

L+R

# CITY OF KINGSTON

## Office of the City Clerk & Registrar of Vital Statistics

cityclerk@kingston-ny.gov

Steven T. Noble, Mayor  
Elisa Tinti, City Clerk & Registrar



Deidre Sills, Deputy Clerk  
Susan Mesches, Deputy Registrar

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### KINGSTON ZONING AMENDMENT APPLICATIONS

**ZONING AMENDMENT:** Is a Legislative act, carried out by the Common Council, which amends (adds/deletes/modifies) either the text of written Ordinances, or changes property zoning classification on the map (rezoning). Rezoning must be in furtherance of a community's planning objectives (land use plan). If a property is rezoned, it changes the district regulations which are applied, allowing any use permitted and bulk requirements to be constructed.

A complete application is considered to be:

- Application form completed
- Completed and signed SEQRA form (Part 1 only).
- Non-refundable \$75.00 application fee (checks payable to City Comptroller).
- Minimum – five (5) copies of any attachments and supporting data.

**DEADLINE FOR SUBMISSIONS:** All petitions for zoning amendments must be submitted to **The Clerk's Office at City Hall, no later than 4:00 pm on the Friday** before the Common Council meeting date.



ZONING AMENDMENT APPLICATION

Check one that applies:

- AMENDMENT OF ZONING MAP (REZONING)
- AMENDMENT OF ZONING ORDINANCE TEXT

1. Location and description of property (Street address, size, dimension, ward, tax parcel number):  
21 Bluestone Ct. Kingston, NY 12401. Tax parcel ID: 56.88-4-7, 2.7 Acres,

Ward 1-3. See attached map for reference.

2. Name/Mailing Address/Phone # of Applicant(s):  
SSLI Holdings LLC, 36 Wrentham St. Kingston, NY 12401

Luke Interrante - 845.802.3845

Stefan Sanzi - 845.389.5998

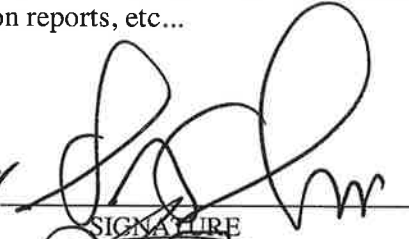

3. Name/Mailing Address/Phone # of Owner(s):  
Same as applicant.

4. If rezoning, state current and proposed zoning classification:  
Current: SD-MF      Proposed: T3N

5. If text amendment, cite specific section(s) of Ordinance affected by request:



6. Provide detailed reason for request (Attach additional sheets as required): \_\_\_\_\_  
 Proposed rezoning to T3N for purposes of subdividing property into single  
 \_\_\_\_\_  
 family home lots. Attached subdivision map shows proposed lots if T3N rezoning  
 \_\_\_\_\_  
 is approved. A total of 15 single family home lots would be creating. We feel  
 \_\_\_\_\_  
 this would be the best use of the property to create residential building lots in  
 \_\_\_\_\_  
 the City of Kingston. Previously, under the old zoning code, garden style apartments  
 \_\_\_\_\_  
 were approved with a total of 4 buildings and 46 units. However, there was  
 \_\_\_\_\_  
 significant push-back from the neighbors concerned with the density of that  
 \_\_\_\_\_  
 project.
7. Attach supporting documents as necessary, i.e.- maps, photographs, financial information,  
 traffic, drainage data, petitions, condition reports, etc...

<p>STEFAN SANZI member        _____        PRINT NAME, TITLE</p>	 _____ SIGNATURE	<p>5/20/24        _____        DATE</p>
<p>Luke Interlando member        _____        PRINT NAME, TITLE</p>	 _____ SIGNATURE	<p>5/20/24        _____        DATE</p>

FOR OFFICE USE ONLY

Date Received: _____	Referrals to HLPC: _____
Application Fee: _____	SEQRA: _____
Intro to KCC: _____	Referral to UCPB: _____
Referral to L&R: _____	Public Notice: _____
Referral to KPB: _____	Public Hearing: _____
FINAL DECISION/DATE/RESOLUTION #:	_____



## Short Environmental Assessment Form

### Part 1 - Project Information

#### Instructions for Completing

**Part 1 – Project Information.** The applicant or project sponsor is responsible for the completion of Part 1. Responses become part of the application for approval or funding, are subject to public review, and may be subject to further verification. Complete Part 1 based on information currently available. If additional research or investigation would be needed to fully respond to any item, please answer as thoroughly as possible based on current information.

Complete all items in Part 1. You may also provide any additional information which you believe will be needed by or useful to the lead agency; attach additional pages as necessary to supplement any item.

<b>Part 1 – Project and Sponsor Information</b>			
SSLI Holdings, LLC			
Name of Action or Project: Map of Subdivision Prepared for SSLI Holdings, LLC			
Project Location (describe, and attach a location map): 21 Bluestone Ct. Kingston, N.Y. 12401			
Brief Description of Proposed Action: SSLI Holdings, LLC is proposing a 15 lot subdivision of a 2.698 acre parcel being known as City of Kingston SBL: 56.88-4-7. The proposed lots will meet the zoning T3N district requirements. The proposed lots will connect to existing sewer and water systems operated by The City of Kingston.			
Name of Applicant or Sponsor: SSLI Holdings, LLC		Telephone: 845-389-5998	
Address: P.O. Box 3861		E-Mail: luke@interrantedesignbuild.com	
City/PO: Kingston		State: New York	Zip Code: 12401
1. Does the proposed action only involve the legislative adoption of a plan, local law, ordinance, administrative rule, or regulation? If Yes, attach a narrative description of the intent of the proposed action and the environmental resources that may be affected in the municipality and proceed to Part 2. If no, continue to question 2.			NO <input type="checkbox"/>
			YES <input type="checkbox"/>
2. Does the proposed action require a permit, approval or funding from any other government Agency? If Yes, list agency(s) name and permit or approval:			NO <input type="checkbox"/>
			YES <input type="checkbox"/>
3. a. Total acreage of the site of the proposed action? _____ 2.698 acres			
b. Total acreage to be physically disturbed? _____ acres			
c. Total acreage (project site and any contiguous properties) owned or controlled by the applicant or project sponsor? _____ 2.698 acres			
4. Check all land uses that occur on, are adjoining or near the proposed action:			
5. <input type="checkbox"/> Urban <input type="checkbox"/> Rural (non-agriculture) <input type="checkbox"/> Industrial <input type="checkbox"/> Commercial <input checked="" type="checkbox"/> Residential (suburban)			
<input type="checkbox"/> Forest <input type="checkbox"/> Agriculture <input type="checkbox"/> Aquatic <input type="checkbox"/> Other(Specify):			
<input type="checkbox"/> Parkland			





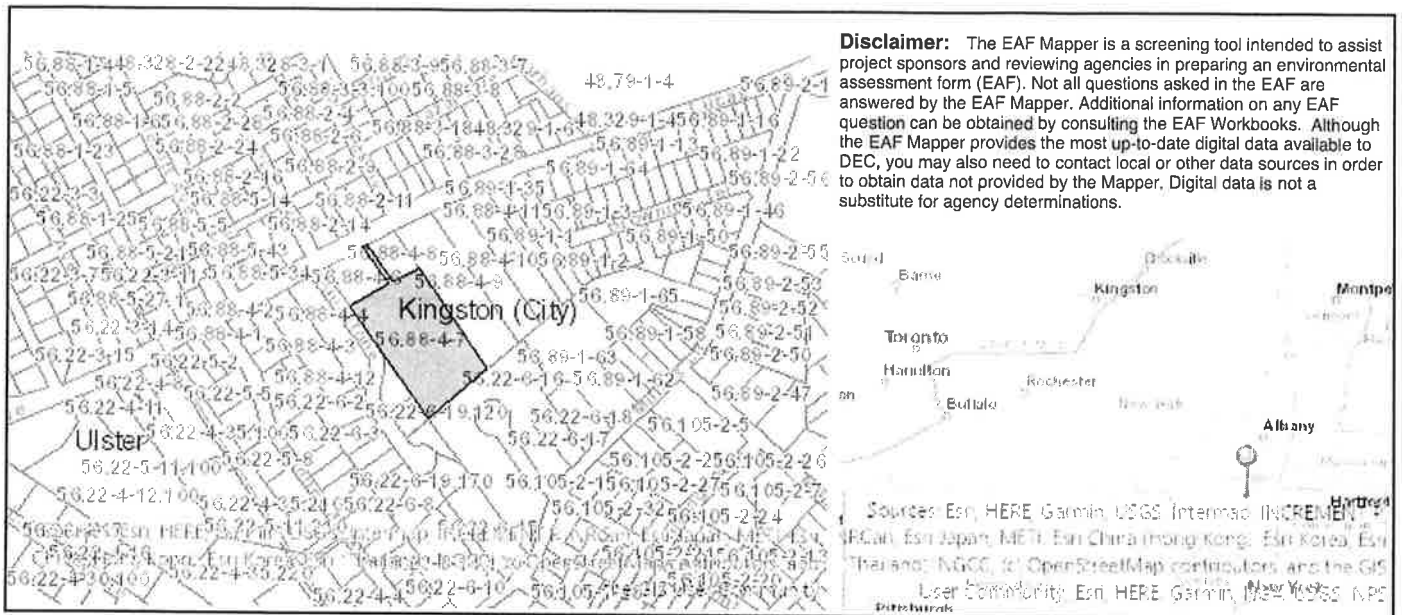
5. Is the proposed action, a. A permitted use under the zoning regulations?	NO	YES	N/A
	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
b. Consistent with the adopted comprehensive plan?	NO	YES	N/A
	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
6. Is the proposed action consistent with the predominant character of the existing built or natural landscape?	NO	YES	
	<input type="checkbox"/>	<input checked="" type="checkbox"/>	
7. Is the site of the proposed action located in, or does it adjoin, a state listed Critical Environmental Area? If Yes, identify: _____	NO	YES	
	<input checked="" type="checkbox"/>	<input type="checkbox"/>	
8. a. Will the proposed action result in a substantial increase in traffic above present levels? b. Are public transportation services available at or near the site of the proposed action? c. Are any pedestrian accommodations or bicycle routes available on or near the site of the proposed action?	NO	YES	
	<input type="checkbox"/>	<input type="checkbox"/>	
	<input type="checkbox"/>	<input type="checkbox"/>	
	<input type="checkbox"/>	<input type="checkbox"/>	
9. Does the proposed action meet or exceed the state energy code requirements? If the proposed action will exceed requirements, describe design features and technologies: _____ _____	NO	YES	
	<input checked="" type="checkbox"/>	<input type="checkbox"/>	
10. Will the proposed action connect to an existing public/private water supply? If No, describe method for providing potable water: _____ _____	NO	YES	
	<input type="checkbox"/>	<input checked="" type="checkbox"/>	
11. Will the proposed action connect to existing wastewater utilities? If No, describe method for providing wastewater treatment: _____ _____	NO	YES	
	<input type="checkbox"/>	<input checked="" type="checkbox"/>	
12. a. Does the project site contain, or is it substantially contiguous to, a building, archaeological site, or district which is listed on the National or State Register of Historic Places, or that has been determined by the Commissioner of the NYS Office of Parks, Recreation and Historic Preservation to be eligible for listing on the State Register of Historic Places?	NO	YES	
	<input checked="" type="checkbox"/>	<input type="checkbox"/>	
b. Is the project site, or any portion of it, located in or adjacent to an area designated as sensitive for archaeological sites on the NY State Historic Preservation Office (SHPO) archaeological site inventory?	<input checked="" type="checkbox"/>	<input type="checkbox"/>	
13. a. Does any portion of the site of the proposed action, or lands adjoining the proposed action, contain wetlands or other waterbodies regulated by a federal, state or local agency? b. Would the proposed action physically alter, or encroach into, any existing wetland or waterbody? If Yes, identify the wetland or waterbody and extent of alterations in square feet or acres: _____ _____ _____	NO	YES	
	<input checked="" type="checkbox"/>	<input type="checkbox"/>	
	<input checked="" type="checkbox"/>	<input type="checkbox"/>	



14. Identify the typical habitat types that occur on, or are likely to be found on the project site. Check all that apply:  
 Shoreline    Forest    Agricultural/grasslands    Early mid-successional  
 Wetland    Urban    Suburban

15. Does the site of the proposed action contain any species of animal, or associated habitats, listed by the State or Federal government as threatened or endangered? Northern Long-eared Bat	NO	YES
	<input type="checkbox"/>	<input checked="" type="checkbox"/>
16. Is the project site located in the 100-year flood plan?	NO	YES
	<input checked="" type="checkbox"/>	<input type="checkbox"/>
17. Will the proposed action create storm water discharge, either from point or non-point sources? If Yes,	NO	YES
	<input type="checkbox"/>	<input checked="" type="checkbox"/>
a. Will storm water discharges flow to adjacent properties?	<input type="checkbox"/>	<input checked="" type="checkbox"/>
b. Will storm water discharges be directed to established conveyance systems (runoff and storm drains)? If Yes, briefly describe: _____	<input type="checkbox"/>	<input type="checkbox"/>
18. Does the proposed action include construction or other activities that would result in the impoundment of water or other liquids (e.g., retention pond, waste lagoon, dam)? If Yes, explain the purpose and size of the impoundment: 0.080 acre retention pond proposed	NO	YES
	<input type="checkbox"/>	<input checked="" type="checkbox"/>
19. Has the site of the proposed action or an adjoining property been the location of an active or closed solid waste management facility? If Yes, describe: _____	NO	YES
	<input checked="" type="checkbox"/>	<input type="checkbox"/>
20. Has the site of the proposed action or an adjoining property been the subject of remediation (ongoing or completed) for hazardous waste? If Yes, describe: _____	NO	YES
	<input checked="" type="checkbox"/>	<input type="checkbox"/>
<b>I CERTIFY THAT THE INFORMATION PROVIDED ABOVE IS TRUE AND ACCURATE TO THE BEST OF MY KNOWLEDGE</b>		
Applicant/sponsor/name: <u>Luke Interrante</u> Date: <u>3/21/24</u>		
Signature: <u><i>Luke Interrante</i></u> Title: <u>Member</u>		





Part 1 / Question 7 [Critical Environmental Area]	No
Part 1 / Question 12a [National or State Register of Historic Places or State Eligible Sites]	No
Part 1 / Question 12b [Archeological Sites]	No
Part 1 / Question 13a [Wetlands or Other Regulated Waterbodies]	No
Part 1 / Question 15 [Threatened or Endangered Animal]	Yes
Part 1 / Question 15 [Threatened or Endangered Animal - Name]	Northern Long-eared Bat
Part 1 / Question 16 [100 Year Flood Plain]	No
Part 1 / Question 20 [Remediation Site]	No



# Ulster County Planning Board

Print Form

## General Municipal Law 239 M-N Referral Submittal Form

Please Fill Out All Sections - Type or Print Only

Municipality:	City of Kingston
Referring Board:	Planning Board
Referring Official:	Elisa Tinti
Phone Number:	845-334-3914
Local File #:	
Applicant Name:	Luke Interrante SSLI Holdings LLC
Project Name:	21 Bluestone Ct

239-M:

### Type of Referral (Check All Those That Apply)

- Site Plan Review
- Special Permit
- Area Variance
- Use Variance
- Amend Zoning Statute
- Amend Zoning Map
- Comprehensive Plan
- Other Special Authorizations
- Subdivision

239-N:

### SEQRA Determination

- Type I Action
- Type II Action
- Unlisted Action

### Parcel(s) Information

Section	Block	Lot
56	88	4-7

Section	Block	Lot

### Number of Lots

### Project Acreage

### Zoning District(s) of Project

### Parcel Utilities

- Central Water
- Private Water
- Central Sewer
- Individual Septic

### GML/Ulster County Charter Referral Criteria: (Choose One)

**Within 500 feet of a:** County Road or State Road, City, Village, Or Town Boundary, County or State Park or Other Recreation Area, Stream or Drainage

- Channel Owned or Established Channel Line by County, County or State Owned Land with public building or institution Located on it, or Boundary of Parcel with a farm operation

- Greater than 500 feet of :** Any of the Above Listed Conditions

### Location of Project: (Address or Nearest Intersection)

### Project Description: (Please Be As Specific as Possible)

### Referring Official - Signature - Certification of Application's Completeness:



### Received Stamp:

### UCPB Staff Use Only

Referral #	<input type="text"/>
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Agenda Date:	<input type="text"/>
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Major Project?

Return Form to:  
Referral Officer  
Ulster County Planning Board  
P.O. Box 1800  
Kingston, NY 12402

Mail or Hand Delivery Only Please!

Questions? - Call  
845-340-3340





CITY OF KINGSTON

Office of the Mayor

mayor@kingston-ny.gov

LJR

Steven T. Noble  
Mayor



Kitt Potter  
Director of Arts and Cultural Affairs

May 29, 2024

Honorable Andrea Shaut  
President/Alderman-at-Large  
Kingston Common Council  
420 Broadway  
Kingston, NY 12401

Re: Arts and Cultural Affairs Public Art Policy Presentation Request

Dear President Shaut,

The Department of Arts and Cultural Affairs requests placement on the agenda of the appropriate committee to present the attached draft of the City of Kingston's Municipal Public Art Policy for consideration.

Thank you for your consideration.

Sincerely,

*Marion Kitt Potter*

Marion Kitt Potter, Director of Arts and Cultural Affairs





# Draft Municipal Public Art Policy Kingston, NY

Prepared for the Rules and Laws Committee

by McGregor Consulting

**May 31, 2024**

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## Section 1. Public Art in the City of Kingston

1.1	Statement of Purpose	5
1.2	Types of Public Art	5
1.3	Types of Funding Sources	8
1.4	Anticipated Program and Project Expenses	10
1.5	Community Engagement in the Public Art Process	11

---

## Section 2. Roles and Responsibilities for Administration and Review

2.1	Department of Arts and Cultural Affairs	14
2.2	Public Art Committee	14
2.3	Kingston Arts Commission	16
2.4	City Departments	17
2.5	Corporation Counsel	17
2.6	Mayor's Office	18
2.7	Kingston Common Council	18

## Section 3. Municipal Art Collection Management

3.1.	Scope of the Municipal Art Collection	19
3.2	Acquisition Types	20
3.3	Acquisition Criteria	21
3.4	Acquisition Policy Review and Acceptance Process	22
3.5	Collections Documentation and Maintenance Responsibilities	23
3.5a	Department of Arts and Cultural Affairs Responsibilities	23
3.5b	City Department Responsibilities	24
3.6	Placement and Relocation of Works of Art	25
3.7	Documentation and Records	25
3.8	Deaccessioning Policy and Procedures	26
3.8a	Criteria for Deaccessioning	26
3.8b	Procedure for Deaccessioning	27
3.8c	Manner of Disposition	27

## Section 4. Procedure to Commission Public Art

4.1	Project Planning	29
4.2	Artist Selection Process	31

4.3	Project Implementation	35
4.4	Design Development and Review	35
4.5	Project Fabrication and Installation	37
4.6	Final Acceptance and Celebrating the Artwork	37
4.7	Assessing Outcomes	38

Definitions	39
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Acknowledgements	45
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## Appendix

1. Action Plan
2. Forms
  - City of Kingston Public Art Survey
  - Incoming Loan Agreement
  - Artwork Proposal Form
  - Catalogue Worksheet
  - Deaccession Worksheet
  - Maintenance Manual Form
3. Research
  - Percent for Art: Benefits, Challenges, and Examples

# Section 1. Public Art in the City of Kingston

By adopting an Arts & Culture Master Plan (Master Plan) in 2022, the Kingston Common Council validated the effort to provide long-term direction for future support and growth of the city’s creative economy and acknowledged ways that cultural activity and resources make the city a compelling place to visit and to live. This policy embraces a broad and inclusive definition of public arts, encompassing an array of artistic forms and provides ways for the City to contribute to the overall artistic and cultural ambiance of Kingston.

This Municipal Public Art Policy (MPAP) supports the vision and many of the strategies put forward in the Master Plan.

*We envision Kingston as a city in which arts and culture bring together our diverse populations; foster collaboration; celebrate our unique creative energies; educate people about our rich history, emphasizing those stories that have not yet been told; enliven our landscape with public art projects; create economic opportunities; and support the creative activities and initiatives of both long-term and recently arrived residents and organizations.*

– Vision from the Master Plan<sup>1</sup>

The MPAP relies on “Kingston’s network of diverse arts and cultural stakeholders to strengthen partnerships and create more pathways for increased collaborative engagement,” as advocated in *Priority B Connectivity and Collaboration*.<sup>2</sup> By providing opportunities for artists and local fabricators, the MPAP directly aligns with *Priority A Creative Economy*.<sup>3</sup>

The MPAP is a roadmap for presenting art in its many forms on city property and stewarding the Municipal Art Collection. The policy’s four sections include Public Art in the City of Kingston that articulates the Statement of Purpose in Section 1, Roles and Responsibilities for Administration and Review in Section 2, Municipal Art Collection Management in Section 3, and a Procedure to Commission Public Art in Section 4, as well as definitions of terms. The appendix provides an action plan and forms to be used. The MPAP is intended as a living document to be updated as procedures are implemented and tested.

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<sup>1</sup> Arts & Cultural Master Plan, 2022, p. 31

<sup>2</sup> Master Plan, p. 14

<sup>3</sup> Master Plan, p. 12

## 1.1 Statement of Purpose

**The City of Kingston has established a Municipal Public Art Policy to achieve the following goals:**

- To encourage the installation of temporary and permanent artwork that broadens the Municipal Art Collection, and to foster performing and literary arts in ways that celebrate, reflect, and express the core community values and rich cultural and ethnic diversity of this historic city, while advancing the goals of the Kingston Arts & Culture Master Plan and the city's initiatives to foster a healthy natural environment.
- To support a broad spectrum of emerging and established local, regional, national, and international artists whose work advances Kingston as a premier arts and culture destination, promotes economic development, and makes Kingston a desirable place to live.
- To encourage the development and presentation of art in all its forms on municipal sites and expand locations throughout the city through thoughtful and inclusive community participation in a manner that is flexible, timely, and relevant to the contexts, sites, audience, and relationship to surroundings including view sheds.
- To position the arts in Kingston as integral to the city's overall municipal responsibilities and initiatives guiding other areas of the city's work. This policy has positive implications on economic impact, neighborhood revitalization, smart growth, environmental sustainability, and it creates cohesive communities with thriving public spaces that give residents a sense of belonging.

## 1.2 Types of Public Art

For the purposes of this policy, public art embodies all forms of art and culture conceived in varied disciplines including, but not limited to, visual, performing, literary, and new-media arts. This includes historical interpretive markers or contextualizing historic and cultural artifacts. Projects must be on city property in a place that is broadly accessible and available for the public to experience. The following are possible projects:

- Permanent artworks owned or commissioned by the city and part of the Municipal Art Collection.
- Temporary artistic and cultural projects commissioned by the City.
- Temporary artworks or long-term loans that are on city property, but not owned by the City.

For the purposes of this policy, an artist is generally a practitioner in the visual, performing, literary, or media arts who is recognized by peers and adjacent arts and cultural communities.

There are a variety of ways to approach public art that employ a wide range of materials and mediums. These may involve collaboration among a variety of disciplines. The following approaches might be considered alone or in combination:

**a. Artist and Community Collaborations.** Ideally, the community should be informed about all projects as outlined below in Section 1.5, however, in certain cases, artist and community engagement may happen intentionally as part of the artist's collaborative process. The artist may involve community members in defining the concept, form, and location for a project. The content development or fabrication of the artwork may engage community members, or the work of art may encourage or require interaction. These are achieved by:

- Identifying the type of community engagement desired during planning as part of the project description and the request for qualifications (RFQ). Artists who seek to collaborate should be clear about their intentions and goals for the collaboration so that these ideas can be articulated to the community.
- Involving the community stakeholders in decision-making as outlined in Section 4. The project team and selected artist may adjust their original framework for the community's participation based on feedback they receive.
- Encouraging artists, organizations, and other entities to develop collaborative projects that are presented on city property.

**b. Art Integrated into Design.** The city's buildings, streets, parks, and other facilities can be enhanced when artists are engaged to contribute to capital projects<sup>4</sup>. Identifying art locations early in the design stage will ensure that lighting, foundations, attachment mechanisms, landscape, and color choices in the surrounding areas will enhance the artwork. Early-stage consideration for integrating art into a project can yield several significant benefits:

- Small and modest budgets can be stretched to have an impact on an entire site, rather than in just one isolated location.

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<sup>4</sup> Resolution 45 of 2022 (approved 9-0 at the March 2022 Council Meeting): Adopting Arts & Culture plan that specifically calls for the incorporation of arts sector workers into decision-making by the Planning Board. Note the committee Q&A where the specific idea of using artists to paint crosswalks is discussed: [https://youtu.be/VXPylNv9k\\_A?t=5491](https://youtu.be/VXPylNv9k_A?t=5491)



- Maintenance costs can be reduced when the artwork materials are similar to those used in the rest of the building and do not require special conservation or maintenance.
- The range of participating artists may be expanded by offering ways to translate their concepts into materials that are fabricated by construction-grade contractors or fabricators.
- Artists can create lasting works in the public realm with funding and support provided by the city.
- The City of Kingston can facilitate art integrated into design in different ways:
  - Design Team: Collaboration between an artist and an architect, landscape architect, or engineer to design an entire site or specific areas together. In most cases, the artist’s elements are integrated into the construction documents and bid out through the regular construction process.
  - Artist Enhanced Features: Simple aesthetic upgrades to functional elements such as fences, railings, benches, pavement, and wall or floor surfaces. These may be fabricated and installed by the artist or a contractor.

**c. Social Spaces.** Art can be a catalyst to make new social spaces or reinvigorate existing spaces. These social spaces can be places for temporary or rotating works of visual art, interventions, platforms for performing and literary art, or a combination of these activities. In any manifestation, the purpose is to create places where groups of people want to spend time together—“third places”—outside of home and work where people can interact freely. Implementing complementary public accommodations in these spaces, such as seating, access to bike or vehicle parking, restrooms, and/or food vendors, adds to their appeal.

**d. Inspired by Kingston.** There are many ways public art can connect thematically to culturally diverse Kingston. As presented in the Master Plan: “The diversity of Kingston’s population is one of its main strengths ... [however] power is not held equally by all, with communities of color and immigrants being historically marginalized. In recent years, new organizations have developed to broaden the stories told about Kingston’s history and to serve its diverse residents. Celebrating the rich history of all residents, sharing power, and ensuring that all feel welcome are essential to consider for everyone to thrive.”<sup>5</sup>

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<sup>5</sup> Master Plan p. 33

### 1.3 Types of Funding Sources

Kingston's arts and culture sector is an important economic generator as the Master Plan states: "In Kingston, the sector generates approximately 1,600 jobs, \$57 million in wages, and \$167 million in revenue. Compared to other New York State cities with similar populations, Kingston has the highest concentration of arts and cultural establishments."<sup>6</sup> These statistics highlight the importance of continued investment in this sector, and particularly the support of a public art policy.

The first funding priority is to assure the City of Kingston's continued budgetary support of the Department of Arts and Cultural Affairs (ACA). The secondary priority is to support the initiatives outlined in this policy. The funding plan must cultivate varied funding streams that enable incremental growth for the administration, acquisition, and maintenance of public artwork in Kingston. Additional resources must be identified for project management, marketing, and conservation of the existing public art collection and the commission of new art. This section outlines potential resources to access:

**a. Renewable Funding Streams.** Public art programs generally have at least one secure, ongoing funding source:

- Allocation from the city budget. Monies for staff, public art commissions, or collection management may be allocated from a city's annual budget. Some communities allocate a portion of their tourism fees towards public art through the general fund.

**b. Contributions and Partnerships.** These resource-development strategies are led by the ACA and made through strategic planning and partnerships in collaboration with the Kingston arts community, including artists, organizations, public and private entities, and those working in all artistic disciplines:

- **Integrating Artwork into Design:** Hiring artists to collaborate in design teams with architects, engineers, landscape architects, and others to fully integrate artwork into capital projects using the construction budget for specific items within a capital project is a way to allocate a portion of construction costs to public art without a percent-for-art mandate (see Section 1.2b).
- **Voluntary or Incentivized Contribution from Developers of City-Subsidized Projects:** The City can include public art as an option when negotiating incentives with developers for capital projects on city-owned property. This could involve providing artwork on site in a community location, creating exhibit space for art, or contributing 0.5% to 2 % of the project budget to a public art fund.
- **Partnering to Present Temporary Artwork at Municipal Sites:** The ACA facilitates the process to site artwork through guidelines set forth in this policy. Proactively creating

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<sup>6</sup>Arts & Culture Master Plan, 2022. p. 5)

partnerships with organizations in the community is a way to expand the possibilities for art at city-owned sites.

**c. Grants.** Public art intersects with many disciplines, therefore grant opportunities may extend beyond arts and culture grants. The ACA seeks to diversify funding streams from varied grant sources that may support initiatives such as community or business development, transportation enhancements, social engagement, historic preservation, health and wellness, and more. Where possible seek to cover administrative expenses along with project expenses.

- The ACA and the Office of Grants Management (OGM) will cultivate positive relationships with stakeholders, supporters, and grant-makers. They will undertake these steps, with the OGM taking the lead:
  - Determine feasibility and funding strategies for new and ongoing initiatives.
  - Identify and cultivate funding prospects at the federal, state, local, and private level.
  - Maintain grant-management schedules.
  - Write and submit well-considered grant proposals that align with Kingston’s needs.
  - Adhere to all requirements and deadlines for submitting reports for grants received.
- **Government Sources:** Federal, state, and county governments have grant opportunities for art in the public realm. Potential sources include the National Endowment for the Arts, Collection Assessment for Preservation Program of the Institute for Museum and Library Services, the Saving America’s Treasures Program of the National Park Service, and the New York State Council on the Arts/Greater Hudson Heritage Network Grants.
- **Civic Sources:** Potential funding may come from city departments, commissions, and Common Council members and the neighborhoods in their wards.
- **Foundations and Corporations:** Funding support from foundations and corporations may be available through the City’s building of relationships with local and regional entities as well as through partnerships with local community organizations.

**d. Donations.** The City of Kingston follows the Municipal Fundraising and Gifting guidelines set forth by the Tug Hill Commission Technical Paper Series (February 2001). This states that municipalities may not solicit “gifts” or conduct fundraising. However, unsolicited donations can be offered to the municipality. Donations offered to the ACA will be considered by the ACA, OGM, Kingston Arts Commission, and ultimately be approved by the Mayor.

- **Unsolicited Donations:** Unsolicited donations may be offered voluntarily from individuals, foundations, or businesses. The ACA, OGM, and the Mayor will decide where donations are to be allocated with the Common Council's approval.
- **Donations of Works of Art:** Individuals, foundations, and corporations that express interest in donating works of art to the City of Kingston follow requirements established in the MPAP, which outlines acquisition criteria to ensure that gifts align with the statement of purpose (see Sections 3.3 and 3.4). Donations must include a plan for financial support for appropriate maintenance for the artwork's lifespan.

#### e. Aspirational Funding Stream

- **Allocation of City Capital Construction Funds:** Through this framework, a "percent for art" formula, with a mandated allocation of a percentage of construction costs for new and renovated buildings, is budgeted for public art. Most allocations range from 0.5% to 2%. In general, these are mandated through an ordinance. Flexibility is important where permitted. Ideally, funds may be pooled from multiple small projects into larger amounts of money. When possible, funds are allowed to cover conservation and maintenance of works of art owned by the city. Kingston's capital budget is small, but it's appropriate to the city's size and tax base. Allocating a percentage of the City's budget to art source requires investigation to understand if it might be applicable. Broad-based support will be required to establish an ordinance.

## 1.4 Anticipated Program and Project Expenses

The items below include optimal components for public art programs and projects. These are the types of expenses that would be assumed as the program grows:

#### a. Program Expenses

- **Staff:** Salary, benefits, and other costs for employing full- and part-time staff.
- **Staff Development:** Travel, professional development (including attending conferences and acquiring certifications or specialized training), memberships to professional organizations, and subscriptions.
- **Overhead:** Office space, equipment, and other hard and soft costs associated with managing the public art program.
- **Artist Selection Process Costs:** Producing and publicizing municipal art opportunities, honoraria for selection committee members, application submission services such as Submittable,

Slideroom, or CAFÉ, travel and lodging for artists and out-of-town panelists site visits and interviews, and hospitality for selection panel meetings.

- **Engagement, Outreach, and Education:** A range of initiatives are extremely important to reach and engage Kingston’s communities and its visitors with public art. Components of the public art process require the design and production of activities, services, publications, website content, and social media. Outreach and education include introducing artists and interpreting artworks. Activities to consider include audio, virtual and printed guides to public art in Kingston, artist talks and lectures, panels and symposia, and special events connected to public art projects. Some of the activities can be presented in partnership with other organizations. Methods that reach broadly and deeply will be prioritized. These programs will require staff to develop, manage, and implement.
- **Consultants/Contracted Personnel:** Specialized service providers such as those who specialize in public art management, including planning, conservation, appraisals, fundraising, graphic and web design, and educational programs.

#### **b. Project Expenses**

- **Artwork Costs Associated with City-Initiated Commissioned Artwork:** Allowable expenses that are covered by the commission budget include: artist fees, insurance required by the City, specialized consultants such as engineers, and expenses to fabricate, install, transport, and document the artwork. Site preparation (footings, lighting, landscaping, etc.) not covered by other budgets may be part of the artwork budget. These expenses are indicated in the contract with the artist and are covered by the project budget. Engagement costs and artist selection costs are identified above as program costs (see Section 1.4a). However, projects with significant or ongoing community engagement are likely to require funds as a project expense.
- **Maintenance and Conservation:** Since the costs of maintaining art are generally less expensive than the cost of conserving artwork, plan for regular maintenance. These expenses may include cleaning, replacing components, the repair of broken parts, and paying for the labor to perform this work. Conservation includes all the maintenance expenses, but can also include the replication of parts, transportation of artwork to an outside facility, and reinstallation of the artwork (see Section 3.5 for more detail).

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## 1.5 Community Engagement in the Public Art Process

The City of Kingston is committed to engaging the public in its municipal processes. This policy has been developed to provide a variety of opportunities for participation. In this policy, community means a group

of connected people who live or work in a common neighborhood, or it might include those with a common profession, workplace, age, religion, heritage, hobby, pastime, sport, or other connection. It includes residents, visitors, and the range of organizations and institutions that serve them such as schools, libraries, and faith-based groups.

The Kingston Arts Commission (KAC) already offers opportunities for citizens to participate in public decision-making processes by attending meetings that are open to the public or by joining task forces or committees.

**Opportunities for Community Participation:** Kingston is characterized by its diversity. To ensure that multiple voices are included in public art projects, community members are invited to participate in the following ways (see Section 4 for more details):

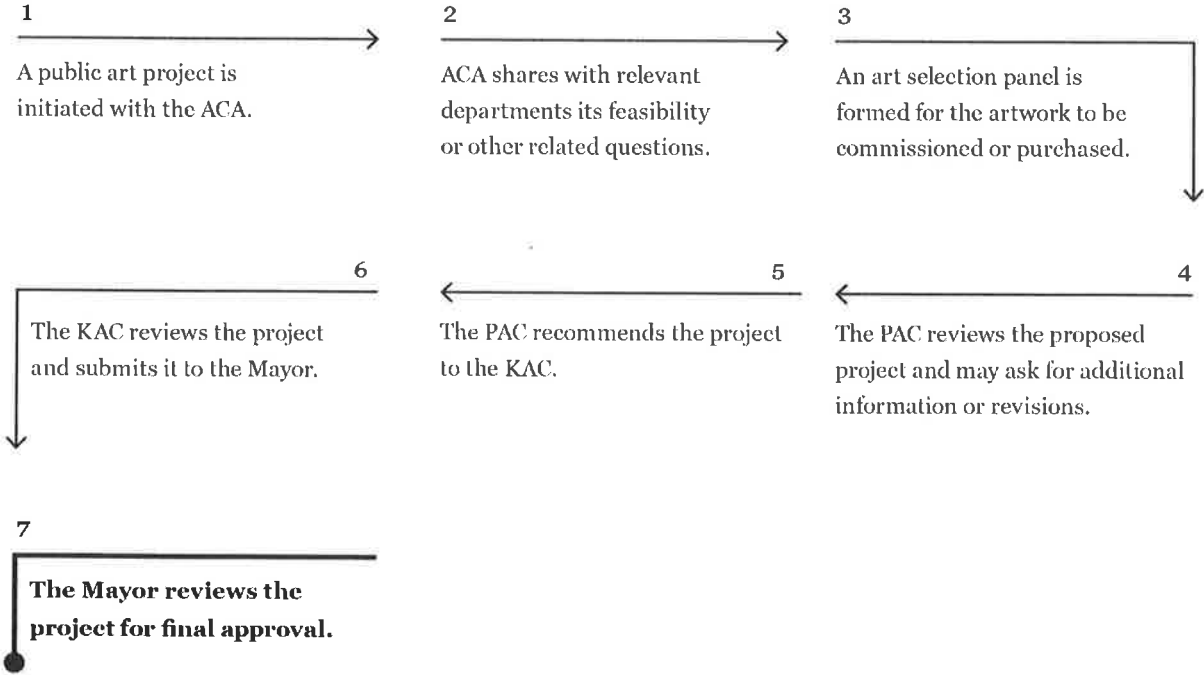
- **Project Planning:** During the project planning phase, the ACA and Public Art Committee (PAC) identify people and organizations who are stakeholders in the project to participate on the project team or be consulted during the planning phase.
- **Artist Selection Panels:** Community members are invited to participate on selection panels to identify artists for commissions or programs.
- **Artist and Community Meet-Ups:** As selected artists develop projects, they may meet with community members to learn about the area's history, culture, and their aspirations. The project team, PAC, and KAC may help to identify people and organizations that may provide opportunities to connect. Plus, there are many opportunities through the aldermen and others to involve artists in the engagement that they already undertake. Artists may be invited to give presentations about their approach to artmaking and the project they are developing in Kingston. In addition, artists who have previously completed projects may join other events to talk about their work.
- **Information-Sharing Opportunities:** Since public meetings are not always widely attended, additional strategies may be developed to share information about planned artworks and to get feedback. These can range from formal project presentations both virtual and in-person, to informal events where information about projects is available, such as at other events programmed by the ACA. These programs may be offered in inclusive and welcoming spaces hosted by other organizations or stakeholders.

# Section 2. Roles and Responsibilities for Administration and Review

This section outlines the way that City Departments work together with the Municipal Public Art Policy (MPAP). To understand the roles and responsibilities, the process for review is summarized below and includes the following types of projects:

- Newly commissioned artwork that is requested or initiated by a city department.
- Existing artwork to be placed or moved onto public property, indoors or outdoors.
- Temporary artwork proposed by artists, organizations, or other entities.
- Municipal Art Collection issues, inventory, and maintenance.
- Artwork maintenance and conservation plans.
- Artwork to be deaccessioned.

## Project Sign-Off



## 2.1 Department of Arts and Cultural Affairs (ACA)

The ACA administers arts and cultural programs for the City of Kingston, directs all the City's public art projects, oversees the Municipal Art Collection (MAC), and implements the Public Art Policy with advice and guidance from the Public Art Committee (PAC) and Kingston Arts Commission (KAC) as follows:

- Develops the vision and goals of the public art program. Ensures that these goals are in concert with the broader mission and goals of the City of Kingston.
- Communicates and advises departments on the Municipal Public Art Policy (MPAP) and facilitates interagency communication and interaction.
- Seeks input and approvals for proposed artworks from relevant city departments regarding accessibility, safety, liability, feasibility, and maintenance.
- Determines budgets, criteria, and artist selection methods for public art projects in consultation with the project team.
- Develops and implements a community-engagement plan that involves relevant city departments and key community stakeholders.
- Oversees art projects from inception to completion, including design review, and fabrication and installation.
- Oversees the documentation, inventory, and management of the MAC by consulting with professional conservators when appropriate regarding conservation and maintenance.
- Provides periodic reports to the Mayor and shares with the PAC and KAC.

## 2.2 Public Art Committee (PAC)

The PAC is a subcommittee of the KAC. It is composed of individuals with expertise to guide the public art programming and it implements the Public Art Policy with the ACA. The PAC is authorized to review and advise on matters related to Kingston public art projects. Members are appointed by the Mayor.



## Public Art Committee (PAC) Composition

### Voting Members

- 2 Representatives of the Kingston Art Commission (KAC), designated by KAC.
- 3 Members with relevant expertise: artist, art historian or art conservator, arts administrator or curator, architect, historian, or businessperson. Identified through an open application and interview process.

### Non-Voting Members

- 2 Representatives from city departments.
- 1 Representative from the Common Council liaison to KAC.  
  
The Department of Arts & Cultural Affairs Director.  
  
When appropriate, other commission members or departments may be included.

*All members are appointed by the Mayor.*

### **PAC duties include but are not limited to:**

- Convening every other month or as needed to review issues related to the MAC as it exists, including project development, public art selection, panelist recommendations, project budgets, and other program- and project-related issues.
- Serving on the committee for renewable three-year terms, with the first appointments staggered.
- This list indicates the range of projects that the PAC will review and refer to the KAC with written documentation supporting its decisions:
  - Artist selection panel recommendations, reserving the right to reject selection panel recommendations or recommend modifications or changes.
  - Final design for new artworks.
  - Donation of artwork to the City.
  - Temporary public art projects initiated by artists, organizations, or other entities, and makes recommendations to the KAC.
  - Plans to move artwork in city buildings and open spaces.
  - Accession and care of all artworks accepted into the MAC.
  - Deaccession recommendations.
  - Cleaning, repair, and overall care of the artwork in the MAC at the recommendation of the ACA and in compliance with currently accepted standards of care.

- Forming subcommittees or task forces as needed. This may include deaccessioning, reviewing the artwork in City Hall, or other topics.
- The City Hall Art Committee is a subcommittee of the Public Art Committee. The members are appointed by the Mayor and include the City Clerk, Director of ACA, other relevant departments and member(s) of the PAC or KAC. Its recommendations will be presented to the PAC, then to the KAC and to the Mayor. Activities include:
  - Evaluate locations of permanent and temporary art in City Hall for public visibility and safety and propose alternate locations if necessary.
  - Interpret and identify all artworks with signage.
  - Involve the preferences of the various departments with regard to relocating artwork or accepting new artwork.
  - Contribute information to the inventory of artwork in City Hall.
  - Review proposals for new temporary or permanent artwork to be located in City Hall.

There is a separate process for the City Hall Exhibitions on the ground floor that is overseen by the ACA.

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## 2.3 Kingston Arts Commission (KAC)

Under Resolution 113 of 2015, the Common Council of the City of Kingston, New York, established the Kingston Arts Commission (KAC) on May 5, 2015. Section 5(e) states that the KAC will facilitate art in public buildings by developing and recommending to the Mayor and the Common Council a public arts policy. The Director of the ACA is advised by the KAC. The policy includes these responsibilities:

- Appoints two members to the PAC.
- Reviews and approves recommendations from the PAC on all projects, works to be added to the MAC, and maintenance and care of the collection. The recommendations are forwarded to the Mayor for final approval.
- Receives periodic reports from the ACA regarding the PAC activities.
- Conducts a review every other year of goals, policies, and guidelines as they pertain to policy and acquisition of artwork on behalf of the City.

## 2.4 City Departments

All city departments may engage with the public art, culture, and multidisciplinary process as needed to advance public art on municipal property. The ACA is always consulted and will reach out to all departments with the goal of helping people work together. Departments may not initiate public art projects without the approval of ACA, PAC, KAC and the Mayor. All departments wishing to initiate public art will follow the steps in this policy.

Here are some examples of the ways the departments may be involved:

- The ACA will coordinate with the relevant departments to commission artworks that utilize funds through the city budget or grants. These artworks will become part of the MAC, so these steps are part of acquiring that artwork. This includes determining the project scope, selecting the artist and artwork, and managing the project as indicated in Section 4.
- Departments will engage with the ACA on artworks that are proposed by artists, organizations, and others to be placed on city property temporarily.
- Relevant departments will sign-off on the locations of artwork under their purview, including new works commissioned, donated, or loaned, as well as artwork that is moved from one space to another.
- Departments will engage the ACA to identify artworks under the department's purview and assist with proper documentation and cataloging of artworks in the MAC inventory as indicated in Section 3.
- Departments will direct inquiries about public art to the ACA.

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## 2.5 Corporation Counsel

- Provides legal advice on public art issues.
- Develops a standard contract to be used for artwork commissions and signs-off on individual contracts.
- Periodically reviews the Public Art Policy and related documents to assess compliance by city departments.

## 2.6 Mayor's Office

- Apprised of all the ACA and PAC activities.
- Together with the Director of the ACA, selects three arts-related members to serve on the PAC.
- Initiates the city's budget, which includes funds related to the ACA and public art.
- The Mayor is presented with a written recommendation from the KAC on behalf of the PAC and the ACA describing the project and the artist's concept. The Mayor then affirms the temporary project, commission, purchased artwork, or donated artwork by signing a memorandum of acceptance.
- The Mayor is presented with a written recommendation from the KAC on behalf of the PAC and the ACA describing maintenance or collection-management issues. The Mayor then affirms the project by signing a memorandum of acceptance.
- The Mayor is presented with a written recommendation for deaccessioning an artwork from the KAC on behalf of the PAC and the ACA outlining the reasons for deaccessioning. The Mayor then affirms the action by signing a memorandum of acceptance.

## 2.7 Kingston Common Council

- A Common Council representative serves on the KAC and advises the PAC.
- Approves the city's budget, which may include funds related to public art.
- Supports community outreach particularly as it pertains to their districts.

## Section 3. Municipal Art Collection Management

The Department of Arts and Cultural Affairs (ACA) is responsible for overseeing the Municipal Art Collection (MAC) in collaboration with the other city departments and with guidance from the Public Art Committee (PAC) and the Kingston Arts Commission (KAC). The scope of the MAC (see Section 3.1 below) and the statement of purpose (see Section 1.1) are key to making decisions regarding the MAC.

### 3.1 Scope of the Municipal Art Collection

Artworks and historic and cultural artifacts owned by the city are part of the MAC. This includes work in the city's possession at the time of passing the Municipal Public Art Policy (MPAP) as well as new artworks that are commissioned, purchased, or donated, and videos or other documentation of performances, festivals, and temporary artwork. They should all be part of the permanent collection as a record of the City of Kingston's artistic and cultural legacy.

As a rule, these objects should be on display in areas that are accessible to the public. Those not on view will be in storage. As the ACA develops and maintains the collection inventory, artworks owned or on deposit with the city will come to light. Each work will require a determination of ownership and full records as developed by the ACA using best practices for collection documentation outlined in this section. The purpose of documentation is three-fold: to establish ownership of artworks; to record information pertinent to the artwork for the purposes of insurance, maintenance, and interpretation; and to maintain a history of the Kingston's art collection.

Prior to adopting the MPAP, there wasn't an inventory of art on city property. A preliminary inventory was started as a baseline that includes public sculpture in city parks; lunettes integrated into the architecture of the City Hall Council Chambers; portable paintings, sculptures, and historic photographs; and historic artifacts. ([A link to a preliminary inventory developed as a baseline can be found here.](#))

#### **Areas that require further study:**

- **Gifts to Mayors:** The Mayor's office contains gifts of artwork, plaques, awards, and other types of objects. Some of these are ceremonial and not necessarily intended for public display. These objects should be inventoried, indicating the date, donor, purpose, and a brief description. The objects should be properly hung in the Mayor's Chambers or stored in a suitable storage area. It was also suggested that they be rotated into public areas that are accessible to the general public. A determination will be made as to which objects become part of the MAC.

- **Objects of Uncertain Origin:** There are photographs, paintings, works on paper, and other items in city buildings or on city property that need to be studied to determine what is owned by the City and what is personal property or has been left behind or abandoned.
- **Maps and Historic Documents:** As these items are researched and catalogued, a determination can be made about if they are part of the MAC.
- **Exemptions to the MAC and not the responsibility of the ACA include:**
  - Artwork donated or loaned directly to city employees or elected city officials for display in personal city offices.
  - Artwork that uses temporary non-invasive support, such as easels for exhibition purposes. The City does not accept responsibility for insurance or maintenance of any artworks identified in the above exceptions.

### 3.2 Acquisition Types

Artwork considered for acquisition by the City of Kingston must have a direct connection to the arts programming and objectives of the City's statement of purpose. In accordance with the procedures set forth in Section 3.4, all artwork is brought first to the ACA which refers the artwork for consideration to the PAC. The PAC bases its recommendation on quality, placement, and use as well as the extent to which an acquisition meets the criteria and objectives outlined in the statement of purpose and scope of the MAC. Any other factors that may influence acceptance or rejection of an acquisition are also reviewed. A chief consideration is whether the work can be sited rather than stored. City departments are required to defer to the process outlined here for approval of acquisitions.

- **Commission** refers to the contracting of an artist(s) to create new, original artwork for a location or a permanent project that becomes part of the MAC. Commissions for temporary artwork will not be part of the permanent MAC.
- **Purchase** refers to artworks acquired through direct financial obligation of the City of Kingston and are existing works designated for display in particular public city-owned sites. Purchased artworks become part of the MAC.
- **Citizen-Initiated Artwork** ideally refers to temporary projects that connect with the life of the city and are initiated by individuals or groups but presented in partnership with the city.
- **Donation** refers to an artwork that is offered to the City of Kingston without direct financial obligation in assuming legal title.

- **Loan** refers to artworks placed in the temporary care of the City, but they remain the property of the owner/lender or the artist. Loans remain subject to the guidelines outlined in Section 3.4.

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### 3.3 Acquisition Criteria

The following criteria will be used to determine how new work is added to the collection, whether by commission, purchase, or donation. This is a guide to encourage artwork acquisition for the public good that does not burden the collection. These points may also be applied to loans or other temporary art projects.

- Artwork is consistent with the statement of purpose and scope of the MAC.
- Artwork is of exceptional quality and enduring value as judged by the PAC and KAC.
- Artwork has importance/significance within the context of the artists' work and the MAC.
- The artwork embraces values of antiracism, equity, and inclusion.
- Permanently sited artwork considers the architectural, historical, geographical, and/or sociocultural context of the site.

#### **Technical Criteria**

- Title and exhibition criteria for donations must be unrestricted.
- Existing artwork must have provenance information establishing clear title.
- There should be no conflict of interest with the donor as per City of Kingston Ethics Code.
- Provisions for transportation to the site, installation, and future maintenance as determined by the PAC and relevant departments must be satisfied.
- As applicable, the artwork must meet city structural, building, right-of-way, electrical, and other codes for safety.
- As applicable, the artwork must meet Federal Americans with Disabilities Act requirements.
- Artwork must be in stable condition and will retain its intended appearance and function over a substantial period, and the city will be able to maintain it.

## 3.4 Acquisition Policy Review and Acceptance Process

### **Initial Contact**

- Potential lenders or donors contact the Director of the ACA to discuss a loan or a gift. The information provided should include the artist(s) name, medium, size, weight, date of execution, photographs of work(s) of art, and estimated value of the work as well as the artist's biography or resume (see Appendix, Form: Artwork Proposal Form). The ACA will consult with relevant departments concerning technical issues and approval of a location.

### **Review**

- The PAC shall review the proposal using the criteria in Section 3.3.
- The PAC shall recommend an appropriate location for the artwork if it has not already been determined. The ACA will confirm that the location works with the relevant department(s).
- Once the PAC has approved a loan or donation, it will make a recommendation to the KAC, which will make the final recommendation to the Mayor.
- Once the loan or gift is accepted, the ACA will be responsible for managing the receipt, installation, display, and interpretation of the artwork.

### **Information Specific to Donations**

- The City through the ACA and city departments will have final approval of the location for the artwork and the ability to relocate it in the future if necessary.
- An appraisal shall be provided by the donor at the time of the gift.
- All gifts to the MAC shall be concluded on a contractual basis in the form of a deed of gift contract that stipulates the conditions under which the artwork is transferred to the ownership of the City.
- Stipulations for ongoing maintenance will be determined. The donor may be required to provide funds for an endowment to cover the maintenance costs.

### **Information Specific to Loans**

- All loans to the City of Kingston shall have a stated expiration date. Before the conclusion of the loan period, the PAC or other designated representative shall discuss with the lender the return of the work, extension of the loan period, or the conversion of the loan into a donation.
- The City, through the ACA and city departments, will have final approval of the location for the loaned artwork and obtain approval from the lender if it needs to be relocated.



- Loans to the City of Kingston shall be insured by the lender.
- A loan form must be completed for each artwork loaned to the City of Kingston. It will stipulate the duration of the loan and any agreements regarding costs (see Appendix, Forms: Incoming Loan Agreement).
- All loans will be reviewed biannually by the PAC or designated staff to ensure the continued relevance of the artwork to the stated criteria.

### 3.5 Collections Documentation and Maintenance Responsibilities

Collections documentation provides basic information about the artists and artworks for which the City is responsible. It holds the documents that clarify ownership of works and creates a baseline for monitoring their location, condition, and value. Because maintaining this information is the responsibility of the ACA, it is essential that all requests for new works and the maintenance, repair, or relocation of existing works go through that office. The ACA works closely with city departments to ensure consensus and open communication for determining artwork site locations, placement, planning, and responsibilities for maintenance and repair. This section is divided into two phases to acknowledge that presently there are insufficient staff and funding for a full and robust system.

#### 3.5a Department of Arts and Cultural Affairs Responsibilities

##### **Phase 1 First Step**

- **Inventory:** The ACA develops and retains a physical and digital inventory of all artworks in the MAC (see Section 3.7). The initial inventory may be conducted by an independent contractor. This inventory tracks object movement and is updated when necessary. The inventory is checked against the artworks biannually. It includes basic identification and valuations of the objects for insurance purposes. It provides a baseline for further documentation of the collection and is shared with the Comptroller's Office.

##### **Phase 2 Ongoing Responsibilities**

- **Signage:** The ACA develops and oversees the installation of signs that provide basic information about the artwork.
- **Siting Artwork:** The ACA finds publicly accessible sites for most of the artwork in the collection and develops secure and climate-controlled storage for artwork not on display.

- **Ongoing Maintenance:** The ACA oversees the framing, documenting, and routine maintenance of artworks in the AMC, as well as develops agreements for maintenance of artworks as needed. These agreements ensure the integrity of the artworks and stipulate the roles of each responsible department in staffing, funding, and maintenance for the lifespan of the artworks. These agreements may include directions to the site department for routine maintenance and cleaning. When possible, all maintenance agreements and schedules are developed in collaboration with the artist.
- **Conservation:** In collaboration with city departments, the ACA oversees the assessment, treatment, maintenance, and relocation of artwork, and it directs cleaning and repair of artworks in the MAC in compliance with currently accepted standards of care and conservation by the American Alliance of Museums. This may include working with independent conservators and contractors and making reasonable efforts to notify artists of changes of location or repairs to their artwork.
- **Damage and/or Vandalism:** The ACA records the extent of the damage, reports the incident to police, and takes actions to correct the damage where possible.

## 3.5b City Department Responsibilities

### **Phase 1 First Step**

- **Inventory:** Work with the ACA to identify artworks under the department's purview and assist with proper documentation and cataloging of artworks in the MAC.

### **Phase 2 Ongoing Responsibilities**

- **Signage:** Work with the ACA to properly install signs to interpret the artworks.
- **Ongoing Maintenance:** Keeps the area surrounding the artwork clean and neat. Protects the artwork from damage caused by watering systems, furniture placement, and maintenance equipment, such as mowers. Ensures that staff, including service technicians and landscaping employees conducting maintenance of any kind on or around artwork, receive training as needed by the artist, or professional conservators. An appropriate designee determines whether a trained specialist is required and under what conditions non-specialist labor may be used. Department staff undertakes cleaning and repairs only as specified by the ACA, and they never remove, alter, or relocate artworks in the MAC unless directed by the ACA.
- **Damage and/or Vandalism:** Reports any graffiti, damage, or vandalism of artwork to the ACA. The ACA reports the incident to police, confers with the city department, artwork lender/insurer and the PAC as to how to correct the damage. This may involve contacting the artist or a conservator to do the repair.

### 3.6 Placement and Relocation of Works of Art

Portable artworks in the MAC may be moved throughout city facilities at the discretion of the ACA, taking into account requests from individual departments. While the intent is that site-specific artwork remains in the location for which it was created, the ACA reserves the right to move a piece if circumstances dictate. The following criteria will be considered for relocating site-specific artwork:

- The artwork's condition or security can no longer be reasonably assured at its current site.
- The artwork has become a danger to public safety in its current site.
- The site has changed so that the artwork is no longer compatible as placed.

### 3.7 Documentation and Records

As indicated above in Section 3.5, the ACA is responsible for establishing and maintaining the inventory of the collection. Creating an inventory will allow the ACA to determine the collection goals that best fulfill the mission of the MAC and best serve the people of Kingston.

The artworks already in the City of Kingston collection require accession records that provide basic information for location, condition, and insurance. An accession is an object owned by the City. The act of accessioning is taking possession and title of the artwork, placing it in the collection, and making a record of it. It can be a work acquired by commission, purchase, or gift. Additional information about the artist and/or the previous owners enriches the object record, which becomes a vital source for education and publication about the object. This information is best gathered at the time the work is acquired.

The information above will be required of all new accessions as well and will include documenting the artist's intent for the maintenance of the work (see Appendix, Forms: Maintenance Manual Form).

Loans need similar documentation but are not the property of the City and require a loan agreement. Record-keeping for loans, whether short or long term, remains separate from and parallel to the MAC records and is the responsibility of the ACA. The biggest difference between the records for accessioned works and loaned works in terms of record-keeping is that accessioned works have deeds of gift or purchase records and loans remain the property of the loaner and are for a set period of time as outlined in the loan agreement between the City and the owner.

The specific information for object records and loan forms are further outlined in the appended catalog and loan agreement forms (see Appendix, Forms).

## 3.8 Deaccessioning Policy and Procedures

Deaccessioning is the formal procedure by which an artwork is permanently withdrawn from the MAC. The deaccession of artwork will be considered only after a careful and thorough evaluation. In general, deaccession will only be considered ten years after accession or if there are extraordinary conditions. Every attempt will be made to notify the artist and donor when applicable. Final approval for deaccession is made by the Mayor on recommendation from the PAC and the KAC.

### 3.8a Criteria for Deaccessioning

**An artwork may be deaccessioned for one or more of the following reasons:**

- Artwork does not support the scope of the MAC and its statement of purpose.
- An artwork is not or is rarely on display for lack of a suitable site.
- The condition or security of the artwork cannot be reasonably guaranteed.
- The artwork has been damaged or has deteriorated and the cost of repair is disproportionate to the value of the artwork as determined by the ACA or by an appraiser as the situation dictates.
- The artwork endangers public safety.
- The location of a site-specific artwork is so severely altered that the work's installation is no longer physically possible or conceptually relevant.
- The artwork is significantly incompatible or inferior in the context of the collection.
- The City chooses to replace the artwork with a work of more significance by the same artist.
- There has been sustained and overwhelming public objection to the artwork over a two-year period. This can include regular social-justice-oriented graffiti, vandalism, or defacement.
- The property on which a site-specific artwork is located is no longer owned by the City.
- The artwork has been stolen or destroyed.

- The subject or impact of an artwork is significantly at odds with values of antiracism, equity, and inclusion.
  - The artwork is an ongoing rally point for gatherings centered on racist or bigoted ideology.
- 

### 3.8b Procedure for Deaccessioning

- The ACA staff is responsible for recommending artworks for deaccession and should first determine if there are any possible barriers, legal or otherwise, in the way of either deaccession or disposition. The artist, Corporation Counsel, and the appropriate city department(s) will be consulted.
  - A Deaccessioning Subcommittee of the PAC will be appointed as needed. This subcommittee will consist of four members of the PAC and an art conservator or curator. Representatives of the City will be included as the situation requires. In the case of monuments, the subcommittee will develop and oversee a review plan as stated above.
  - The ACA staff presents the deaccession candidates and the findings of the subcommittee to the PAC.
  - The PAC will either approve or reject the recommendation for deaccession and disposition and will forward it to the KAC.
  - The KAC will either approve or reject the recommendation for deaccession and disposition and, if accepted, will forward it to the Mayor for final approval.
  - If approved, the ACA staff will proceed with the final disposition as approved by the PAC.
  - The ACA staff will record the deaccession process with a deaccession worksheet. The worksheet and all other related documentation will be permanently retained by the ACA regardless of the outcome of the recommendation for deaccession.
- 

### 3.8c Manner of Disposition

The PAC is responsible for determining the final disposition of a deaccessioned artwork, taking into account the reason for deaccessioning it and the materials and scope. The following actions may be considered:

- **Exchange**

An exchange may be made with the artist, a gallery, museum, or other institution for one or more artwork(s) of comparable value by the same artist. The artist will be given the first opportunity to exchange the artwork. Any artwork that is accessioned into the collection through an exchange is subject to the accessioning criteria outlined in the Kingston Collections Management Policy.

- **Transfer**

The artwork, or any part of the artwork, can be donated to the artist, the original donor, a non-profit organization, a conservator for educational purposes, or, in the case of site-specific artwork, to the owner of the property on which the artwork is installed.

The work may be sold through auction, gallery resale, or direct bidding by individuals in compliance with city and county law and policies governing surplus property.

Proceeds from the sale of an artwork will be deposited in an account to be named for future undesignated projects, including conservation, or into the departmental account from which the original purchase was made. Any preexisting contractual agreements between the artist or donor and the City regarding transfer of ownership will be honored.

- **Destruction**

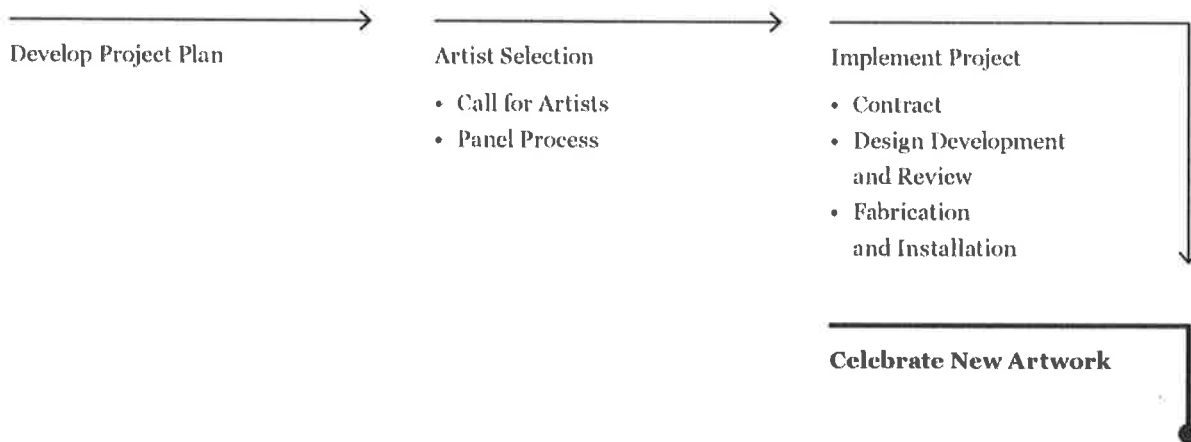
An artwork may be destroyed when it has deteriorated or been damaged, and the cost of repair is disproportionate to the value. Options for recycling will be pursued when possible.

## Section 4. Procedure to Commission Public Art

This section sets forth the commissioning process from start to finish for projects initiated by the city. It outlines what is typical for the visual arts and can be adapted for other art forms such as music, dance, and literary arts. The process encourages the following considerations:

- Empower the project team to define the siting, criteria, and schedule for the artwork.
- Support the creative process to design and produce a new work of art.
- Allow for a fair and equitable artist selection process.
- Provide a straightforward and transparent design review process.
- Consider the artist's needs.
- Engage the community throughout.
- Consider ways that the process and the project can meet the New York State GreenNY procurement goals.

### Commissioning New Art



#### 4.1 Project Planning

At the beginning of a public art project, the Department of Arts and Cultural Affairs (ACA) establishes a project team that includes city departments that are involved with the site. The ACA and Public Art Committee (PAC) identify community members or institutions with a relationship to the site and are

stakeholders in the project. These may be people who work at or use a facility or those who live nearby or have other affinities with the location. They may participate on the project team or be consulted during the planning phase.

The ACA will discuss and confirm a timeline and project description that addresses the elements below and can lead to a shared sense of success and an understanding of how to measure outcomes. This will become the project plan and may be updated as the project progresses.

**a. Site Considerations:** For this policy, the site is always located on city property and is accessible to the public. It may be indoors or outdoors. The questions below guide the project team to understand the parameters of the site when developing the artwork project scope.

### **Context**

- What is the relationship of the site to the community?
- Who are the stakeholders and how should they be involved in the process?
- What do we know about the history, present conditions, and future of the site?
- Is there a particular legacy or are there stories to tell that might guide the thematic direction?
- How can the site be activated by art?
- Is the project part of a new building or renovation? Who are the designers involved? At what stage is the project? When will the artist come on board?

### **Artwork Parameters**

- How does the site inform the type of art that is best suited to it?
- Does the site present any obstacles to installation?
- What is the appropriate artwork lifespan in this location?
- Can the work easily be removed if necessary (for maintenance or if it is temporary)?
- What is the optimum scale of the artwork?

### **Site Parameters**

- Is there sufficient public access, including parking?
- Is the site compliant under the Americans with Disabilities Act?
- Are utilities and water available if needed?
- What is under the surface of the site? Will it allow for the type of artwork desired?



- Is the site in a historic or other type of district? If so, will that create a need for additional review or permits and will the budget allow for this additional work?
- Is the site fully accessible? Who will be responsible for maintaining the site and the artwork?
- How might the artwork advance the city’s goals for sustainability in this site?

**b. Artist/Artwork Criteria:** In addition to the acquisition criteria outlined in Section 3.3, specific project criteria are developed. The project team determines the range of art preferred as well as the scope of work, themes, or content. The eligibility criteria for artists may include their geographic location, level of professional experience, or track record.

**c. Project Schedule:** The project team forecasts a schedule allowing ample time for artist selection, design development, community engagement, design approval, fabrication, and installation. Align the artwork schedule with factors such as construction, funding constraints, and events or activities in Kingston, NY.

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## 4.2 Artist Selection Process

Commissioning an artist to create a new work of art—be it a visual or multimedia artwork, a performance, or a literary work—is a creative activity and differs from procuring other services. The selection process provides the City of Kingston with the advice and expertise to identify the most suitable artist for the project. This process can be adjusted for purchasing artwork and engaging artists from all disciplines including music, dance, and literary arts. The first steps are to form an artist selection panel and create a call for artists based on the project plan.

**A. Artist/Artwork Selection Panel:** Convened by the ACA with guidance from the PAC, responsibilities are as follows:

- May contribute to and comment on the RFP/RFQ before distribution.
- Reviews the artists’ applications based on the project goals and criteria and identifies the finalists.
- Recommends the final artist(s) based on interviews or proposals to the PAC. This may include comments on the evolution of the design.
- Reserves the option to make no selection from submitted applications and to reopen the competition or propose other methods of selection.
- Individual panelists or the entire panel may continue as part of the design review.

**b. Recommended Panel Composition:**

- 1 KAC or PAC member
- 1 Representative of the department that is responsible for the site.
- 1 Community representative who lives or works in the area.
- 1 Artist (who is not eligible to apply for the project).
- 1 Art professional (curator, arts administrator, designer, or someone from an allied field).
- The ACA staff is generally non-voting, but as chair of the meeting they are authorized to resolve a tie vote.

**Advisors** are included in the panel process. Their point of view and expertise are vital for the review.

They participate fully but do not vote.

- City department representatives with an interest in the project.
- Representatives of organizations affected by the project that are located nearby or are working with adjacent communities.
- Architect, engineer, and/or landscape architect responsible for the overall project.
- Others TBD.

**Notes**

- Selection panels and artist applicant pools should be diverse in age, gender, sexual orientation, religion, race, and cultural heritage. Staff conducts outreach to varied communities about opportunities to serve on panels.
- To ensure that a broad spectrum of people can participate, panelists who are not city employees and not compensated through their employment (including artists, independent contractors, people who attend on their own time) are offered an honorarium. If arts professional panelists are brought in from out of town, they receive an honorarium and reimbursement for travel.
- It is not appropriate for a project funder to serve on a selection panel as a voting member, but they may attend as an advisor.
- Panelists sign a conflict of interest statement.
- Ideally, the panel should review the call to artists prior to its release. The panel can advise on whether to allow more than one proposal per artist.

## Art Selection Panel Composition

Voting	Non-Voting	Advisors
<ul style="list-style-type: none"><li>1 KAC or PAC member.</li><li>1 Representative of the department that is responsible for the site.</li><li>1 Community representative who lives or works in the area.</li><li>1 Artist (who is not eligible to apply for the project).</li><li>1 Art professional (curator, arts administrator, designer, or allied field).</li></ul>	<p>The ACA staff is non-voting, but it chairs the meeting and is authorized to resolve a tie vote.</p>	<p>They are included in the panel process. Their point of view and expertise are vital for the review. They participate fully but do not vote.</p> <p>City departments with an interest in the project.</p> <p>Representatives of organizations affected by the project (located nearby and/or work with adjacent communities).</p> <p>The architect, engineer, and/or landscape architect responsible for the overall project.</p> <p>Others TBD.</p>

**c. Call for Artists–Process:** Each call is publicized widely and structured with one of the methods below. The call includes specific guidelines regarding the project budget, timeline, scope of work, and project parameters.

Following common practice for public art, artists are not required to pay an application fee.

The types of work samples required acknowledge the variety of artistic disciplines. This may include videos, audio, and photographic documentation of performances; writing samples; as well as photographic documentation of visual artworks, artistic video, or sound.

- **Call for Artists–Request for Qualifications (RFQ):** In this two-step process, applicants present their qualifications and finalists are selected to either interview or present proposals to the selection panel. In the initial stage, no proposals are expected or accepted. Artists typically submit 10 work samples, a resume, and a brief statement about their approach to the project. The selection panel identifies 3 to 5 finalists who then receive more detailed information about the project, visit the site, and are paid a stipend to present their work to the panel as an interview or audition. This stipend is part of the project budget.

- **Call for Artists–Request for Proposals (RFP):** By this method, artists present renderings and a written description along with work samples and a bio/resume.

In general, artists should not be invited to submit proposals without financial compensation. However, this process might be considered for projects with short timelines, where the site is easily described, and the requirements are straightforward. Or it might be appropriate when engaging emerging artists who do not have a track record with public art.

- **Call for Artists–Identifying a Pool of Candidates:** This is an efficient way to organize a call for artists when multiple projects are under consideration. A Request for Qualifications (RFQ) is distributed widely. A selection panel screens the applicants to identify ones that meet the criteria for future projects. The project team uses this pool to identify artists as needed.
- **Invitational Selection:** A group of artists is invited to submit their qualifications for a specific project and a panel selects from this group. Arts professionals and community stakeholders are invited to recommend candidates to submit their qualifications. The panel invites finalists to either interview with the panel or present proposals. This method is advisable for projects that require a quick turnaround or where established artists are desired.
- **Outreach to Artists:** Allow enough time to publicize calls for art widely, with time for artists to respond. The places to post the call might vary based on any geographical restrictions but should always include arts organizations in the region. The document should be written clearly and presented with artists of different abilities in mind. Versions in languages commonly spoken in Kingston may be provided.
  - Artist information sessions may be conducted virtually and recorded for applicants to view. In-person sessions may also be offered. This is particularly important to support artists who are new to public art. Questions and answers are publicly posted on the Engage Kingston website.
  - Applications can be processed and shared through online portals such as Slideroom, Submittable or CaFÉ. These portals charge a fee but save staff time and are efficient for panelist review. The portal is also useful in creating a database for Purchasing Department reports and for future outreach.

**d. Outcome:** Once the selection panel makes a decision, it is shared first with the PAC for their review and then to the KAC and finally to the Mayor. The ACA staff follows through on the following:

- Selected artist is notified.
- Finalists who were not selected are notified.
- All other applicants are notified (may be notified earlier).

## 4.3 Project Implementation

The process of developing a project once the artist has been selected is outlined in this section. It can be adapted for music, dance, and literary arts. A kick-off meeting is conducted to discuss any comments or suggestions that were raised during the selection process. The artist meets with the relevant parties to develop or refine a proposal and respond to any questions and to provide information needed to prepare a contract.

**Contractual Agreements:** The Corporation Counsel will develop a standard contract to be used for commissioned artwork. They will also be responsible for reviewing all documents and approving all contracts before the Mayor signs off on the contract. Some of the points to be addressed in the contract are as follows:

- Design review and approval process.
- Artist Rights: The artist retains all rights under the Copyright Act of 1976, 17 U.S.C. § 101 et seq., as the sole author of the artwork for the duration of the copyright.
- Budget: The artist prepares a budget that includes expenses required to design, fabricate, transport, and install or produce the artwork (see Section 1.4).
- Insurance requirements: The cost of insurance is a budget item and will come out of the overall commission budget.
- Exhibits include a scope of work with a description of the artwork, fee, and payment schedule, aligned with approval benchmarks, and finally transfer of title.
- Presentation materials (models, drawings, etc.) should be digitally documented and archived. The originals should not be retained by the City unless there are resources to care for them, however they should be available to the City during the realization of the project.
- Usually, a contract is not signed by the parties until funds are available.

Additional information can be obtained at Americans for the Arts – Public Art Network

<https://www.americansforthearts.org/sites/default/files/ModelCommAgrmnt.pdf>

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## 4.4 Design Development and Review

After an artist is selected, a contract is drafted and signed, an initial payment is made, and the administrator confirms the schedule for design review for all internal stakeholders and for the public. The

artist refines the initial proposal and begins to work on a conceptual design in consultation with the selection panel and project team. The artist is provided with all the necessary information promptly to create a fully informed design which includes Kingston's GreenNY goals for sustainability in the procurement of services and the production of the artwork and its impact on the site. Since this is a creative process, there may be elements of the project that develop during fabrication. This design phase can range from six weeks to one year, depending on the project's complexity and schedule, the amount of community engagement, design team participation, and research involved.

Concepts for music, dance, and literary work would go through a parallel process of development and review. This outline can be adapted to those circumstances. These works would not necessarily become part of the Municipal Art Collection (MAC), but the documentation should be.

**Most commissioned artwork goes through three phases of design:**

- **Conceptual Design:** The artist presents initial ideas including form, materials, method, ideas behind the work, and any additional research that will be needed.
- **Preliminary Design:** The artist works with relevant city departments to ensure that the artwork will be feasible for the site, identifying any alterations to the site that are necessary (and funds to cover said alterations), and conducts additional research or community engagement. This level of design may be used to finalize bids from fabricators and installers.
- **Final Design:** Drawings, prototypes, or templates that are used to produce the artwork. An independent New York State engineer may be required to review the drawings. The services of a conservator may be engaged to anticipate issues related to ongoing care. The cost of these professionals is usually borne by the artist and included in contract language as an allowable budget expense.
- **Design Approval:** For each design stage, there are a series of meetings that engage the stakeholders in the review of the project. Stakeholders should have the ability to request revisions and even reject an artist's design (as a last resort).
  - Meeting 1: Review by relevant city departments and the ACA.
  - Meeting 2: Review by the PAC. Members of the public may be invited to this meeting.
  - The artist is given every opportunity to receive and respond to feedback.
  - Important questions to ask during the design review:
    - Does the project meet the original (or adapted) criteria?
    - Are the projected costs accurate and realistic?
    - Have written estimates been obtained from qualified technical support and fabrication contractors for the final design?

- Review criteria and schedule can be posted on the Engage Kingston website so that the public has access to information about the project as it evolves.

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## 4.5 Project Fabrication and Installation

Upon approval of the final design, the artist fabricates or oversees the fabrication of the artwork as represented. Artists are encouraged to work with local fabricators when possible and to consider the sustainability of the process and the ecological impact of the artwork in the site.

On an as-needed basis, the artist provides progress reports, responds to requests for information, and participates in meetings to coordinate and oversee the installation of the artwork. The artist is free to make design modifications as the work progresses, insofar as such modifications do not involve significant changes to the scope, design, size, or material of the artwork as detailed in the final design. At times, significant changes may be required by the City based on changes to the overall project. In those cases, the artist is compensated for additional work. The artist shall present to the ACA for further review and approval any changes that may affect installation, scheduling, maintenance, or the concept of the artwork as represented in the final design.

The artist notifies the ACA in writing when fabrication of the artwork is completed and ready for delivery and installation. Representatives of the ACA and PAC review the artwork prior to delivery, either in person, via video call or photo documentation. The artist installs the artwork in accordance with the approved plan following safety and other guidelines. This may include obtaining permits.

The artist discusses signage with the ACA to provide information to interpret the artwork for the public on the sign and online.

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## 4.6 Final Acceptance and Celebrating the Artwork

**a. Final Acceptance:** Once the installation is complete and a maintenance manual has been submitted, the PAC, KAC, and Mayor sign off on it. This signals that the contract requirements are fulfilled and that the final payment is released.

In exceedingly rare cases, the artwork may fail to meet acceptable professional standards for the following reasons:

- Faults of design or workmanship pose a public health or life safety hazard or diminish the value of the work.

- The artwork is fraudulent, inauthentic, or appears to be of inferior quality relative to the quality of other works by the artist, and other works in the MAC.
- The artwork is not the original work of fine art, such as a sculpture or painting. If the artwork is one of a multiple, it will be accepted only as an authorized limited edition. In the case of fine art prints and photographs, a limited edition is 200 or fewer.

**b. Celebrating the Artwork:** Once it is complete, the ACA and the project team work with the Communications Department on a plan to announce the artwork.

- Press releases and social media may include interviews with the artist(s) and other stakeholders.
- Opening reception or other community event.
- Include information about the artwork on Engage Kingston and through social media.

## 4.7 Assessing Outcomes

After the completion, the ACA and PAC assess the outcome of a project and use that information to adjust practices. Strategies may include the following:

- Conduct an exit interview or share a survey with the artist to evaluate the process and the project from their perspective.
- Share a survey with key stakeholders, including selection panelists, to evaluate the process and the project.
- Assemble press and social media regarding the project.
- Track the number of applicants for projects over time.
- Assess diversity of applicants, including race, religion, age, experience level, gender, sexual orientation, or other.
- Compare these findings with the project criteria.
- The ACA can annually review these outcomes to assess any adjustments to the process.



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## Definitions

### **Accession**

The act of adding an artwork to the permanent collection or the Municipal Art Collection. An accession is an object owned by the City of Kingston. The act of accessioning is taking possession and title of the artwork, placing it in the collection, and making a record of it. It can be a work acquired by commission, purchase, or donation.

### **Acquisition**

An asset or object purchased or obtained as a donation.

### **Allocation**

The act of distributing by allotting or apportioning; distribution from a budget according to a plan.

### **Anti-racism**

A belief or practice that recognizes pervasive racism in society, and actively combats racial prejudice and discrimination in order to promote racial justice and equality.

### **Art Easement**

The right to place public art on the property of another.

### **Art Integrated Into Design**

Functional artwork created by artists that is part of a building, streetscape, or other amenity

### **Artifact**

An object made by a human being, typically an item of cultural or historical interest.

### **Artist**

A practitioner in the visual, performing, literary or media arts who is recognized by peers and adjacent arts and cultural communities.

### **Artwork**

All forms of art conceived in any discipline or medium, including visual, performance, literary, and media.

### **Bequest**

A gift or donation made through a will.

### **Bigoted Ideology**

A belief, opinion, or faction devoted to prejudice against a person or people based on their membership in a particular group.

**Built Environment**

Encompasses the buildings we live in, the distribution systems that provide us with water and electricity, and the roads, bridges, and transportation systems we use to get from place to place. It can be described as the human-made or modified structures that provide people with living, working, and recreational spaces.

**Call for Art**

A “Call for Art” is an opportunity notice that gives artists the information they need to know in order to submit existing artwork for display or purchase.

**Call for Artists**

A “Call for Artists” is an opportunity notice that gives artists the information they need to know in order to apply to be considered for a new opportunity.

**Capital Construction Budget**

Funds budgeted for construction or acquisition of equipment.

**Capital Construction Project**

A new or renovated building, facility, street, park, or open space that is paid for with funds from the capital budget.

**Collections Management**

The process of managing the information and disposition of all objects for which the City of Kingston has permanently or temporarily assumed responsibility. This includes developing, maintaining, and enforcing collections policies and procedures that address the care, handling, placement, and storage of artwork.

**Commission**

As a verb, to express the selection of an artist, artists, or a team of art professionals to create a unique work of art; as a noun, to express a specific scope of service that results in a work of art.

**Community**

A group of connected people who live or work in a common neighborhood, or it might include those with a common profession, workplace, age, religion, heritage, hobby, pastime, sport, or other connection. It includes residents, visitors, and the range of organizations and institutions that serve them such as schools, libraries, and faith-based groups.

**Community Engagement**

Ways to engage communities to achieve sustainable outcomes, equitable decision-making processes, and deepen relationships and trust between government organizations and communities.

**Conservation**

The repair of damaged or deteriorating artwork in a way that maximizes endurance with as little change to

the object as possible. Treatment performed by a conservator can typically be undone if necessary, as opposed to restoration which refers to treatment that returns the artwork to a known or assumed state, often by the addition of non-original material.

**Curator**

A fine arts professional who assists in the development of a public art project, primarily by locating an artist(s) suitable for a project, assisting the artist(s) in developing their concept, and assisting in the implementation of the project.

**Deaccession**

The formal removal of accessioned artwork from the permanent collection.

**Deed of Gift**

A formal, legal agreement that transfers ownership of and legal rights to the artwork be donated.

**Design Team**

A group of design professionals (artists, architects, engineers, landscape architects, lighting designers, graphic designers, etc.) working together on a specific project.

**Disposition**

The ultimate method of disposal of a deaccessioned artwork. This can be done through sale, trade, donation, or destruction.

**Diversity**

The quality or state of having many different forms, types, ideas, etc.; the state of having people who are of different races, ages, who have different cultures, or who are from different geographical locations in a group.

**Donation**

An artwork or sum of money given willingly and without compensation. For the purpose of this document, “gift” is synonymous with donation.

**Equity**

Equity addresses the historic, institutional systems that create oppression based on identity. An intersectional approach may be used to transform historic power dynamics for accountable systemic change based on the principles of humanity, justice, and belonging.\*

**Inclusion**

The active practice of sharing power with traditionally excluded individuals or groups in processes, activities, and decision- or policy-making.

**Interpretation**

A purposeful approach to communication that facilitates meaningful, relevant, and inclusive experiences that deepen understanding, broaden perspectives, and inspire engagement with the world around us.

**Inventory**

As a verb, the process of checking the physical location of an artwork against the location record. Inventory is also a method of surveying the physical condition of artwork in the collection. As a noun it is the record of the accessioned artwork.

**Loan**

An artwork borrowed by the City of Kingston for exhibition purposes is an incoming loan. An artwork lent to another entity for exhibition in an approved public setting is an outgoing loan.

**Maintenance**

Regular routine inspection and care of an artwork carried out by a trained technician.

**Manner of Disposition**

The way that deaccessioned works are moved physically out of a collection.

**Monument/Memorial**

A statue, building, or other structure erected to commemorate a famous or notable person or event; a structure intended to commemorate someone or something.

**Municipal Art Collection**

All accessioned works of art owned by or in the care of the City of Kingston.

**Mural**

A large-scale painting or other work of art executed directly on or attached to a wall.

**Percent for Art**

A percentage of capital construction costs for buildings, parks, streets, and eligible projects mandated by a municipal ordinance to be set aside for art.

**Permanent Artwork**

Artwork that is part of the Municipal Art Collection with a defined term or the expectation of indefinite duration.

**Portable Artwork**

Artwork that can be easily transported or does not require a permanent or nearly permanent site. Paintings, works on paper, photographs, and small sculptures are examples of portable artworks.

**Project Plan**

Developed at the start of a new project by the ACA in consultation with city departments and stakeholders to determine site considerations, selection methods, and artist scope.

**Provenance**

The history of ownership of an artwork.

**Public Art**

All forms of art conceived in any medium, material, or combination thereof that are placed or presented in areas accessible or visible to the public. Works may be permanent, temporary, or functional. Public art does not include any architectural or landscape design except when commissioned and designed by an artist.

**Public Artwork**

Original works of art that are accessible to the public and that may possess functional as well as aesthetic qualities.

**Request for Proposals (RFP)**

A process to invite artists to submit concepts or designs to produce public art based on a proposal. Those submitted applications are evaluated through the process outlined in Section 4.

**Request for Qualifications (RFQ)**

A process to invite artists to submit credentials that may include samples of previous work , a resume, a statement of interest about the project, and references. The submitted applications are evaluated through the process outlined in Section 4.

**Restoration (see Conservation)**

**Rotation (of Artwork)**

Moving artwork to multiple locations over a period of time for the purpose of exhibition.

**Site-specific**

Artwork specifically designed for and temporarily or permanently installed in a particular location that is intrinsic to the artwork, the meaning of which is destroyed or demeaned by removal to a different location.

**Selection Panel**

A selection panel composed of various stakeholders is assembled to select an artist(s) or artwork(s) (see Section 4).

**Smart Growth**

Planned economic and community development that attempts to curb urban sprawl and worsening environmental conditions.

**Social Spaces**

A social space is a physical or virtual space where people gather and interact, for instance, a town square or park.

**Stakeholder**

A person, group, or organization with a vested interest, or stake in the decision-making and activities of a business, organization, or project.

**Temporary Artwork**

Artworks exhibited for a limited duration.

**Viewshed**

The view of an area from a specific vantage point.

**Work of Art**

See Artwork.

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**Abbreviations**

ACA Department of Arts and Cultural Affairs

KAC Kingston Arts Commission

MAC Municipal Art Collection

MPAP Municipal Public Art Policy

OGM Office of Grants Management

PAC Public Art Committee

RFP Request for Proposals

RFQ Request for Qualifications

## Acknowledgements

The City of Kingston's Municipal Art Policy was developed with valuable guidance from Mayor Steven T. Noble, the Director of the Department of Arts and Cultural Affairs Kitt Potter, the Kingston Public Art Policy Committee, the Kingston Arts Commission, representatives of City departments, members of the City of Kingston Common Council, Kingston nonprofit leaders, and others. It was developed by McGregor Consulting.

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Sara Pasti

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Teryl Mickens

Robert Dennison

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### **Public Art Policy Committee**

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# Draft Municipal Public Art Policy, Kingston, NY

## Appendix

### A. Action Plan

Once the Municipal Public Art Policy (MPAP) is approved by the Kingston Common Council there is likely to be interest in developing public-art projects. The Mayor, the Department of Arts and Cultural Affairs (ACA), the Kingston Arts Commission (KCA), and multiple city departments have been engaged with creating this policy. It is important to keep the momentum going so that the initiatives can begin in September. Here is a flexible action outline that can be used to prioritize the work over the next three years.

The ACA, PAC, and KAC will be actively involved in these plans that are cited in the Action Plan that follows.

#### **Work Plan and Community Engagement Plan**

At the start of each year, the ACA and PAC will review the ongoing projects and new projects to be initiated during the year ahead and create a work plan. Concurrently, the group will make a comprehensive community engagement plan to develop strategies that work for Kingston. Once the format is established for each plan use these templates to review the results from the previous year and then update the plans for the year ahead.

#### **Project Plans**

For each public art project, the project team will prepare a public art project plan. This is a foundational document that guides the planning and execution of a project. With input from the project team, it outlines the basic framework: goals, location, timeline, and budget; the artist selection process and community engagement process; and a list of internal and external stakeholders. The goal is to provide a clear basis for managing the project, and for accountability and evaluation. While the ACA has the lead responsibility for drafting and administering the public art project plan, the project team plays a very close contributing role. The PAC will review the plan at the start of the project (see Section 4.1).

#### **Conservation and Maintenance Plan**

In the second year, it is recommended that the ACA commission a professional conservation assessment of the city's public art collection, which includes prioritization and budget estimates. An updated plan should be developed every three to five years depending on the condition of the collection. The ACA works with the Office of Grants Management to raise funds to implement the recommendations of the assessment for conservation and maintenance.



## A. Action Plan

Sep – Dec 2024

Action	Description	Parties Responsible	Policy Reference
<p>1. Brief and engage city departments and commissions about the MPAP.</p>	<p>Present at the senior directors meeting.</p> <p>Conduct individual meetings with department heads and at commission meetings.</p>	<p>Mayor, ACA</p>	
<p>2. Present the MPAP to the public.</p>	<p>Hold public meetings, engage a listening tour, and reach out to media outlets, including Engage Kingston.</p>	<p>Mayor, ACA, KAC, community partners, Common Council</p>	<p>Section 1.5 Community Engagement in the Public Art Process</p>
<p>3. Issue an RFP and contract a registrar to create an inventory of the Municipal Art Collection.</p>	<p>Using the preliminary inventory, identify additional artwork, establish ownership, identify maintenance and conservation needs, and recommend relocation of art if necessary.</p> <p>It is recommended that no donations of permanent artwork from non-city entities be reviewed until the inventory is complete and the policy is operational.</p>	<p>ACA, KAC advises</p>	<p>Section 3.5 Collections Documentation and Maintenance Responsibilities</p>
<p>4. Address loans that may arise and test the policy as a model for the future.</p>		<p>ACA, KAC advises, Mayor approves</p>	<p>3.4 Acquisition Policy Review and Acceptance Process, see specific to loans</p>

Year 2: Jan – Dec 2025

Action	Description	Parties Responsible	Policy Reference
<p>5. Form and activate the Public Art Committee (PAC) and the City Hall Subcommittee.</p>	<p>Meet regularly to review and support the policy and ACA.</p> <p>Survey areas that are open for possible placement of new artwork and relocate existing artwork on municipal property.</p> <p>Examine models of community engagement plans in other cities.</p>	<p>KAC and ACA, Mayor recommends and approvals</p>	<p>Section 2.3 Public Art Committee</p>
<p>6. Develop and integrate public art into the ACA annual work plan.</p>	<p>Outline the goals and expectations for the year.</p> <p>Project plans will be developed for each initiative.</p>	<p>PAC with ACA, KAC advises, Mayor approves</p>	
<p>7. Determine if departments have initiated or have plans to initiate arts or culture projects.</p>		<p>ACA</p>	
<p>8. Seek funding to support the ACA and the work outlined in this policy.</p>		<p>ACA, OGM, KAC advises</p>	<p>Section 1.1 Statement of Purpose Section 1.3 Funding</p>
<p>9. Research the feasibility of allocating a percentage from the city capital budget to art.</p>		<p>ACA, Comptroller, Corporation Counsel</p>	
<p>10. Issue an RFP and contract with a conservator to produce a maintenance and conservation plan.</p>	<p>Based on the inventory work of the registrar (point 3)</p>	<p>ACA, PAC, KAC advises</p>	<p>Section 3 Municipal Art Collection Management</p>

Year 3: Jan – Dec 2026

Action	Description	Parties Responsible	Policy Reference
Update the annual work plan and community engagement plan as part of the ACA planning.	Review the outcomes of the previous year.  Outline goals and expectations for 2026.	ACA, PAC, KAC advises	
Identify potential projects and staffing needs and create concept papers, a document used by the OGM to start the grant process.	Implement the maintenance plan and projects as funding permits.	OGM with the ACA as advised by the PAC, KAC, with final approval by the Mayor	Section 1.2 Types of Public Art
Activate a method for artists, community members, and organizations to propose self-funded, temporary projects on city property.		ACA, under the advisement of the PAC and KAC	Section 3.4 Acquisition Policy Review and Acceptance Process
Appoint or renew the PAC member as per rotation.	The first group of PAC members will be appointed for staggered terms to initiate the 3-year terms for each member.	Mayor, ACA, KAC	Section 2.2 Public Art Committee
Review goals and guidelines as they pertain to MPAP.	Update policy as needed.	KAC	2.4 Kingston Arts Commission
Issue an RFP and contract with an appraiser to provide artwork values for the insurance company.		ACA with PAC, KAC advice and Mayor's approval	Section 3 Municipal Art Collection Management
Prepare to commission new work.	Fine tune the process for future commissioning of new artwork.	ACA, PAC, KAC advises	Section 4 Procedure to Commission Public Art

## 2. Forms

- City of Kingston Public Art Survey
- Incoming Loan Agreement
- Artwork Proposal Form
- Catalogue Worksheet
- Deaccession Worksheet
- Maintenance Manual Form

## City of Kingston Public Art Survey, 2024

*The purpose of this survey is to develop public art planning and initiatives that reflect the opinions and desires of Kingston residents, businesses, organizations, and people who frequently visit our city. The survey to be conducted during events and festivals and distributed to City of Kingston staff, city hall patrons, schools, and more. It will be distributed beginning in Fall 2024 through Spring 2025 in English and Spanish. This is a draft of a short and long version. It will be a paper survey for in-person distribution and in a digital format for online versions. Paper surveys will be tabulated with the help of collegiate interns.*

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### Draft Survey Questions

The City of Kingston recently adopted a Municipal Public Art Policy (Code #) which defines public art as all forms of art and culture conceived in various disciplines including but not limited to visual, performing, literary and new-media arts. Projects must be on city property in a place that is broadly accessible and available for the public to experience.

The survey will help us understand the Kingston community's thoughts and feelings about public art to make more informed arts and cultural decisions.

Please share your thoughts by taking this brief survey. We appreciate your time and valuable input. Please only fill out one survey per person.

### Short Form Questions 1 - 6

#### 1. Which are you most likely to attend or visit? (select all that apply)

- Live theatre
- Music performance
- Dance performance
- Movies
- Art exhibit
- Poetry, storytelling, or literary reading
- Cultural festivals

#### 2. In the past 6 months, how often have you attended an arts or cultural experience in person in Kingston?

Weekly \_\_\_\_ Monthly \_\_\_\_ A few times \_\_\_\_ Once \_\_\_\_ None at all \_\_\_\_

**3. Which activities would you like to see more of in the City of Kingston?**

- \_\_\_\_ Visual arts
- \_\_\_\_ Performing arts
- \_\_\_\_ Children and youth arts programming
- \_\_\_\_ Literary programs
- \_\_\_\_ Talks and lectures
- \_\_\_\_ Opportunities to meet artists
- \_\_\_\_ Art therapy or therapeutic art
- \_\_\_\_ Other: \_\_\_\_\_

**4. What are the reasons you may NOT attend a creative, cultural, or artistic event offered by the City of Kingston?**

- Hard to Find Time \_\_\_\_ Lack of Transportation \_\_\_\_ Safety concerns \_\_\_\_
- Not Accessible \_\_\_\_ Not enough programming related to my culture or in my language \_\_\_\_

**5. What are the ways that you find out about creative, cultural, historical, and artistic events?**

- Word of Mouth \_\_\_\_
- Social Media \_\_\_\_
- Newspaper \_\_\_\_
- Radio \_\_\_\_
- Direct mailings from organizations \_\_\_\_
- E-news \_\_\_\_
- Websites \_\_\_\_
- Other \_\_\_\_

**6. Do you live, work, attend school, own property, or own a business in the City of Kingston?**

Yes \_\_\_\_\_ No \_\_\_\_\_ If no, where do you reside? Zip Code? \_\_\_\_\_

**Additional questions that will be added to longform 7-18**

**7. Please check your age range:** Under 20 \_\_\_\_\_ 20's \_\_\_\_\_ 30's \_\_\_\_\_ 40's \_\_\_\_\_ 50's \_\_\_\_\_  
60+ \_\_\_\_\_

**8. Which Race/Ethnicity Best Describes you?**

American Indian \_\_\_\_\_ Asian/Pacific Islander \_\_\_\_\_ Black/African American \_\_\_\_\_

Hispanic/Latino \_\_\_\_\_ White \_\_\_\_\_ Middle Eastern \_\_\_\_\_ Multi-Racial \_\_\_\_\_

Other \_\_\_\_\_

**9. What is the primary language spoken in your household?** \_\_\_\_\_

**10. What is your gender identity?**

Female \_\_\_\_\_ Male \_\_\_\_\_ Trans/Transgender \_\_\_\_\_ Cisgender \_\_\_\_\_ Non-binary \_\_\_\_\_

Agender \_\_\_\_\_ Gender Non-Conforming \_\_\_\_\_ Gender Fluid \_\_\_\_\_ Genderqueer \_\_\_\_\_

Other \_\_\_\_\_

**11. How do you personally interact with art?**

I make/perform art \_\_\_\_\_ I sell art \_\_\_\_\_ I buy/acquire art \_\_\_\_\_ I enjoy art \_\_\_\_\_

I show art \_\_\_\_\_ I work with artists \_\_\_\_\_ I teach art \_\_\_\_\_ I attend concerts/movies/dance  
\_\_\_\_\_ I read \_\_\_\_\_ I write \_\_\_\_\_ I have little interaction with art \_\_\_\_\_

**12. What do you believe the role of public art should be? (select all that apply)**

Beautification \_\_\_\_\_ Economic Development/Tourism \_\_\_\_\_ Engage communities \_\_\_\_\_

Inspire creativity & imagination \_\_\_\_\_ Bring delight in everyday spaces \_\_\_\_\_

Promote community pride \_\_\_\_\_ Encourage social change \_\_\_\_\_

Support artists \_\_\_\_ Reflect Kingston's diversity and culture \_\_\_\_ Honor our history \_\_\_\_

**13. In what types of municipal places do you want to see public art? (select all that apply)**

City Hall \_\_\_\_ Andy Murphy Center \_\_\_\_ Hodge Center \_\_\_\_

Kingston Police Department \_\_\_\_ Kingston Fire Department \_\_\_\_ City Parks \_\_\_\_ indicate which ones \_\_\_\_\_ City streetscape \_\_\_\_ indicate where \_\_\_\_\_

Part of new development \_\_\_\_ Other \_\_\_\_\_

**14. When it comes to public art on municipal property, I think Kingston needs more: (select all that apply)**

Functional art (i.e.: sculptural bike racks, benches) \_\_\_\_

Community art projects (i.e.: youth collaboration, art organization projects) \_\_\_\_

Light based artwork and projections \_\_\_\_

Earthworks/landscaping \_\_\_\_

Interactive art \_\_\_\_

Murals \_\_\_\_

Sculpture \_\_\_\_

Markers and signage that speak to Kingston history and culture \_\_\_\_

Performances (dance, music, theater) \_\_\_\_

New media art \_\_\_\_\_

Your ideas \_\_\_\_\_

**15. Are there any public artworks in other cities that you have admired, or specific public art installations that inspire you?**

---

**16. What is your relationship with public art? (select all that apply)**



I love public art \_\_\_\_ I am neutral about public art \_\_\_\_ I dislike public art \_\_\_\_  
I don't understand public art \_\_\_\_ I make public art \_\_\_\_ I'm not sure what it is \_\_\_\_

**17. What types of creative spaces does Kingston need more of? (select all that apply)**

Interactive play/maker space for children \_\_\_\_ Rentable workshop space \_\_\_\_  
Recording studios \_\_\_\_ Artist studios \_\_\_\_ Black box theatre \_\_\_\_ Rehearsal space \_\_\_\_  
Outdoor performance space \_\_\_\_ Opportunities to present literary work \_\_\_\_  
Other \_\_\_\_\_

**18. Comments:**

\_\_\_\_\_

**Thank you for your participation!**

For office use: Date \_\_\_\_\_ Venue \_\_\_\_\_



City of Kingston  
 Department of Arts and Cultural Affairs  
 420 Broadway, Kingston, NY 12401  
[www.kingston-ny.gov](http://www.kingston-ny.gov) 845.331.0080

**INCOMING LOAN AGREEMENT**

Date \_\_\_\_\_

Received From:

Lender's Name: \_\_\_\_\_ Owner's Name (if different): \_\_\_\_\_

Street Address: \_\_\_\_\_ City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_

Business Telephone: \_\_\_\_\_ Home Telephone: \_\_\_\_\_

Email: \_\_\_\_\_ Fax: \_\_\_\_\_ Web URL: \_\_\_\_\_

Purpose of Loan: \_\_\_\_\_

Loan Period: From: \_\_\_\_\_ To: \_\_\_\_\_

Artist's Full Name: \_\_\_\_\_

Artist's Nationality and DOB/DOD (if known): \_\_\_\_\_

Title of Work: \_\_\_\_\_

Medium and support: \_\_\_\_\_

Date of Work: \_\_\_\_\_ If date appears on work, where? \_\_\_\_\_

Is work signed? \_\_\_\_\_ If so, where does signature appear on work? \_\_\_\_\_

Size a. For 2-D work: Unframed Height: \_\_\_\_\_ in. Width: \_\_\_\_\_ in.  
 Framed Height: \_\_\_\_\_ in. Width: \_\_\_\_\_ in.

b. For 3-D work: Height: \_\_\_\_\_ in. Width: \_\_\_\_\_ in. Depth: \_\_\_\_\_ in. Weight: \_\_\_\_\_ lbs.

c. For video or multi-media artwork: \_\_\_\_\_ format \_\_\_\_\_ duration

Credit line: \_\_\_\_\_  
 (Exact form of Lender's name for labels, publicity, and/or catalog)

Insurance Value: \_\_\_\_\_ (See **Conditions Governing Loan** on reverse side)

**Terms of Insurance:** \_\_\_ To be carried by Lender

As this work is not owned by the City, the City will not take out an additional policy nor will this work be added to the City's existing Inland Marine policy as a Floater Item. The Lender therefore agrees to add the City of Kingston's location on his/her/their insurance policy for the duration of this loan agreement.

**Shipping:** The following arrangements will be followed unless changed in writing by the City after consultation with the lender:

Objects will be shipped by Lender via: \_\_\_\_\_

To arrive no later than: \_\_\_\_\_ To be returned to the above address by Lender via: \_\_\_\_\_

The conditions of this loan as stated above and below are accepted:

\_\_\_\_\_  
 Signature of Lender Date: \_\_\_\_\_ Signature of Owner (if different) Date: \_\_\_\_\_

**Object Received by the City of Kingston Department of Arts and Cultural Affairs:**

Date: \_\_\_\_\_

\_\_\_\_\_  
**Signature of City of Kingston Staff**

**Lender Release and Waiver of Liability**

The Lender grants permission for the artwork to be displayed at \_\_\_\_\_, located at \_\_\_\_\_ Kingston, NY 12401. The artwork will be on display at that stated for the period \_\_\_\_\_ to \_\_\_\_\_ No artwork will be considered for display without this signed form.

1. The Lender hereby assumes all risks and hazards incidental to any participation in the display of their artwork at City Hall.
2. Artwork exhibited must be appropriate for viewing by all ages of the general public.
3. The Lender warrants and represents that they are the sole legal owner of all rights, title, and interest in all Artwork and has the full right and authority to enter into this Agreement and grant the rights granted in this Agreement.
4. The Lender is responsible for the delivery, packing, transport, and providing for the return of their artwork.
5. Display space is provided for the purpose of display only. The Lender is allowed to display a monetary value for their artwork on a privately managed website only.
6. The Lender understands that the artwork is submitted to the City of Kingston and exhibited at the Artist's own risk and that neither the City of Kingston nor any of its officers and employees shall be responsible for theft, vandalism, fire, or any other damages or losses to the artwork. The Artist understands and agrees that the City of Kingston makes no representations or warranties regarding the level of security at the stated location. The Artist understands and agrees that the City of Kingston, its officers, and employees will not be responsible for reimbursement or replacement of lost, stolen, or damaged items and that the City of Kingston does not insure items such as the submitted artwork. The Artist understands and agrees that the City of Kingston requires the owner of the artwork or the owner's agent to obtain an insurance policy for the artwork or to obtain a rider on any existing policy for the duration of the display.
7. The Lender shall indemnify, save and hold harmless - the City of Kingston, its officers, employees, and the participating artist from any and all claims, demands, causes of action and judgments, losses, costs, and expenses, including but not limited to reasonable attorney's fees, arising due to the negligence of Artist, their employees, agents or other personnel hereunder, including but not limited to any representation, warranty, term and/or condition of this agreement.
8. The Lender grants permission for the City of Kingston to photograph or use photographs of the artwork for educational and promotional purposes on print or on the internet.

I acknowledge that I understand the waiver described in this document. I am aware this is a release of liability and I sign it of my own free will.

Print: \_\_\_\_\_

Sign: \_\_\_\_\_

Date: \_\_\_\_\_

**FOR OFFICE USE ONLY:**

Return/Pick Up Date: \_\_\_\_\_

Print Lender/Artist Name: \_\_\_\_\_ Lender/Artist Signature: \_\_\_\_\_

Print Staff Name: \_\_\_\_\_ Staff Signature: \_\_\_\_\_

**Conditions Governing Loan**

1. The City of Kingston Department of Arts and Cultural Affairs (City) will give objects borrowed the same care as it does comparable property of its own. It is understood by the Lender and the City that all tangible objects are subject to gradual deterioration for which neither party is responsible.
2. The City retains the right to determine when, if, and for how long objects borrowed will be exhibited. The City retains the right to cancel the loan upon written notice to the Lender.
3. Transportation and Packing: Unless the packing and shipping of loaned objects is supervised by a qualified representative of the City of Kingston's Department of Arts and Cultural Affairs, the City staff will assess the condition and take photos of the property upon receipt, and this will constitute the condition of that property at the time of loan. The City will give prompt notice to the Lender in case of damage

and/or loss of the property at the time of receipt or while in custody of the City. The Artist is responsible for the delivery, packing, transport, and providing for the return of their artwork, the return condition of which will also be photographed by the City staff upon pickup.

4. Insurance: The City of Kingston does not insure items such as the submitted artwork. The Artist understands and agrees that the City of Kingston requires the owner of the artwork or the owner's agent to obtain an insurance policy for the artwork or to obtain a rider on any existing policy for the duration of the display.
5. The Lender elects to maintain his/her/their own insurance coverage. Prior to shipping, the City must be supplied with a Certificate of Insurance naming the City as the 'additional insured' or 'waiving rights of subrogation.' If the Lender fails to provide said certificate, this failure shall constitute a waiver of insurance by the Lender. If insurance is waived by the Lender, this waiver shall constitute the agreement of the Lender to release and hold harmless the City from any liability for damage to or loss of the loan property. The City will not be responsible for any error or deficiency in information furnished by the Lender to the insurer or for any lapses in coverage.
6. In the case of long-term loans, it is the responsibility of the Lender to notify the City of any change in current insurance valuations. In the event of change, the loan agreement will be modified.
7. Reproduction and Credit: Unless otherwise notified in writing by the Lender, the City may photograph or reproduce the objects on loan for education, catalogue, and publicity purposes. It is understood the objects on exhibit may be photographed by the general public. Unless otherwise instructed in writing, the City will give credit to the Lender, as specified on the face of this agreement, in any publications.
8. Change in Ownership and/or Address: It is the responsibility of the Lender and/or his/her/their agent to notify the City promptly in writing if there is any change in ownership of the objects or if there is a change in the identity of the address of the Lender. The City assumes no responsibility to search for a Lender (or owner) who cannot be reached at the address of record.

**Return of Loans**

9. Unless otherwise agreed in writing, a loan terminates on the date specified on the face of this agreement. If no date is specified, the loan shall be for a reasonable period of time, but in no event exceeds three years.
10. Upon expiration/termination of this agreement, objects will be surrendered only to the Lender of record. If the City's efforts to get the Lender to package and remove objects within a reasonable period following the expiration/termination of the loan are unsuccessful, then the objects will be maintained at the Lender's risk and expense for a maximum of 60 days. If after that time the objects have not been claimed, then and in consideration for maintenance and safeguarding, the Lender shall be deemed to have made the objects an unrestricted gift to the City.
11. When the loan is returned, the City will send the Lender a receipt form. If this form is not signed and returned within ten days after receipt, the City will not be responsible for any damage or loss.

---

To be completed upon return of loaned object:

Object returned on: \_\_\_\_\_ Date \_\_\_\_\_ Received in good condition by: \_\_\_\_\_ Signature of Lender

*This form asks you to provide the City with certain personal information. Such information is being requested and will be utilized by the City for the specific and limited purpose of future City correspondence regarding the subject matter of this form. The information provided on this form will be kept confidential. Unless you expressly indicate to us otherwise or unless compelled by court order, it will not be shared with other agencies, businesses, or individuals.*



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### Catalogue Worksheet 2024

**Artist's/Maker's Full Name:** \_\_\_\_\_

**Artist's Nationality and DOB/DOD (if known):** \_\_\_\_\_

**Place or Culture of Work/Object:** \_\_\_\_\_  
(Only if artist is unknown. For example: Hopi, Yoruba, Armenian, New York)

**Title of Work/Object:** \_\_\_\_\_

**Medium and Support or Materials:** \_\_\_\_\_  
(i.e. oil on canvas, watercolor and pencil on paper, or bronze, etc. if sculpture)

**Date of Work:** \_\_\_\_\_

**Size:** a. For 2-D work:      Unframed      Height: \_\_\_\_\_ in.      Width: \_\_\_\_\_ in.  
   Framed      Height: \_\_\_\_\_ in.      Width: \_\_\_\_\_ in.

b. For 3-D work:      Height: \_\_\_\_\_ in.      Width: \_\_\_\_\_ in.      Depth: \_\_\_\_\_ in.      Weight: \_\_\_\_\_ lbs.

c. For video or multi-media artwork: format: \_\_\_\_\_ duration: \_\_\_\_\_

**Date of Acquisition:** \_\_\_\_\_ **Accession number:** \_\_\_\_\_

**Object Type:** \_\_\_\_\_  
painting, sculpture, mural, sculpture, decorative arts, etc. (standardized for efficient computer retrieval)

**Subject Type:** \_\_\_\_\_  
landscape, portrait, history, religion, genre, etc. (also standardized)

**Credit Line:** \_\_\_\_\_  
(Exact form for labels, publicity, and/or catalogue)

**Signature and Marks (obverse):** \_\_\_\_\_  
(to include signatures, inscriptions, etc. on the front of the work)

**Labels and Marks (reverse, frame, mount):** \_\_\_\_\_  
(important for provenance - describe all and indicate if images are taken)

\_\_\_\_\_

---

**Description:** (In a few sentences, describe the object including content and subject)

---

**Provenance:** (to contain at minimum, known owners and dates and places of ownership and method of transfer – gift, sale, descent. If no known previous owners are known, use FIC for “found in collection” and this will be a marker to do further research.)

---

**Exhibition History:** (this develops over time as research is undertaken or works are put into special shows)

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**Bibliographic History:** (this also develops over time as research permits)

---

**Other relevant information:**

---

**Image:** (An image is key to identifying an object, insert a thumbnail or provide information as to the location of the image)

---

**Cataloguer:**

**Date:**

---

**Notes:** The catalogue worksheet is kept in the work’s object file. It is used for entry into a computer record and includes information that can be added over time. This form includes the twenty categories of object and provenance information recommended by the American Alliance of Museums (MRM6, p. 566). Like all standards, it is aspirational. The first page includes the most basic information needed to identify the object, its origins, and its accession.

#### Definitions

**Acquisition:** An object acquired by a museum or collection that may later be accessioned.

**Accession (n):** One or more objects acquired at the same time from a single source constituting a single addition to the permanent collection.

**Accession (v):** The formal process of taking possession of and recording one or more objects for inclusion in the collection.

**Accession number:** A unique control number used to identify the object(s) in an accession. There are standard forms for these that contain the year of the accession and the number of the object accessioned in that year, and when a group of objects, a single number for each. For example: a single painting, the fourth accessioned this year, would have the number 2024.04 as its unique id number. A group of ten drawings from the same donor would have a number and each individual drawing an extension. For example: 2024.05.1-10 as the group and each drawing would be 2024.05.01, 2024.05.02, etc.



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### Municipal Art Collection Deaccession Worksheet

**Accession Number:** \_\_\_\_\_

**Artist's/Maker's Full Name:** \_\_\_\_\_  
**Artist contacted:** Y/N

**Place or Culture of Work/Object:** \_\_\_\_\_  
(Only if the artist is unknown. For example: Hopi, Yoruba, Armenian, New York)

**Title of Work/Object:** \_\_\_\_\_

**Medium and Support or Materials:** \_\_\_\_\_  
(i.e. oil on canvas, watercolor and pencil on paper or bronze, etc. if sculpture)

**Date of Work:** \_\_\_\_\_

**Date and Method of Acquisition:** \_\_\_\_\_  
**Donor contacted:** Y/N

**Statement of Legal Title** (attach documents. I.e. deed of gift or other proof that Kingston owns the work)

**Image:** (attach an image of the artwork and its present setting and condition, if appropriate)

**Reason(s) for Deaccession from Kingston Municipal Art Public Policy, Section 3.8:** (check all that apply)

Artwork does not support scope of the Municipal Art Collection and its Statement of Purpose.

Artwork is rarely or not on display.

The condition or security of the artwork cannot be reasonably guaranteed.

The artwork has been damaged or has deteriorated and the cost of repair is disproportionate to the value of the artwork as determined by the Department of Arts and Cultural Affairs or by an appraiser as the situation dictates.

The artwork endangers public safety.

The location of a site-specific artwork is so severely altered that the work's installation is no longer physically possible or conceptually relevant.

The artwork is significantly incompatible or inferior in the context of the collection.

The City chooses to replace the artwork with a work of more significance by the same artist.

There has been sustained and overwhelming public objection to the artwork over a two-year period. This can include regular social justice-oriented graffiti, vandalism, or defacement.

The property on which a site-specific artwork is located is no longer owned by the City.

The artwork has been stolen or destroyed.

\_\_\_The subject or impact of an artwork is significantly at odds with values of antiracism, equity, inclusion.

\_\_\_The artwork is an ongoing rally point for gatherings centered on racist or bigoted ideology.

---

**In a few sentences, describe how the object fulfills the reasons checked above and recommend the method of disposal. Include any community members or other constituents you have consulted.**

---

**Proposed Manner of Disposition: Exchange, Transfer, Destruction (circle one)**

**Recipient of Object:** (include name, address, and contact information, i.e. email, or phone number)

**Date of Disposition:** \_\_\_\_\_

---

**Approvals**

**Proposed by ACA staff:** \_\_\_\_\_ **Date:** \_\_\_\_\_

**PAC approval/denial:** \_\_\_\_\_ **Date:** \_\_\_\_\_

**KAC approval/denial:** \_\_\_\_\_ **Date:** \_\_\_\_\_

**Mayor's office approval/denial:** \_\_\_\_\_ **Date:** \_\_\_\_\_





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## Maintenance Manual for Commissioned Works of Art

Purpose: to provide an understanding of the requirements to care for the artwork throughout its lifespan. This covers the immediate care of the artwork by staff familiar with the artwork and the facility, as well as for future staff who may have limited awareness of why and how the artworks were created.

This manual will:

- Outline the needs for routine and cyclical maintenance.
- Describe the artistic intent for maintenance and instruct how the artist intends the work to age and change over time.
- Identify materials used, fabrication process, and installation details in the construction of the artwork.

### Table of Contents

- A. Basic Information about the Artwork
- B. Instructions for Routine Maintenance
- C. Instructions for Cyclical Maintenance
- D. Artistic Intent
- E. Artwork Materials and Fabrication Details
- F. Photographs / Documentation

---

### A. Basic Information

1. Artist Name:
2. Artist Contact Information:
3. Title of Artwork:
4. Date of Completion:
5. Dimensions of Artwork:
6. Location of Artwork:
7. Location of signature if on the artwork:
8. List of all Artwork Fabricators, their contact information, and the site(s) where fabrication was done.

### B. Instructions for Routine Maintenance

1. *Artist Instructions: Please describe in detail how each component of the artwork should be addressed during routine maintenance. Routine maintenance includes removal of dust, dirt, maintenance of protective surfaces, tightening, adjusting, etc.*
2. *List specific brands or specific ingredients that should be used for cleaning and what should **not** be used. List specific brands or descriptions of cleaning tools (rags, brushes, etc.) that should be used.*

3. *List how often maintenance should occur.*

### **C. Instructions for Cyclical Maintenance**

1. *Artist Instructions: Please describe in detail any cyclical maintenance needs of your artwork. Cyclical maintenance includes less frequent and more extensive preventive measures, for example reapplication of protective sealers, repainting, replacement of electronic components, etc. Please be specific as to products, materials, and tools.*
2. *Who may perform this work? What skills and expertise are required to perform this work?*

### **D. Artistic Intent**

1. *Desired appearance: Describe in specific terms the physical qualities the owner should strive for to maintain the artist's intent. What may be acceptable alterations in appearance, form, surface, texture, colorization, function, and natural aging of materials?*
2. *Site context. If applicable: describe in specific terms if and how the artwork is site specific. Describe the relationship to the site, which, if altered, would significantly alter the meaning and or appearance of the artwork. If the artwork needs to be relocated in the future, what are the aspects of the current location that should be considered the most important to maintain artistic intent?*

### **E. Artwork Material, Fabrication, and Installation Details**

1. *Principal Materials used in fabrication: Describe in detail including specific brands, sources, manufacturers, etc. For artworks with multiple components, provide a description of the materials of each component.*
2. *Secondary Materials: Describe other materials, such as screws, nails, adhesives, bindings, etc.*
3. *Who fabricated/assembled the artwork? If more than one fabricator was used for individual components, or to assemble and install the artwork, please indicate their roles, and include their contact information in "Section A. Basic Information." Please also indicate the primary place(s) of fabrication.*
4. *What equipment was used in fabrication and installation?*
5. *Describe how the final surface appearance was achieved.*
6. *Protective Coatings: Provide the specific brands and manufacturers and describe the application method(s).*
7. *Describe how the artwork was installed in the location. If the installation differs from the construction drawings, please describe the changes.*
8. *What are the important factors of the installation? For example, viewing height, accessibility, measured distance from objects?*

**F. Photographs / Documentation**

Please attach photographs or other documentation of the artwork during fabrication, installation, and completion that would be informative in the future maintenance and conservation of your artwork.

---

Name/Signature of Artist or Artist's Representative:

Date:

Contact Info (if different than above):

### 3. Research

Various types of research were conducted to create this policy. The following information can be the basis for continued investigation into the way that a percent for art model might work in Kingston.

#### Percent for Art: Benefits, Challenges, and Examples

Many public and private entities (cities, counties, states, transportation authorities, universities, school systems, and other entities) require that a portion of construction costs for new and renovated capital construction projects be dedicated to acquiring public art. When possible, these funds can also be applied to maintaining the art collection. These are generally mandated through an ordinance for government entities. The earliest percent-for-art programs began in the 1960s, starting with the City of Philadelphia and the Philadelphia Redevelopment Authority, and they have since flourished throughout the United States and Canada. The structure of the ordinances has evolved over time to allow greater flexibility for how funds are identified and spent, but the principle is the same. While there are many models, ordinances must be written with the community and local laws in mind.

##### **Basic Info**

Depending on the jurisdiction, the ordinance may pertain to government (city, county, state) property, redevelopment, city-subsidized capital projects, or private development (sometimes in particular zones or areas).

- The capital projects may include buildings, parks, and open spaces such as streets.
- Allocations range from 0.5% to 2%. Spending caps may be specified for a single project or the total capital budget.
- Some allocations are deposited in a “public art fund” that is available for various projects; others may be tied to the specific capital projects.
- The percent-for-art concept reallocates capital funds toward commissioning, purchasing or conserving artwork and does not generally add new monies into the capital fund.

##### **Benefits**

- Reliable source of funding that is in proportion to the number of capital projects. For smaller cities, this may entail one project every few years.
- Visible sign of a city’s commitment to arts and culture, particularly in communities where that is an important value.
- Educational opportunity for the public, particularly children who sometimes learn less about the arts in school.

- Flexibility is important.
  - Include a percentage of grant funds in addition to city capital funds.
  - Calculate the “percent for art” of the entire capital budget and allocate it to an art fund to be directed to specific projects.
  - Provide the capability of pooling funds from small projects into a larger one.
  - Allow percent-for-art funds to be spent on related costs such as conservation, maintenance, administration, education, and outreach.
  - Depending on a city’s capital fund requirements, funds can be spent on temporary as well as permanent artwork.
  - Provide for community-initiated projects and partnerships.

**Challenges**

- Dedication to arts and culture in the community, effective advocacy, and broad-based support are required to pass a well-developed ordinance.
- Permanent artwork that is produced through percent for art can require a source of maintenance funds if the ordinance does not allow for maintenance.

**Percent for Art: Examples from Other Programs**

We researched the funding mechanisms and language for several public-art programs. The information below provides potential strategies for funding public art and includes, where possible, the estimated number of projects executed per year. Our focus has been on municipal programs. For more information on public art in private development, see [Public Art in Private Development](#) database.

There are some cities and counties that collect tourism or hotel/motel taxes and allocate some of that funding to cultural activities. Ulster County assesses a 4% tax on all types of accommodations including hotel/motel/Air BNB (campgrounds are exempt under NYS law). So, this source is not applicable to Kingston.

For reference, the population of Kingston, NY, is 23,916, and the median income is \$35,534.

**Asheville, NC**

POPULATION: 94,067

MEDIAN INCOME: \$29,465

Source: [City of Asheville Updated Policy, 2014](#)

Asheville’s city manager has designated the Parks and Recreation Department to be responsible for the acquisition and maintenance of public art.

The Public Art Policy of the City of Asheville (“Policy”) is to commission, acquire, and maintain works of public art of the highest quality with public participation. This Policy shall include the acquisition and commission of new works of site-specific art in public buildings and public places as well as maintenance of the existing and future collection. The Policy encourages the selection of artists at the beginning stages of capital project planning; the selection of artists who can work cooperatively as a member of a larger project team if necessary; as well as support collaboration among art, design, and building disciplines. The city shall commit one percent (1.00%) of the value of eligible capital projects toward the implementation of said Policy, including and not limited to funding derived from federal and state grants awarded to the city for the execution of a capital project or acquisition of a capital asset. The public-art collection will be owned by the City of Asheville unless otherwise revised by the city council.

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## **Portland, ME**

POPULATION: 68,313

MEDIAN INCOME: \$35,408

Source: [Portland Public Art Guidelines](#)

A key element of the City of Portland Public Art Program was the establishment of a percent-for-art ordinance. Under that ordinance, the city allocates ½ of 1% of the city’s annual Capital Improvement Project budget for the restoration or acquisition of permanent public art.

In 2021, the guidelines were revised to allow the Portland Public Art Committee (PPAC) to allocate a portion of its annual budget to be used for Community Art Works, a program that provides matching funds for 1–2 projects annually. All awards are contingent upon the availability of funds from the PPAC budget and are subject to approval by the city council. Grant applicants commit to contribute in-kind services or cash that is equal to, or greater than, the funding requested from the PPAC. Eligible in-kind contributions include, but are not limited to, room rental, equipment, materials, donated services, volunteer participation, and staff costs. Applicants are encouraged to explore other sources of funds such as foundations and corporate resources. City public-art funds will be made available only when the applicant has demonstrated that it has sufficient funds to complete the project. The design must be finalized and approved by the PPAC before the funds are released unless an alternate payment plan is approved in writing in advance.

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## **Pawtucket, RI**

POPULATION: 154,706

MEDIAN INCOME: \$62,153

Source: Pawtucket Article 23 Public Art Fund

Pawtucket, RI, recently passed a percent-for-art law that includes a private developer requirement when a project is city subsidized. Of particular note: “no certificate of occupancy for any city-subsidized construction project shall be issued until the 1% of the construction costs is deposited into the Public Art Fund... Any balance remaining in escrow after the art project is complete will revert to the Public Art Fund.”

**Funding and allocation**

1. City construction projects.
  - a. For all city construction projects that exceed a cost of \$500,000, the city should allocate an amount equal to 1% of the construction costs to be expended on works of art. The amount shall be capped at \$150,000 per project. This allocation shall be deposited into the Public Art Fund. The Public Arts Committee is to be notified of any eligible construction projects by the Department of Planning and Redevelopment.
  - b. Of the 1% appropriated for public art, 90% shall be deposited in the art acquisition account of the Public Art Fund, and 10% will be deposited in the maintenance account of the Public Art Fund and be used for maintenance of the public art. This requirement shall not be applicable to projects financed by bond funds. For construction projects funded with bond funds, 100% of the 1% for art shall be applied to the acquisition of public art, and not to maintenance costs.
2. City-subsidized construction projects.
  - a. For city-subsidized construction projects that exceed a cost of \$1,000,000, the developers shall be required to submit an estimate of the construction costs of their projects to the Planning Department, with a budget of no less than 1% to be expended on works of art by for-profit developers and 0.5% by nonprofit developers. The tax stabilization application shall require that the contribution for public art be included in the budget that is submitted for review. The funding for public art on for-profit projects will be capped at \$200,000 and on nonprofit projects at \$100,000. The money for these art expenditures shall be deposited into the Public Art Fund or the fund established for bond proceeds for art, as necessary.
  - b. All city-subsidized project developers may use their 1% or 0.5% either to purchase art for their projects, as reviewed and meeting the criteria of the Public Art Committee, or as a contribution to the Public Art Fund.

- c. No certificate of occupancy for any city-subsidized construction project shall be issued until the 1% of the construction costs is deposited into the Public Art Fund. Developers of projects that receive a tax stabilization may apply to the Finance Committee for a one-year extension from the date that they receive their certificate of occupancy. If funds are not deposited in the Public Art Fund by the extended date, the tax stabilization will be null and void.
3. Disbursements.
- a. Art for subsidized projects. Subsidized developers who elect to utilize their deposit to the Public Art Fund for art on their property shall so notify the Public Art Committee. Funds received from the developer shall then be held in escrow, to be disbursed by the City Planning Department. Any balance remaining in escrow after the art project is complete will revert to the Public Art Fund.
  - b. Public art. No call for public art by the Public Art Committee shall be made without prior authority of the city council's Finance Committee for expenditure of funds from the Public Art Fund.

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## **Ashland, OR**

POPULATION: 21,607

MEDIAN INCOME: \$30,248

Source: Public Art Master Plan for the City of Ashland, OR, 2007

The City of Ashland, Oregon's public-art program is housed within the Ashland Chamber of Commerce. The 2007 Public Art Master Plan provides language that is realistic about the ongoing funding challenges.

"Funding for public art should come from a variety of sources with at least one consistent and reliable annual source. Funds can be merged for a single project, or funds may be designated for a specific project. There was agreement that the City of Ashland should annually allocate funds towards public art but that additional funds should be sought in the form of citizen contributions and grants."

"The Public Arts Commission identified a variety of methods for funds to be made available for the purpose of securing and maintaining public art. During citizen participation for public art master planning, participants acknowledged that these are fiscally tight times for the City but felt that the City should at a minimum provide support for the work of the PAC as well as some level of public funding, which they believed was critical to the success of securing funding from other sources.



Previous research conducted by the Public Art Commission indicates that Oregon cities with Public Art programs are publicly funded in a variety of ways.

1. **Funding Strategies:** Success for any public art program is determined, in large part, to the reliability and depth of funding. In Ashland, funding for public art will be a blend of private and public funding systems. The mechanism to offer that sustained level of monetary resources will be a portfolio of sources which, in aggregate, will create viable and long-term resources to fund and proliferate public art in the Ashland community. Some of the sources of funding for the Ashland Public Arts Commission may include: A percentage of the City's budget that is spent on construction and renovation of public facilities, parks, and selected capital improvement projects in the already "built environment"—streets, bridges, sidewalks, etc. It should also be considered in the price of purchased facilities and remodeling costs.
2. A line item in the City's budget approved by the City Council each year.
3. Initiatives to encourage private development projects to dedicate a percentage of overall budgets to public art.
4. Other contributions and gifts by corporations, foundations, or private individuals.

**Fiscal Management:** The Ashland Public Art Commission must have the authority to "pool" public art funds to ensure they are directed towards projects with the greatest visibility, or to projects with the greatest need. The direction of funds toward specific projects will result in a program that truly addresses both public art and the larger goals of the community. The Public Art Commission will accept funding from the variety of sources listed above. The fiduciary responsibility of the fund will be held by the City of Ashland."

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### **City of Victoria, BC, Canada**

POPULATION 91,141

MEDIAN INCOME \$67,500

Source: Art in Places Policy, 2011.

A 2011 Victoria, BC, Art in Public Places report describes this annual funding formula, which is quite specific, and therefore helpful in terms of planning:

The City of Victoria, through the annual budget process, will allocate a total of \$150,000 to capital and maintenance for Art in Public Places. Ten percent of the annual contribution (\$15,000) will be committed to the maintenance of existing works. The balance (\$135,000) will be used for the

planning, design, fabrication, and installation of a minimum of one Art in Public Places projects annually.

In the event of a civic construction project that would qualify for Art in Public Places funding, but which lies outside the usual scope and financial limits of the average annual capital plan, the City of Victoria will make an additional contribution to the Art in Public Places reserve fund of up to one percent of the city's contribution to total project construction costs. For this contribution to the reserve fund, total construction costs exclude equipment, land acquisition, design, and administrative (soft) costs. Qualification under this additional funding will be determined by City of Victoria administration as informed by the project staff and the Art in Public Places Committee. The implementation procedures, guidelines, and financial contribution levels will be reviewed every five years by the inter-departmental staff team in consultation with the Art in Public Places Committee to ensure ongoing viability and relevancy.

(L+R)

**Tinti, Elisa**

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**From:** Shaut, Andrea  
**Sent:** Monday, May 20, 2024 7:58 AM  
**To:** Tinti, Elisa  
**Subject:** Fw: Communication

Good morning, Elisa,

Can you please include the following email in my communications folder?

Thank you!

Andrea Shaut

Council President, City of Kingston

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**From:** Dennison, Bob <Ward6@kingston-ny.gov>  
**Sent:** Friday, May 17, 2024 5:55 PM  
**To:** Shaut, Andrea <ashaut@kingston-ny.gov>  
**Subject:** Communication

Madam President-

Please consider this a communication to add an item to the appropriate committee agenda. I would like to begin a conversation around adding a requirement that all significant construction contracts include a requirement that a Project Labor Agreement be required.

I am prepared to discuss this issue and am anxious to work on appropriate legislation.

Thank you.

Bob Dennison



(L+R)

5.27.24

Dear President Andrea Shaut,

Kindly accept this message as a late communication to be placed on the agenda of the appropriate committee. I am asking that the attached *City of Kingston Ceasefire Resolution* be submitted for review, comment and moved forward for a vote. The referenced resolution is co-sponsored by Teryl Mickens, Michael Tierney, Drew Andrews and Michelle Hirsh. We believe it to correctly reflect the stated interests of the majority of those constituents that continue to passionately speak in favor of a Common Council issued Ceasefire Resolution on behalf of the City of Kingston.

Sincerely,

Teryl Mickens  
Alderman Ward 5  
Kingston, NY



RESOLUTION OF THE COMMON COUNCIL OF THE CITY OF KINGSTON, NEW YORK TO ADOPT A MEMORIALIZING RESOLUTION CALLING ON REPRESENTATIVES TO SPONSOR, CO-SPONSOR AND SUPPORT RESOLUTIONS CALLING FOR A PERMANENT CEASE-FIRE IN ISRAEL AND PALESTINE AND LIFTING THE SIEGE ON GAZA

**WHEREAS**, the City of Kingston is united against all forms of violence and recognizes that all life is precious; and

**WHEREAS**, the City of Kingston condemns all forms of racism including but not limited to anti-Semitism and anti-Arab racism, islamophobia, fascism, white supremacy, anti-indigeneity, and xenophobia throughout the world; and

**WHEREAS**, the City of Kingston aspires to be a safe and welcoming community and is committed to promoting peace, unity and respect for all residents and community members; and

**WHEREAS**, the City of Kingston grieves all victims of Hamas' and the Israel Defense Forces' massacres and capture of Israeli, Palestinian, and international civilians before, on and since October 7, 2023; and

**WHEREAS**, the City of Kingston denounces the destruction of civilian infrastructure such as hospitals, houses of worship, schools, humanitarian centers, and residential homes; and

**WHEREAS**, nearly two million people, amounting to nearly eighty percent of Gaza, have been displaced from their homes, and the continued lack of food, healthcare, and potable water has produced a "full-blown famine" in Northern Gaza, according to the head of the United Nations World Food Program; and

**WHEREAS**, the United Nations Human Rights Office of the High Commissioner reports that women, girls, and children overall are among those most exposed to danger; and

**WHEREAS**, the killing and wounding of tens of thousands of Palestinians in Gaza including thousands of women and children will only serve to perpetuate hatred and violence by successive generations aimed at Israel and the United States; and

**WHEREAS**, Palestinians have the right to a sovereign homeland where they can live freely in peace; and

**WHEREAS**, the City of Kingston affirms that there is no military solution, recognizing that a lasting peace that affirms human rights can only be achieved through diplomatic means; and

**WHEREAS**, the City of Kingston recognizes the urgency of the human rights crises in Palestine and Israel and the need for immediate action; and

**WHEREAS**, the City of Kingston recognizes that we have the ability and opportunity to help ease the pain and divisions within our community through a statement of shared understanding.

**THEREFORE BE IT RESOLVED**, that the City of Kingston calls upon our leaders in Albany and Washington to sponsor and support resolutions calling for an immediate permanent ceasefire in Israeli and Palestinian lands to protect and save human lives, to release all hostages on both sides of the conflict, to end unrestricted military funding to Israel, to fund and supply humanitarian aid to victims of this war, and to lifting the siege on Palestinian lands; and

**BE IT FURTHER RESOLVED** that the Common Council of the City of Kingston calls on President Joseph Biden, Senators Charles Schumer and Kristen Gillibrand, and Representative Patrick Ryan to abide by the democratic will of the people of Kingston to negotiate an immediate permanent ceasefire in Israel and Palestine.

**BE IT FURTHER RESOLVED** that the City of Kingston supports the urgent appeal for the establishment of humanitarian corridors to ensure the unimpeded delivery of much-needed aid and the reinstatement of essential services to the region.

**BE IT FURTHER RESOLVED** that the City of Kingston passionately urges the swift and secure return and release of all hostages and administrative detainees in Israel and Palestine, emphasizing the critical importance of safeguarding their well-being.

**BE IT FURTHER RESOLVED**, that the City Clerk is directed to send a copy of this resolution to President Joseph Biden, Senator Charles Schumer, Senator Kirsten Gillibrand, Congressman Patrick Ryan, New York Governor Kathy Hochul, State Senator Michelle Hinchey, Assemblywoman Sarahana Shrestha, Ulster County Executive Jen Metzger, Ulster County Legislative Chair Peter Criswell, Ulster County Legislative Majority Leader Abe Uchitelle, Ulster County Legislator Joseph Donaldson, Ulster County Legislator Greg McCullough and Mayor Steve Noble.

**NOW THEREFORE, BE IT RESOLVED BY THE COMMON COUNCIL OF THE CITY OF KINGSTON, NEW YORK, THAT THIS RESOLUTION THEREUPON BE ADOPTED**