Park Library	3	Civic/Community
• Pentworth Library	4	Civic/Community
• Lamond Riggs Library	5	Civic/Community
• Mt. Pleasant Library	1	Civic/Community
• Northeast Library	6	Civic/Community
• Palisades Library	3	Civic/Community
• Shepherd Park Library	4	Civic/Community
• Takoma Park Library	4	Civic/Community
• Woodridge Library	5	Civic/Community
DC Parks and Recreation		
Walter Pierce Park	1	Civic / Community
Anacostia Fitness Center	8	Civic / Community
DC Parks and Recreation Projects Managed by DMPED		
Parkland Turner Recreation Center	8	Civic / Community
Kenilworth Parkside Recreation Center	7	Civic / Community
Rosedale Recreation Center	6	Civic / Community
Guy Mason Recreation Center	3	Civic / Community
CIVIC COMMISSIONS	WARD	PRIMARY PROGRAM DIRECTION

		DIRECTION
District Department of the Environment		
River Smart Schools	n/a	Green Future
Pope Branch Park	7	Green Future
Green Building Demonstrations, Greens Roofs and Walls	n/a	Green Future
Rain Collectors, Rain Gardens, Bio-retention Cells	n/a	Green Future
District Government Facilities		
Anacostia Government Center	8	Civic / Community
Minnesota-Benning Government Center	7	Civic / Community
University of the District of Columbia	3	Civic / Community
New Endeavors	2	Civic / Community
Downtown Day Center		Civic / Community
PR Harris (school repurposing)	8	Civic / Community
Merritt (school repurposing)	7	Civic / Community
Meyer (school repurposing)	5	Civic / Community
Great Streets		
Pennsylvania Avenue	7.8	Civic / Community
Façade Improvement Projects	various	Creative Capital
Rhode Island Avenue Underpass	5	Civic / Community
Gateways	5	Creative Capital
Deputy Mayor for Planning and Economic Development		
Kingman Island	7	Green Future
Marvin Gaye Park	7	Green Future
Canal Blocks Park	6	Green Future
Watts Branch Stream Restoration	7	Green Future
Boathouse Row		Civic / Community
<i>Non-D.C. Government Agency Partnerships</i>		
Washington Metropolitan Area Transit Authority		
Minnesota Avenue Station	7	Civic / Community
Waterfront SEU Station	6	Civic / Community
Takoma Station	4	Civic / Community
Navy Yard Station	6	Civic / Community
East Capitol Street/Southern Avenue Station	7	Civic / Community
Tenleytown Station	3	Civic / Community
WMATA Headquarters	8	Civic / Community
DC Water and Sewer Authority		
Basin Covers	n/a	Green Future
Skimmer Boat Landing	8	Green Future
Oxon Run	8	Green Future

APPENDIX E: PRIORITY PROJECTS FOR IMMEDIATE ACTION

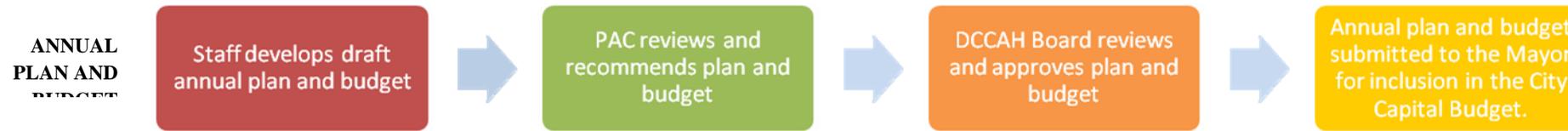
The following projects, drawn from the opportunities identified in the D.C. Creates! public art master plan, are priorities for immediate action. These projects were identified because of their potential visual, artistic and community impact; they are recommended for action because they are in a planning or design stage that would benefit strongly from artist involvement, and because there is agency interest in incorporating public art into the project.

DC Creates! staff should confirm interest, scope of possibility and schedule with representatives of partner agencies, and take appropriate steps to create a project plan, and recruit and select an artist.

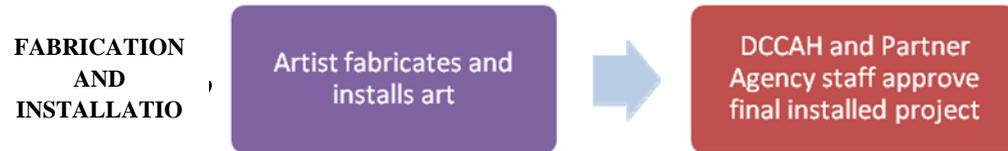
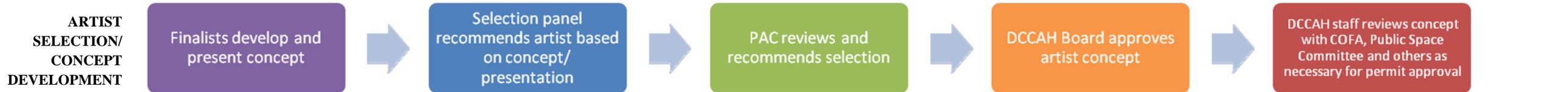
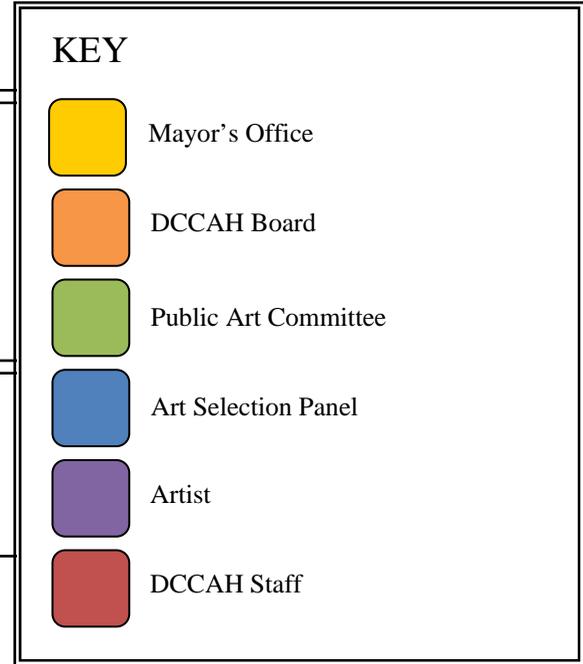
- *11th Street Bridge / DDOT*. Commission iconic artwork in conjunction with replacement of this bridge.
- *NY Avenue Bridge / DDOT*. Commission artwork integrated into the replacement bridge for this important gateway route into downtown.
- *K Street Transitway/Busway / DDOT, OP*. Commission an artist to develop concepts and projects for the streetscape of this downtown corridor, which is entering its schematic design phase.
- *Pennsylvania Ave / DDOT*. Commission temporary artworks related to construction along this Great Streets route.
- *Anacostia Library / DCPL*. Commission an artwork in conjunction with the completion of this new community facility, which is in construction.
- *Benning Library / DCPL*. Commission an artwork in conjunction with the completion of this new community facility, which is in construction.
- *Kingman Island / DMPED*. Commission an artist to develop concepts and projects for this environmental education center, which is entering its schematic design phase.
- *Marvin Gaye Park / DMPED*. Commission an artist to develop a concept and project integrated into the Heritage Green area of the park, which is entering its schematic design phase.
- *Summer Temporary Art Festival*. Develop a workplan for temporary artwork festival to be launched in summer 2009.

APPENDIX F: STANDARD COMMISSIONING PROCESS CHART

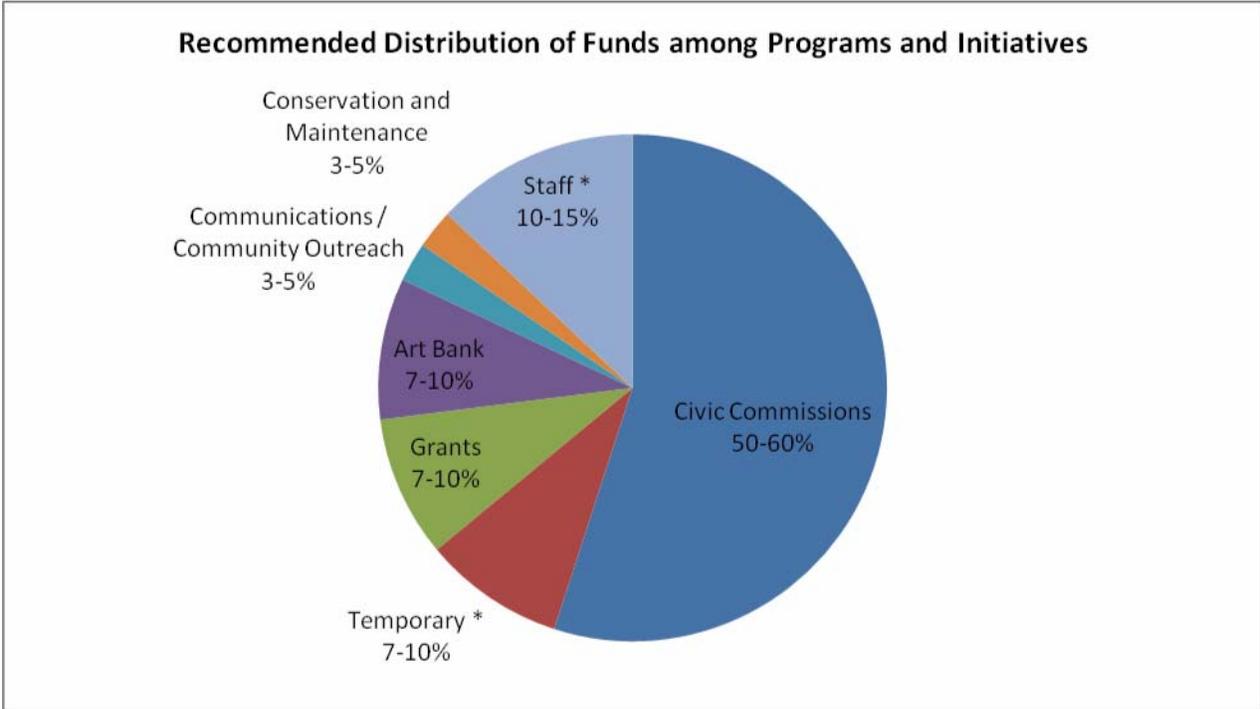
ANNUAL PLANNING



STANDARD PUBLIC ART COMMISSIONING



APPENDIX G: RECOMMENDED DISTRIBUTION OF FUNDS CHART



* Not funded through percent for art, capital allocation.

APPENDIX H: METHODS FOR SOLICITING ARTISTS

For Civic Commissions, DC Creates! should select the method for finding artists for projects that reflects the project goals and offers the greatest chance of finding the best artist for the project.

Open Competition

In an Open Competition, any artist may submit his/her qualifications, subject to any requirements established in the Call to Artists by DC Creates! staff. The Call to Artists should be sufficiently detailed to permit artists to determine whether their work is appropriate for consideration. Open Competition allows for the broadest range of possibilities for a site and can bring in new, otherwise unknown, and emerging artists. Open Competitions sometimes discourage established artists who prefer to respond to limited competitions or to be directly selected for projects.

Limited Competition or Invitational

In a Limited Competition, or Invitational, several pre-selected artists are invited to submit their qualifications and/or proposals. This method may be appropriate when DC Creates! is looking for a small group of experienced artists, when there is a limited time frame, or if the project requirements are so specialized that only a limited number of already identified artists would be eligible. It is possible that this list of artists would come from a pre-qualified list or roster.

Direct Selection

On occasion, the Art Selection Panel or Public Art Committee may choose to directly recommend an artist for a project. Direct selection may be useful on projects where there is an urgent timeline, low budget, or when very specific project requirements exist. It is possible that this artist would come from a pre-qualified list or roster.

Direct Purchase

Some projects require the purchase of a specific artwork due to the exacting nature of the project or a very limited project timeline. In this case, the work must be “one-of-a-kind” and not mass-produced or off-the-shelf, unless it is part of a limited edition. It is possible that this artwork would come from an artist on a pre-qualified list.

Pre-Qualified Artist Roster

DC Creates! staff may decide to develop a pre-qualified pool of artists, or Artist Roster, from which it can choose artists for Limited Competition, Direct Selection and Direct Purchase. This Roster would be developed based on a comprehensive review of qualifications from artists who responded to an Open Call to Artists. This list could be focused on a specific set of opportunities, or be used broadly for Civic Commissions. If the Roster is meant to be used for several years, it should be updated annually or bi-annually to allow new artist to be considered, and for Roster artists to update their materials.

APPENDIX I: DOCUMENTATION PROTOCOL

An important aspect of collection management and, ultimately, long-term maintenance of the collection is keeping accurate, updated records of the public art collection. The four main aspects of this are identifying the project on-site, keeping a database inventory of the collection, maintaining hard files on the collection, and maintaining digital and print images of the collection. Documentation of the collection should be managed by DCCAH.

Project Identification

A plaque stating the artist's name and artwork title shall identify each artwork and the date it was dedicated. This plaque should contain the acquisition number.

Pearl Database Inventory

The Public Art Collection database should include all of the following data fields:

- Name of artist
- Title of work
- Location (kept in a format compatible with the City's GIS system)
- Year completed/installed
- Owner of work
- Media
- Classification (painting, mural, etc.)
- Dimensions
- Budget/cost and source of funds
- A brief description of the work suitable for publication
- Maintenance and conservation needs as defined by the artist and conservation assessments
- Schedule of maintenance or conservation needs
- Conservation history
- A "path" to where digital images of the work can be found
- A unique number assigned to each work of art that can be used for cross-referencing with hard files and other digital files.

In addition, this database should be created in a visual, searchable format and placed on the Commission's website. It would raise the visibility of the program, and allow anyone to find artworks and locate them on

a map. This type of flexible format would need to be updated continuously to ensure that the information stays current.

Hard files

In addition to the digital database, should keep hard files on the works in the collection. The hard files should include all of the following information:

- A copy of the artist contracts.
- A copy of Memoranda of Agreement generated for this project and other project correspondence.
- The maintenance instructions provided by the artist and subsequent conservation records.
- Plans and drawings generated by the artist during the commissioning process.
- Hard copy images.
- Media clippings.

Files should be marked with the acquisition number established in the database.

Image files

Image files are an important element of the collections database. High quality photographs are important for community education and marketing purposes. As well, they document the condition of the artwork upon acceptance of the work into the collection.

APPENDIX J: OWNERSHIP, MAINTENANCE AND CONSERVATION CHART

	Civic Commissions by DCCAHA	Civic Commissions by DCCAHA with Partner Agencies	Temporary Commissions by DCCAHA	Temporary Projects Created through Grants	Permanent Projects Created through Grants	Other Art on City Property, Permanent	Art Bank	Private Development
Ownership	DCCAHA	DCCAHA	DCCAHA	Grantee	Grantee, unless otherwise determined through grant agreement. Only DCCAHA thru formal accession.	Entity that places art. Only DCCAHA thru formal accession.	DCCAHA	tbd
Maintenance	Artist makes maintenance and conservation protocol as per DCCAHA worksheet. DCCAHA responsible for maintenance.	Artist makes maintenance protocol as per DCCAHA form. Agency responsible for maintenance, duplicate records with DCCAHA and agency.	Artist makes maintenance protocol, if necessary.	Artist makes maintenance protocol, if necessary. Grantee responsible for maintenance. Duplicate records with DCCAHA and grantee.	Artist determines maintenance protocol as per DCCAHA grant form. Grantee responsible for maintenance. Duplicate records with DCCAHA and grantee.	Entity that places and owns art. Entity files maintenance plan. DCCAHA keeps records.	DCCAHA	tbd
Conservation	Artist makes maintenance and conservation protocol as per DCCAHA worksheet. DCCAHA	DCCAHA	n/a	n/a	Grantee.	Current owner of artwork.	DCCAHA	tbd
Collection status	Part of city collection.	Part of city collection.	Documentation becomes part of permanent collection.	Documentation becomes part of permanent collection.	Not part of city collection.	Not part of city collection.	Part of city collection.	tbd
Documentation	Follow documentation protocol for permanent projects.	Follow documentation protocol for permanent projects.	Follow documentation protocol for temporary projects.	Follow documentation protocol for temporary projects.	Follow documentation protocol for permanent projects.	Follow documentation protocol for permanent projects only if the work is accessioned.	Follow documentation protocol for permanent artworks.	tbd

13. Please submit a copy of your five year plan for public art. What plans are in place for FY15 to evaluate/reassess or perform another five year plan or something similar?

DCCAH PUBLIC ART NARRATIVE OUTLINE
FOR FUTURE 10-YEAR MASTER PLAN

INTRODUCTION:

MANIFESTING THE 5 YEAR PUBLIC ART MASTER PLAN

Background: What the Public Art Master Plan Supports

In 2014, the DC Commission on the Arts and Humanities (DCCAH) received a six year Capital Budget increase in the amount of \$2.3 million, which is combined with the previous annual \$2.7 million Capital allocation for public art. This will result in a total of \$25 million from FY 2015-2019.

This increase in the amount of \$5 million annually---over the course of the next five years will allow the commission to accommodate grants funding requests for the agency's *Public Art Building Communities (PABC)* and *Cultural Facilities Projects (CFP)*, additional *commissioned public art projects, artwork conservation efforts* and special initiatives throughout the city.

PABC grants support the creation and installation of public artworks that enhance District neighborhoods and support local artists. CFP grants support capital projects in an effort to defray costs related to the improvement, expansion and rehabilitation of existing buildings owned and/or leased by arts and cultural institutions.

Every year DCCAH purchases original fine art from local and regionally based artists as part of the city's **Art Bank Loan Program**. This fine art collection consists of over 2,600 artworks---most of which are proudly displayed throughout the District in government agency offices and City Hall. The District's investment in public art and the Art Bank Collection raises the city's visibility in the arts and leverages the city's economic development efforts.

Further, it highlights that the District government values the role of the arts in community building, neighborhood revitalization and positions the arts as an

engine that spurs the economic development of the city at large. Public art projects and programs are essential to establishing the District of Columbia as a *World Class Cultural Capital*.

I. THE 5 YEAR PUBLIC ART MASTER PLAN CONTINUUM

Proposing a Ten Year Master Public Art Master Plan:

In June 2009 DCCAHA launched its first *Public Art Master Plan* with the ultimate goal of supporting *Art that Builds Creative Capital*. This five year plan was the culmination of research, community input and professional assessments by over 100 individuals representing diverse interests within the District and the region's arts community. DCCAHA consulted with the Todd W. Bressi firm that specializes in urban design, place planning and public art to lead this effort.

This 5 year master plan consists of a set of key of programmatic goals for The DC Commission on the Arts and Humanities' *DC Creates! Public Art* program that aligns with the city's *One City Action Plan*, the *Sustainable DC Plan* and the *Economic Development Plan*.

II. THE PUBLIC ART MASTER PLAN AND PROGRAMMATIC GOALS

A. Art that Builds Creative Capital and focuses resources on larger-scale, high quality commissions that are related to public capital projects (iconic projects for the city)

- 1.) St. Elizabeths East Redevelopment, The New York Avenue Bridge Rehabilitation/Gateway Wings, 14th Street Bridge Tenders House, The National's Stadium project

B. Spread creative energy and leverage innovative public art approaches throughout all 8 Wards of the city

- 1.) 5x5 2012 & 2014 - City-wide Public Art Initiative; provides for national and international exchange through innovative projects in neighborhoods throughout the District

- 2.) Expansion of the Public Art Building Communities and Cultural Facilities grant programs in support of neighborhood artists and funding that provides for improvement, expansion and rehabilitation of arts and cultural properties
 - 3.) Funding increases that accommodate large scale high visibility projects---as markers of the city as a World Class arts destination
 - 4.) Programs and professional development opportunities that provide for a wider range of ideas and funding support for local artists;
- C. Launch a *Public Art in Private Development* program that links developer public art investments to the city's broader urban design aesthetic goals
- D. Develop an initiative that advances the city's Urban Green Agenda
- 1.) Development of a multi-year focus on sustainable public art projects that will involve partnerships with DC agencies, regional organizations, private developers and community stakeholders throughout the District
- E. Develop public art projects that are woven in DC's Civic and Community Fabric
- 1.) Chuck Brown Park (Langdon Park), Memorial Park, St. E's Redevelopment Way Finding project, Capitol Riverfront BID/ Canal Park and Baseball Stadium projects, Unity-Parkside Health Center sculpture project; Golden Triangle BID Monroe and Murrow Parks projects

CONCLUSION

FY 2014 marks the fifth year of the public art master plan. The DCCAH public art staff and leadership, the appointed Public Art Committee (PAC) and the DCCAH Commissioner Board are currently assessing the city's public art benchmarks in order to measure successes and shortfalls---combined with the rapidly changing economic landscape and environment of the District.

These factors will be taken into account as DCCAHA embarks upon the development of a *Ten (10) Year Public Art Master Plan* for the District. In summer 2014, DCCAHA will begin its search for a consultant firm that will facilitate an expanded vision and plans for public art in DC that will include the following goals:

- A broader focus on large scale, high visibility public art projects
- Continue to leverage funding support for the PABC and CFP grants
- Manage and execute conservation and restoration efforts for the Art Bank Collection and public art projects
- Development of a Sustainable Public Art Initiative
- Steward legislation and partnerships that links DCCAHA's public art program with Private Development projects throughout the city

###

**14. Please provide a copy of the DCCAH 5 year Creative Economy Strategy.
What is planned in FY15 for the creative economy initiatives?**

The Creative Economy Strategy for the District of Columbia is being spearheaded by the Office of the Deputy Mayor for Planning and Economic Development (DMPED) in concert with the DC Commission on the Arts and Humanities (DCCAH), a cluster agency of DMPED.

The Strategy is scheduled to be released in June. All planned initiatives will be available through the Office of the Deputy Mayor for Planning and Economic Development when the Creative Economy Strategy for the District of Columbia is released.

15. Will the funding changes for Arts Learning and Outreach (4000) affect local grants to community based youth serving organizations? Or to any other organizations? Will individual grant award amounts or the total amount of money awarded change, and if so how (increase, decrease, stay the same)? Please explain any other effects this funding shift will have on this program/activity or any other CAH program/activity?

The DC Commission on the Arts and Humanities (DCCA) is committed to ongoing support of practicing artists, arts organizations and community groups. In FY15, the DCCA made policy changes by increasing the maximum amount that organizational applicants may receive from our four major grant programs. These programs are: Grants in Aid (general operating support), City Arts Projects (project support), East of the River (project support impacting Wards 7 and/or 8) and the Arts Education Program (projects involving children and youth: pre-K through 18). Community-based organizations serving children and youth now have the opportunity to receive more funding than in previous years. We have seen that the East of the River and Arts Education Programs have more community-based applicants and are, by and large, youth-based projects and programs. Funding changes in Arts Learning and Outreach (4000) will ultimately allow the DCCA the opportunity to award more grants to more applicants in higher amounts.

The DC Commission on the Arts and Humanities (DCCA) has prioritized general operating support funding to arts and humanities organizations of all sizes and notes the particular challenges facing major institutions within the District of Columbia. We understand that large organizations are in need of support to the same degree as their smaller counterparts. The DC Commission on the Arts and Humanities (DCCA) has responded to the needs of these major institutions by separating those applicants applying for general operating funds into 3 cohorts based their operating budget size. This allows major institutions the opportunity to request the largest amounts of general operating funds. As a result, the DCCA's FY15 budget reflects this increased need as demonstrated by the increase in Arts Learning and Outreach (4000).

To date, the DCCA is conducting an Arts Education Census by working with the leadership team at DC Public Schools and the DC Public Charter School Board to both shape the census and connect with 'key communicators' at the schools who will champion the document when it is published. To conclude the census, the DCCA will continue to work with the consulting firm, Quadrant Research to follow up with schools and ensure the greatest participation possible. The results of the census should provide the DCCA with an accurate view of the arts landscape in the District, which, in turn, will better enable the DCCA to guide resources to areas of need.

In addition to grant awards, the DCCAH has planned additional program/activities that will directly impact youth, educators and community groups through the DCCAH's Arts Education Department. The DC Commission on the Arts and Humanities (DCCAH) plans to not only increase grant funding through the Arts Education Program grant, but also to help build the respective capacities of grantees working with children and youth. The DCCAH plans on doing this in several areas, but primarily in the realm of professional development activities:

(A) Positive Youth Development Training

This nationally recognized model of training for direct service workers provides a wonderful practical and respectful platform for those working with youth. The DCCAH intends to offer two sessions of this 30-hour training to a total of 60 grantees moving into next year. The DC Commission on the Arts and Humanities (DCCAH) current Arts Education Program Associate recently took the training while Arts Education Coordinator, David Markey is already certified.

(B) Access and Inclusion Training

The DCCAH will offer sensitivity training along with practical skills training to grantees working with children and youth with developmental and physical disabilities. These opportunities will be offered four different times during the fiscal year to a total of 120 grantees.

(C) Professional Development for Teaching Artists

Beyond training in (A) and (B) above, the DCCAH is creating opportunities to build cohorts of teaching artists across the city that share their practices with one another.

(D) Assessment and Evaluation Training

Currently, the DCCAH is offering training for grantees in the creation of robust assessment and evaluation components for their programs.

(E) Internship Program

The DCCAH is formalizing its internship program in both the academic year and summer months by establishing relationships with several schools that offer arts management programs (American University, Carnegie Mellon, Howard University, UDC, and George Mason.)

(F) National Arts Education Month: A Celebration of Creativity in DC

March is National Arts Education Month. The DC Commission on the Arts and Humanities (DCCA) is in the early stages of planning a month-long festival in 2015 to celebrate creativity in the city with the guiding principle of “A creative economy needs the input and engagement of creative citizens!” The DC Commission on the Arts and Humanities (DCCA) will curate the event in partnership with the FY14 and FY15 grantees. The festival will include ‘touchstone’ events such as “The Ultimate Block Party: The Arts and Sciences of Play” and “The Greatest Art Project Ever Made” along with a series of speaker events on the importance of fostering creative thought as the precursor to an innovative city.