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## Executive Summary

Rapid development in Middleton during the past two decades, along with its maturation as a highly desirable place to live and do business, provide opportunity to distinguish the community’s identity and enhance its public amenities. Recent City branding work, and celebration of Middleton as The Good Neighbor City, has started that process. Investments in astonishing public parks as well as a Performing Arts Center also make a strong statement about the community’s values. The opportunity now before the community is for substance and image to work hand in hand reinforcing and building on the qualities of this growing community.

Establishing a Public Art and Design Program within the City of Middleton springs from the City’s 2006 Comprehensive Plan and from requirements of Section 2.29 of the City of Middleton Ordinance. This Program has been informed by ideas expressed by residents, city staff, elected officials, and young people interviewed and engaged in workshops between July and October 2008. Over 100 individuals were interviewed and/or involved in workshops and other activities during this time through a planning process commissioned by the Public Art Committee and conducted by Tom Borrup of Creative Community Builders of Minneapolis. This extensive input, as well as an examination of the conditions of Middleton, suggests some clear directions.

The community assessment and discussion that resulted in this first Public Art Master Plan provide opportunity for the residents of Middleton, Public Art Committee Members, City Staff and the City Council to agree on ways public art projects can enhance the identity, quality of life, business environment, learning and recreational opportunities, as well as aesthetic and functional qualities of the natural and built environment. The implementation of this plan and recommended projects are contingent upon contributions to the Middleton Public Art Fund from capital budgets, operating funds, and private sources. As a result, projects outlined herein are dependent on dollars that become available. Part of the ongoing role of the proposed Public Art and Design Committee therefore is to demonstrate the added value good public art and design bring to the community.

This Master Plan establishes five central functions for the public art and design program during the first ten years. Public art will enhance:

The Police and Municipal Courts Building as well as newly constructed and renovated civic facilities  
Downtown streetscape and public realm redevelopment with an “Avenue of Art” extending north along Parmenter  
Public identity of Middleton through icons at the entrances to the City  
Quality of life of residents through artworks in community parks  
Use of biking and walking trails as well as public transit by enhancements to trails and to transit shelters and stations

The Plan calls for City funding at the level of a 1% set-aside of capital budgets each year plus additional public and private funds raised for each project. The public art program is thus estimated with an average annual budget of \$75,000 - \$200,000 assuming current capital construction activity plus funds raised through partnerships, private fundraising, and other public sector sources for special projects. This Master Plan includes policies and procedures for, artist and site selection, maintenance, and maximizing learning opportunities.

## **Middleton History: Constantly Expanding Potential**

### **Courtesy of the Middleton Area Historical Society**

From rather humble origins, Middleton has become a thriving and vibrant community that is a vital commercial and business center as well as the home of approximately 17,000 residents. The following is a description of how Middleton grew into one of the “best places to live” in the United States.

### **Early History**

With its rolling landscape and ample waterways, the Middleton area was a frequent camping ground for the Native Algonquin tribe long before white settlers arrived. The Algonquins were known as “mound builders” and the product of their labors can still be seen at locations throughout the region. Later, the Ho-Chunk became the dominant tribe in this area.

A fur-trading post was established on the northwest shore of Lake Mendota in 1832 (now Mendota County Park). The trading post was operated by Michael St. Cyr, the area’s first carpenter. Two of the most significant figures in the history of early Middleton were W.B. Slaughter and T.T. Whittlesey. In 1836, Mr. Slaughter platted a portion of the area near the northwest edge of Lake Mendota to be called “City of Four Lakes.” He dreamed that his new city would one day be the territorial capital, but politicians in Madison ended his ambitious aspirations. Mr. Whittlesey was a former member of Congress from

Connecticut and a judge. When the City of Four Lakes was thwarted, Mr. Whittlesey acquired some of Mr. Slaughter's land in the vicinity of the current Century Avenue and Branch Street and developed the community of Pheasant Branch.

What is now called University Avenue was originally named Whittlesey Street. The Township of Middleton separated from the Township of Madison on March 11, 1848, just months before Wisconsin became a state. Harry Barnes, the first postmaster in the new township, suggested the name Middleton after a community in his home state of Vermont. Mr. Whittlesey was the first chairman of the Township of Middleton. With an influx of settlers, the township grew. The two most prominent and populated communities in the township were Pheasant Branch and East Middleton (later known as Middleton Junction, located east of Pine Bluff along the present day Mineral Point Road).

### **The Railroad & Middleton Station**

The future of both Pheasant Branch and East Middleton hinged on a single fateful decision—the placement of a new railroad line being built from Madison to Mississippi River shipping docks in Prairie du Chien. Much to the dismay of both communities, the tracks were built in 1856 directly between East Middleton and Pheasant Branch through a sparsely populated area that is now the City of Middleton. The railroad afforded an array of economic opportunities. Businesses and homes were constructed near the first railroad depot, which was built by Mr. Slaughter. (The original depot was located across Parmenter Street from the current depot building).

To identify the rail stop, a sign was erected on top of the depot with the name—Middleton Station. Middleton Station was surveyed and the plat (map) was registered on November 3, 1856. Because registering the first plat is a critical legal step in the formation of a community, 1856 traditionally has been recognized as the year when Middleton was established.

With wheat as the king of the local economy, Middleton Station featured large grain elevators along the railroad tracks. A stone quarry, lumberyard, tin shop, pickle factory, opera house, stockyard, blacksmith shop and other bustling enterprises served the local residents. When disease decimated the wheat crops in the mid to late 1800s, farmers wisely switched to dairying throughout the region. The first settlers in the area were English. Later, German immigrants arrived, and they became the predominant nationality. For several years, the local newspaper published a German language supplement. In 1852, the first school opened near the area where St. Bernard's Cemetery is now located on Branch Street. The first high school building was constructed in 1870 on Terrace Avenue across from the present Capitol Brewery.

A devastating fire on June 19, 1900, destroyed or damaged most of the downtown district. The fire spurred the creation of a volunteer fire department in 1901. This highly

respected firefighting organization is still going strong today. During its early years, Middleton Station residents endured somewhat offensive names for their community. For a time, it was nicknamed “Peatsville” because of a local business that cut and sold peat (for use as heating fuel) from the bogs near the modern-day Airport Road. When they filed for incorporation as a village in 1905, the residents maintained the name “Middleton” and dropped “Station.”

### **Modern Middleton**

Throughout the early 20th century, Middleton was a work in progress, like much of the Madison metropolitan area. In 1963, Middleton became a city, and the foundation for modernization and progress was created. In the 1980s, the grain elevators and other blighted remnants of the old railroad days were replaced with a downtown renovation project. Residential developments in Foxridge, Stonefield, Orchid Heights, and other areas of the city added thousands of new citizens. In the 1990s, residential development continued with the addition of Northlake and Middleton Hills, which features New Urbanist Planning and Frank Lloyd Wright inspired architecture.

In the new millennium, Middleton has sustained its well-planned growth with continued downtown renovations and the addition of the Greenway Station retail center and commercial offices just east of the city-owned Pleasant View Golf Course. Recent civic improvements also abound with an award-winning public library, recently expanded senior center and a modern high school facility. During the summer, the outdoor aquatic center is an extremely popular destination for families throughout the region. A highly acclaimed Performing Arts Center adjoining the high school is the city’s cultural focal point.

The city also has maintained extensive green space and recreational areas. Approximately 26 percent of the land within the city limits is open space, which includes 22 parks and 25 conservancy areas encompassing 1,100 acres. The quality of life in Middleton—often called the Good Neighbor City—was nationally recognized in 2007 when **Money® magazine named it first of “The 100 Best Places to Live”** in the U.S.A. Clearly, Middleton owes much of its success to the pioneers of the past who worked together and overcame numerous hardships to create a community with constantly expanding potential and a consistently bright future.

### **A 20-Year Vision for Public Art & Design in Middleton**

A successful public art and design program requires 10 to 20 years before the program has a substantial impact on the civic image and lives of the citizens. As a result,

determined persistence is necessary to achieve the goals of this master plan. Integrating art sensitively and intelligently into the natural landscape and built environment will require active and continuous labor and vigilance for opportunities that may arise. Equal creativity needs to be applied to the quest for resources and political support as well as in the forming of productive partnerships with private and public entities to both realize and maintain quality works of art and design.

### **Significant Presence of Public Art and Design in Middleton**

2012: Public art is found at some entrances to the city. The new Police and Municipal Court facility has two successful public art commissions incorporated in its construction. A new civic icon is being planned for Parmenter St. Downtown streets have new streetscaping with furnishing and amenities design and enhanced by artists. A partnership with the Pheasant Branch Conservancy and Public Lands Department has commissioned a team of artists to develop a concept for a Park & Trails Art Program.

2015: Downtown is a place to see public art with a significant series of works on Parmenter St., University Avenue and Hubbard Street. The remodeled City Hall complex includes important iconic art works. Entry icons at major city entrances are part of the city image. Public transit shelters and transfer stations have an artistic identity created in participation with local residents. All community gardens in the City have public art projects that involved youth and neighbors in planning and fabrication.

2020: Middleton is known for public art. Artworks serve as identifying devices across the city. Many neighborhoods have entry artworks. City parks and trails have unique character created by the collaboration of artists and park designers. Bikers and hikers come from near and far to travel through the famous Middleton Outdoor Museum.

### **Community knowledge, appreciation and participation with public art**

2010: Promotional material about the public art and design program is distributed and available on paper and on the Internet. 35% of residents know about the Public Art and Design Program.

2015: One artwork has emerged as an icon for Middleton. All schools and various community groups have worked directly with artists on public art projects. 90% of the residents know some public art in Middleton and can tell another person where to go to “see the art”. Images of public art and unique civic design are prominent in the city publicity. Many people know of community members that have participated in a public art project. A map of public art sites is widely available to residents and visitors.

2020: Tourism bureaus, realtors and other Dane County residents think of Middleton as the place with “all the public art”. Community groups and service agencies regularly sponsor art projects.

### **Interagency and Private Sector Collaboration for Public Art, Design, and Civic Projects and Private Development**

2012: Pilot projects are complete with the Police and Municipal Court Building and downtown streetscaping and entry gateways. New artwork installed on private property. Some city departments have collaborated on one or two public art projects. At least one department has started to think of public art in project development stage. Coordination with artists is part of standard design and construction contracts. A smooth system for developer artwork submittal, approval and acceptance is in operation. Public art is included in all new design and construction guidelines for the city. Two important partnerships have been formed. One with the Chamber of Commerce and downtown businesses to plan, fundraise for, implement, and maintain both ongoing event-based and permanent public art projects downtown. The second involves the Pheasant Branch Conservancy and Public Lands Department to plan and implement an ambitious 10-year program to integrate artists and art works in green spaces and trails across the city.

2015: Most city departments have collaborated on public art projects. Any capital and development planning and bond initiatives include public art and design in the planning. Consulting architects and engineers are comfortable working with the artists and the Public Art and Design Committee. A third partnership has formed with City Public Works and Dane County Transit to design and implement major public artworks in federally-funded transit facilities including the new commuter rail station located on University at the Beltline exit.

2020: Interagency collaboration has extended significantly to service agencies, rather just agencies responsible for construction. A fourth partnership has achieved unprecedented success in attracting visitors and tourism through promotion of Middleton as the area’s foremost public art resource, home of the Outdoor Museum, and site of events related to public art in the environment.

### **Efficient and Effective Program Management**

2010: Ongoing public art and design management procedures written and approved. Additional city staff time assigned to the Public Art and Design Program. Widely understood procedures in place and clear understanding of responsibilities for committee, city staff and developers. First design reviews

have been conducted implementing design standards. City's online, interactive database includes public art projects.

2015: Updated master plan completed with recommendations for revised management systems that may include new staff to enhance community participation and education projects.

2025: Maintenance of artwork is a regular activity of the city work crews.

## **Definitions: Public Art Types**

Public art types are recognized forms that can be included and/or prioritized for the City of Middleton. Details are provided about each type's media, qualities, potential mistakes, siting issues, costs, and maintenance.

Four types are described in detail following. This provides a vocabulary and some information as to common considerations and concerns with each type. Of course, artists may find ways to mix or match among these types, and the community may identify the need for hybrids or variations on them.

The Public Art Committee should consider the ways in which each type are appropriate for the City's Public Art Program.

1. Events/Public Performance/Temporary Public Art
2. Functional Art/Public Realm Furnishings
3. Integrated Public Art (with architecture, infrastructure, and landscape)
4. Two- and Three-Dimensional Artworks (murals, mosaics, tile work, sculpture, water features, and interactive)

### **Events/Public Performance/Temporary Public Art**

**Definition:** Art that animates the public realm through the forms of interactive cultural activities, performance-based work, or objects presented in public space that have a limited duration. Works may be experienced as a surprise or unanticipated activity, or as part of larger or anticipated event such as a festival, parade, or other community event. Temporary works are transient and may last a few minutes or a few months. They may take place in one location or move but are not permanently sited.



### **Variety and Media**

Objects or constructions such as sculpture, interactive art, or furnishings that are moveable

Street artists or buskers who perform music, poetry, dance, theatrical skits, “living statues,” or acrobatics

Troupes who perform as do street entertainers in moving parades or open areas

Exhibits of art work in visual, aural, or electronic media in public spaces or semi-public spaces such as store windows

Modifications to existing structures through wrapping, projecting images, or other means

Other artistic activities or interventions in public space

### **Positive Qualities:**

Animate Public Space: Can enliven public spaces

Draw Attention: Attracts people and notice to familiar and unfamiliar places

Interactive: Can engage people in various ways as they encounter the work

Alters Perceptions: Changes the way people feel, experience, or interact with others in a public place

Flexible: Activities can be designed to fit appropriately in almost any setting

### **Siting Issues:**

Must be conducted safely as to pedestrians, drivers, and others

Need to include or inform nearby residents and businesses

Require adequate power or other services depending on the work

### **Potential Mistakes:**

Activities inappropriate for particular location or audience

Failure to notify appropriate parties or neighbors or acquire permits where needed

Objects can be damaged if not designed to be mobile or misunderstood by audience

### **Cost Concerns**

Activities with live performers costly to conduct over longer periods

### **Art and Non-Art Costs**

No special concerns as long as permits and notices are addressed

### **Maintenance**

Possible cleaning costs of the site

### **Functional Art/Public Realm Furnishings**

**Definition:** Works of art that serve a purpose in outdoor spaces or other public areas.

Designed and/or embellished by artists, this includes shelters, seating, lighting, barriers,

receptacles, and other useful elements. These elements are often free-standing and made in multiples, but also may be unique or integrated into structural design.

**Variety and Media:**

Seating, benches, seating walls, sculpture as seating

Fences, gates, and wayfinding signage

Lights and lightpoles, metal fixtures, blown glass, decorative tops or pole wraps

Bus Shelters and gazebos

Other Street Furnishings: bike racks, trash cans, mail boxes, etc.

**Positive Qualities:**

Adds to the planned architectural character of the building or streetscape

Tends to be durable and low maintenance

Provides for basic functional needs of public spaces or buildings

**Siting Issues:**

Requires strong aesthetic and functional coordination with architecture, streetscape, or landscape

Recommend that the item repeat for more physical impact

**Potential Mistakes:**

Not placed in active location where visitors can interact with the artwork

Not recognized as a public artwork

**Cost Concerns:**

For certain items, recommend the purchase and storage of replacement items that might be damaged by “life of the city”

**Art and Non-Art Costs**

If the artist creates the entire item artistically, then all costs are in the standard art budget. If the artist-made element is additive, then only the added element is part of the budget. For example, the art budget would pay for the “heron” added to the top of lightpole, but not the standard light pole.

**Maintenance**

Requires standard cleaning, trash pick-up and removal of gum, paint, markers, stickers, etc.

**Integrated Public Art**

**Definition:** Increasingly artists work directly with architects and engineers, as well as landscape architects, city planners, and designers to enhance the qualities and

functionality of buildings, public spaces, and infrastructure. The actual physical results are often not known until the artist and other design professionals work together.

**Variety and Media:**

Structural Design, Streetscaping, or Landscaping

**Building Entrances, Lobbies or Façade Elements**

Lighting or signage integrated into other structures or elements

Design and Fabrication of Functional Building Elements

Bridges, Barriers, or Other Infrastructure

Park Design, Sculpted Earthworks, Water Retention or Environmental Remediation Systems

**Positive Qualities:**

Enhances the overall quality and identity of the place or building

Excellent coordination with the building or landscape character

A method to demonstrate the successful integration of new ideas and materials such as solar collectors, new materials, rainwater collection

Can enhance functionality

Demonstrates successful integration of new ideas and materials

**Siting Issues:**

The work needs to be integrated in larger community plans and located where it is highly useable and visible

**Potential Mistakes:**

Lack of direction, coordination, or vocabulary among collaborating architects, artists, planners, and designers

Artists lacking familiarity with materials and costs

Resulting collaborative site or building is not sufficiently unique and artistic

Not recognized as a public artwork

**Cost Concerns**

Cost of the design team time; this work requires more planning time up-front

**Art and Non-Art Costs**

The method for this process is to set aside a design fee for the artist and the remainder for implementation. Either the artist produces something for the remaining fee as a result of collaboration or the remainder is given to the construction budget. When given to the general construction budget, the owner should show cost increases due to artist ideas that will be implemented in the design. The artist will verify.

**Maintenance**

Depending on the outcome, maintenance will vary

## **Two- and Three-Dimensional Artworks**

**Definition:** In both traditional and modern planning, two- and three-dimensional works attract the eye as a focal point in public spaces and landscapes. Traditionally they sometimes incorporate water features; more recently they include lighting, sound, or other interactive electronic media. Two and three-dimensional work has been the most common form of public art denoting civic spaces, and buildings, creating both grand and intimate gestures in public space.

### **Two-Dimensional Artworks (Murals and Mosaics)**

#### **Variety and Media**

Paint

Tile

Glass

Other found materials

#### **Positive Qualities:**

Animate Public Space: Can enliven public spaces

Enhances the overall quality and identity of the place or building

Icon: Can create a recognizable icon in public space for wayfinding and publicity or tell a story about the community and its history.

Durable: Low maintenance if made correctly for the environment

Adds to the character of the building or streetscape

#### **Siting Issues:**

Requires aesthetic and functional coordination with architecture, streetscape, or landscape

Requires coordination with property owner

#### **Potential Mistakes:**

Not placed in active location where visitors can interact with the artwork

#### **Cost Concerns**

cost of the design team time; this work requires more planning time up-front

#### **Art and Non-Art Costs**

If the artist creates the entire item artistically, then all costs are in the standard art budget.

#### **Maintenance**

Maintenance will vary.

## **Sculpture**

### **Variety and Media**

Stone: Carved shapes or arranged blocks

Metals: Cast, laser cut or forged bronze, steel, aluminum, etc. Natural or painted.

Concrete: Cast, poured or sprayed. Stained or mosaic tile covering

Wood: Carved or fabricated

Resin Fiberglass: Translucent or painted

Landscape: Shaped earthberms

New Materials: Glass, Fiber optics, LEDs

Mixed Media: A mixture of many materials

### **Positive Qualities:**

Icon: Can create a recognizable icon in public space for wayfinding and publicity.

Durable: Low maintenance if made correctly for the environment

Art: Generally appreciated as art from a museum

Touch: If appropriate to the work, people enjoy touching sculpture

### **Siting Issues:**

Must be placed correctly with clear surroundings, backdrop and good lighting.

Small sculptures can be made grander with pedestals or site design in general

Relationship of the color of the sculpture and the color of the surroundings

### **Potential Mistakes:**

View congested or hidden by trees, landscaping, signage, light poles, etc.

Wrong scale for the space

Sun either blinds the viewer by backlighting or reflection; or shades with tree leaf patterns.

Placed where people can damage the work by climbing, pulling or driving.

### **Cost Concerns**

Materials like cast bronze have a high initial cost.

### **Art and Non-Art Costs**

Preparation of the site appropriate to the scale and permanence of the work

### **Maintenance**

Requires pre-installation study for corrosive action of different materials of the sculpture itself, pooling of water, and acid or minerals (iron) in the rain / sprinkler water that will discolor sculpture

Requires clear instructions from the artist and other professionals on maintenance methods.

Some sculptures may be designed to “age” as with the bronze. Acid-based cleaners can remove the “aging”.

### **Fountains and Water Features:**

#### **Variety and Media**

Interactive Jet Spray: In a plaza, people play in the jets of water.

Jet Spray Fountain: Sequences of water jets spray in a pool of water

Sculpture Fountain: Water flows over and out-of a sculptural form

Pool: Shaped flat-water pools.

Stream: Flowing water through a plaza, garden or landscape.

Rain: Artworks that operate from rainwater. Flowing water or standing pools

#### **Positive Qualities:**

Sound: Creates an atmosphere in a space and can hide traffic noises.

Movement: Creates something to watch

Water: Adds water to air increasing humidity and cooling

Reflection: Light on water reflects onto surrounding surfaces.

#### **Siting Issues:**

Scale of public art appropriate to space for visual and sound prominence

#### **Potential Mistakes:**

Water splashing on people, cars or hardscape in the wind.

Too close to traffic where the traffic sounds dominate.

Not recognized as a public artwork

Attracts people to play in the water.

#### **Cost Concerns**

High non-art costs of on-going operations, plumbing and the basic pool.

#### **Art and Non-Art Costs**

The allowable art costs are the additional costs over a regular fountain of the same scale and quality. The owner should submit a cost estimate of construction without the artist participation and then demonstrate the additional costs as a result of the artist designed changes or additions.

#### **Maintenance**

Requires on-going preventive maintenance for things like spray jets, computer controllers, pumps and filters.

Watertight surfaces such as pool bottom must be re-sealed.

Pools require cleaning.

#### **Interactive Artworks**

**Variety and Media**

Touch Materials: Stone, bronze and other rounded and smoothed cast metals  
Sound: Acoustic metal drums or chimes. Digitally recorded sounds triggered by sensors.  
Light: Computerized light sequences in LEDs, laser, fiber optics, etc.  
Water: Interactive play fountains  
Earthberms and Seating Area: Interaction is quiet, too.  
Computer Terminals: Artworks on interactive computer screens

**Positive Qualities:**

Engages every kind of visitor from children to grandparents  
Change promotes return visits  
Can provide information about the community

**Siting Issues:**

Requires formal or informal site supervision  
Except for water works, interactive public art is best sited in the shade

**Potential Mistakes:**

Too many competing sounds or lights in the area  
Children can climb too high  
Doesn't have a significant visual image, so people don't know its there.

**Cost Concerns**

Build in the required utilities (water, electric) in the general construction process as refitting can be costly

**Art and Non-Art Costs**

General utilities supply (electric and water) to the specific sites would not be art costs for the project.

**Maintenance**

May require on-going preventive maintenance for things like spray jets and computer controllers.  
Various components will require replacement or upgrades overtime.  
Requires backup copies of all digital files for restarting after loss of electronic power or damage

**Goals and Objectives for City of Middleton  
Public Art and Design Program**

Rapid development in Middleton during the past two decades, along with its maturation as a highly desirable place to live and do business, provide opportunity to distinguish the community's identity and enhance its livability. Recent City branding work has started that process. Substance and image can work hand in hand to reinforce and build on this identity as the community moves forward.

Establishing a Public Art and Design Program within the City of Middleton springs from the City's 2006 Comprehensive Plan and the 2007 Public Art Ordinance. Additionally the Program has been informed by ideas expressed by residents, city staff, elected officials, and young people interviewed and engaged in workshops between July and October 2008. Over 100 individuals were interviewed and/or involved in workshops and other activities during this time through a planning process commissioned by the Public Art Committee and conducted by Tom Borrup of Creative Community Builders. This extensive input, as well as an examination of the conditions of Middleton, suggests some clear directions.

**The General goal stated in Middleton 's 2006 Comprehensive Plan is:**

“to enhance and protect the high quality of life in the City of Middleton by utilizing the following criteria and standards: preserve and protect neighborhoods; protect and enhance the environment; provide efficient and effective public services; integrate multi-modal transportation opportunities; facilitate sustainable growth and development; and promote compact urban form to create a safe, livable environment for all current and future residents.”<sup>1</sup>

A Public Art and Design Program is a critical element and makes use of numerous effective tools to achieve this goal. In fact, most elements of Middleton's Comprehensive Plan can be enhanced and supported through the Public Art and Design Program. These include:

- Housing
- Transportation
- Utilities and community facilities
- Agriculture, natural and cultural resources
- Economic development
- Land use

**Multiple specific goals from Comprehensive Plan can be addressed through the Public Art and Design Program. The Program can and should:**

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<sup>1</sup> From 2006 City of Middleton Comprehensive Plan. Overall Goals. Chapter 2, Page 6



- o Help ensure a compact, well-designed community and preserve the existing community character of Middleton. <sup>2</sup> A Public Art and Design Program will also help provide access to education, health, and recreation, promote active lifestyles, and contribute to the protection and conservation of the natural environment. <sup>3</sup>
- o Enhance the development and use of a multi-modal transportation system and recognize the value of the Middleton Municipal Airport. <sup>4</sup> Through choices of location and function, public art projects will also support the range of housing options and a suitable living environment for all residents. <sup>5</sup>
- o Recognize and complement recreation facilities and open space lands for each segment of the community, including parks and schools, public art projects. <sup>6</sup>
- o Support the following City goals through strategic location choices and functionality of art projects:

### **Economic Development, Chapter 8, pages 11 - 12**

Goal: Protect, leverage and accelerate the growth of Middleton’s strongest economic growth opportunities while actively preserving and enhancing the quality of life of all citizens.

#### **Objectives and Policies:**

3. Continue to promote programs to enhance the downtown business district through design guidelines, preservation of historic structures, streetscape enhancements, and programs that promote locally-owned specialty businesses and that maintain the “small town” atmosphere of the district.
4. Extend Middleton’s Downtown District northward along Parmenter Street, to aid in the redevelopment of the old Highway 12 corridor.
6. Develop a visually appealing gateway and wayfinding signage system.

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<sup>2</sup> Utilities and community facilities goals and objectives, Chapter 6, Page 13

<sup>3</sup> Utilities and community facilities goals and objectives, Chapter 6, Page 13

<sup>4</sup> Transportation goals and objectives 1 and 2, Chapter 5, Page 13

<sup>5</sup> Housing goal, Chapter 4, Page 2

<sup>6</sup> Agriculture, Natural & Cultural Resources goals and objectives, Chapter 7, Page 8

7. Enhance the visual attractiveness of commercial areas and transportation corridors.

### **Agriculture, Natural and Cultural Resources, Chapter 7, page 8 - 10**

Goal: Provide adequate recreation facilities and open space lands for each segment of the community, coordinate public parks with private recreation areas and school facilities, and preserve natural features within the City.

Goal: Protect and Preserve the Community's Investment in Existing Housing and Neighborhoods

Goal: Ensure that open space, recreation facilities and programs are designed to meet the special needs of all residents, especially the elderly and disabled.

Goal: Protect and restore designated conservancy lands to maintain or improve the natural habitat, scenic beauty, passive recreation and environmental outdoor education.

Goal: Promote preservation of cultural resources in the area.

### **Public Art and Design Program Goals**

To further the Comprehensive Plan goals above, the Public Art and Design Program can have significant impact on Middleton's built and natural environments and on its residents and visitors by pursuing the following goals. We recommend that the Public Art and Design Program should work to:

#### **1. Complement the historic and diverse character of the City 's built and natural environments**

Enhance residents' quality of life experiences

Attract and retain talented employees and entrepreneurs

Stimulate the economic success of businesses

Attract visitors and leave them with a positive impression

Enhance City's standing as the best place in the U.S. to live, work, recreate, and raise a family

#### **2. Build on the City 's distinct identity and image to enhance distinct center, entry points, connections, and public spaces**

Integrate public artworks in the architecture, infrastructure, public spaces, and landscape

Bring activities to public spaces through a mix of fixed work, temporary work, and events

Develop appropriate design standards for key districts  
Reinforce community character through design review to building, sign, landscape,  
and other improvement projects funded through City capital budgets  
Focus on key areas of the City  
Historic Downtown  
Entry points & key traffic intersections  
Parks and Trail System

### **3. Create a stimulating cultural environment and add value to the community's schools and learning opportunities**

Facilitate artist in schools programs  
Create opportunities for youth to participate in public art projects  
Create prominent spaces for rotating display of youth art works - near schools or key parks such as Fireman's and Lakeview  
Provide involvement opportunities and information for all to enjoy and learn from artists and works of art

### **4. Involve and Benefit Residents**

Engage people of all ages in transparent process to select sites and artists  
Conduct programs to involve residents in creating and appreciating public art  
Attract and involve artists to work, exhibit, and teach in Middleton  
Respond to the high value placed on education, community life, and the natural environment  
Highlight and use historic sites and local materials when possible

### **5. Empower the Public Art and Design Program Through Ordinance**

Ensure a structure for ongoing accountability and appropriate resources for commissioning and maintaining public art through a dedicated revenue source  
Amend the public art ordinance to include:  
Expanded responsibilities and authority of committee  
Ongoing funding mechanism  
Policies for maintenance responsibility  
Provisions for public input  
A site-specific review process for public art and design projects  
Process for determination of appropriate sites  
Process for artist selection  
Preserve and protect works of art owned by the public

## **Public Art and Design Program Policies**

## **Public Art on City Property**

For this Master Plan and in the future, specific criteria are required to evaluate the specific location and appropriate type of public art projects sponsored by the city. These criteria apply to the overall geographic distribution of the public art in the city, to the qualities of individual sites and to best practices for the managing a public art program.

1. Goals and Objectives. Each project should satisfy some of the goals and objectives as established by the ordinance, the city's strategic plan, public art program guidelines and this master plan.
  
2. Balanced and Diverse Approach. Rather than one particular kind of public art in the city, the master plan endorses project selection that provides for a diversity of public art types from large city icons to artist-made benches and a diversity of places from highways to senior centers to conservancy trails. Diversity is the path to every resident, employee and visitor finding a public artwork with meaning for him or her.
  
3. Specific Public Art Roles. The program will have specific targeted roles for public art in the city as sponsored by the City and private property owners. By completing these roles over 5, 10 or 20 years, the city and its public art program will have a specific identity rather than art here and art there in the city. Roles are
  - Downtown identity and pedestrian place making
    1. Pedestrian features of the new downtown
    2. An "Avenue of Art" on Parmenter Street
  - Gateway artworks on primary highway/street entrances
  - Park character and usefulness
    1. Playful works at the community parks
    2. Sculpture on walk/ride trails and in Conservancy
  - Public transportation system enhancements
  - Creative and distinctive civic design for public facilities, landscapes and infrastructure
  
4. Inspiration. Some times places for public art projects just seem perfect to create a sense of place that many people will appreciate. The public art program will always remain open to this discovery.

## **Donations of Public Art for City Property**

Any public artwork proposed for donation to the city or for installation on public property must meet the City standards for the public art and secure the approval of the Public Art Committee for artist qualifications, artwork and site design, and final installation. The City may require a maintenance endowment.

## **Public Art on Private Property**

Private property owners may commission or purchase new public artworks for their new and renovated buildings. In the Public Art Guidelines for property owners, key principles and priorities for locations are provided and summarized below. As a sign ordinance governs size, type and placement of commercial signage, the Public Art and Design Ordinance should address artworks in public view on private property. The Public Art and Design Committee should review all proposed placement of artworks.

### **Key Principles**

Every property owner has the option to create a public artwork on his/her property or contribute funds to the Public Art Fund. Contributors to the fund will be recognized on public art plaques and information.

The property owner will secure the approval of the Public Art Committee for the qualifications of the artist, the specific public artwork design and site conditions, and the final artwork on the site. The property owner has full control over the choice of artists and artworks to be presented to the Public Art Committee.

The property owner must provide on-going maintenance for the artwork and site. Improper maintenance will be a code compliance violation.

The location of public artwork will contribute to the overall visual image of the city and/or will enhance particular public spaces on the property.

#### **Location Priorities in Special Areas of the City**

To enhance the overall image of Middleton over a 20-year period, private property owners in specific areas of the city are strongly encouraged to site the public artworks as follows:

Greenway between Highway 12 and Pleasant View Road: Each of the intersections may have significant three-dimensional artworks.

Parmenter Street between University Avenue and Century Avenue: All artworks will be three-dimensional forms set in the city property near the edge of the Parmenter right of way in order to create an "Avenue of Art."

Downtown Redevelopment: Downtown Redevelopment should add artists to planning and design teams to create Events/Temporary Public Art, Functional Art, Integrated Public Art, or Three-Dimensional Artworks.

### **Voluntary Public Art on Private Property**

The City of Middleton encourages property owners, organizations and individuals in Middleton to voluntarily sponsor public art. Any artworks visible from the street or other public property should meet the standards established for public art in Middleton including maintenance.

### **Public Art Maintenance**

In general terms the City will be responsible for the maintenance and upkeep of public artwork on public property. Whether integrated into building construction or standing alone in a public park or right of way, each work requires routine maintenance such as cleaning or trimming weeds, as well as long-term repair such as sealing cracks, fabricating and re-attaching a broken piece, or outright replacement. However, each public art project should have a maintenance plan and agreement that is drawn up as part of the commissioning or acquisition process.

A fund of no less than ten percent of the cost of public art should be set aside in a maintenance account for routine and periodic maintenance.

This plan, and the negotiations and agreement on its administration, should be part of the standard process for commissioning and citing each new work. No new work should be installed without this agreement. Most commonly Public Works staff or building maintenance staff would accept this responsibility. Maintenance agreements could also include private individuals or organizations. If a project is a work on private property, maintenance should be included as part of that property owner's agreement. In the case of work on public property, a private group, such as the Chamber of Commerce, an individual business, a church, or other nonprofit organization might agree to accept responsibility for maintenance of the work. However, City staff, with the oversight of the Public Art and Design Committee must take responsibility for seeing that agreements are in place and are being fulfilled.

### **Maintenance and Conservation Policies**

Prior to acceptance of a new artwork, the artist will submit in writing a routine maintenance plan for the department having oversight responsibility, and provide appropriate training where necessary.

1. Routine maintenance of permanently installed artwork will be the responsibility of the department having oversight and will be done according to artist's maintenance plan
2. Maintenance will be guaranteed by the artist against all defects of material and workmanship for a minimum of one year following installation or according to the artist's contract
3. The artist will have the opportunity to comment on, and participate in, all repairs and restorations that are made during his/her lifetime
4. On an annual basis, City staff will track routine maintenance activities on artwork acquired through the public art program
5. The department with oversight will be responsible for keeping the Art and Design Committee staff informed about changes in the condition of the artwork and the site
6. Responsible departments will not clean or repair artwork beyond what is specified in the artist's maintenance plan without the prior written authorization of the Art and Design Committee staff.

7. Any proposed public art project requiring operation or maintenance expenses shall include a maintenance plan with estimates of annual operating and maintenance expense and be submitted for prior approval by:
  - a. The Director of Finance, as to the availability of funds
  - b. The department head responsible for such operation or maintenance
  - c. The City Council, of funds appropriate to cover such operation and maintenance expenses

**Conservation policy.** The Art and Design Committee will establish policies and procedures to evaluate the public art collection on a regular basis for purposes of conservation and assessment of the collection's future.

### **Resiting and Deaccessioning Policies**

The Middleton Art and Design Committee will retain the right to resite or deaccession any artwork in accordance with Visual Artists Rights Act, regardless of the source of funding or method of acquisition. While the intent of acquisition is for long-term public display, circumstances and/or conditions may arise that make it prudent for the Committee, on behalf of the public interest, to remove an artwork from public display. However, the review process will insure that resiting or deaccessioning will be a seldom-employed action that operates from a strong presumption against removing artwork from the public art collection, insulating the collection from fluctuations in taste.

Reasons for resiting or deaccessioning. The Art and Design Committee will recommend to the City Council that a specific artwork be resited or deaccessioned only if one or more of the following criteria are met:

1. The site is being eliminated
2. The site is being altered such that the artwork is no longer compatible with the site
3. The security of the artwork can no longer be reasonably guaranteed at its current site
4. The artwork has become a danger to public safety
5. The cost of maintaining or updating the artwork's operating technology is cost prohibitive
6. Significant adverse reaction to the artwork from the community has continued for an extended period (at least ten years)

**Procedures.** Once the Art and Design Committee has determined that an artwork meets one or more of the above criteria and with the approval of the City Council, the following process is initiated:

1. City staff make a good faith attempt to discuss resiting with the artist

2. If the artist does not agree to the proposed resiting, he/she will have the right to prevent the use of his/her name as the author of the artwork or to buy back the work as addressed in the artist contract
3. If, in the opinion of Public Art and Design Committee, there is not another appropriate site, the artwork may be stored or deaccessioned
4. If deaccessioned, all rights will revert to the artist, where consistent with contractual agreements. If the artist waives those rights the City Council may dispose of the artwork
5. If the structural integrity or condition of an artwork, in the opinion of the Public Art and Design Committee and City staff, presents an eminent threat to public safety, the City Manager may authorize its immediate removal, without City Council action or the artist's consent. The work may be placed in temporary storage. The artist and the City must be notified of this action within 30 days. The Art and Design Committee will then recommend options for disposition (e.g., repair, reinstallation, maintenance provisions or deaccessioning) to the City Council for approval;
6. In the event that the artwork cannot be removed without being irreparably damaged or destroyed, and if artist rights are not waived in the contractual agreement, City staff must attempt to gain such written permission before proceeding. In the event that this cannot be accomplished before action is required in order to protect the public health and safety, the City Manager will proceed according to the advice of the City Attorney.

### **Public Information and Education**

Public information regarding public art in the city is extremely important to maximize the value of the public art and design program to both the resident and visitor. Public information should occur at all steps in the public art process: planning, selecting, installing and maintaining each work of public art. Overall the public art and design program requires an Internet website, general printed information, periodic awards program and high quality stock photographs. The Internet website will provide both friendly public information on existing artworks in the city and the technical information for developers, artists and city staff. On-site plaques should provide summary information about the purpose and attributes of the artwork and information on the artist(s). The following are elements of the program that should be implemented with the assistance of appropriate city departments

#### **Printed Matter**

Press releases at each stage of a public art project  
Frequent articles in Middleton Times-Tribune  
Printed map / brochure on public art updated as needed  
Basic information brochures for private property owners

#### **Activities**



Dedication ceremonies for each public art projects  
Annual award for private developers

### **Physical Information**

On-site plaques with summary information about the artwork and artists  
City Hall board displaying the private contributors to the public art program and the winners of best public art project

### **Digital Materials**

Comprehensive website  
High quality digital photographs for use by media and tourism agencies on CD ROM and Internet  
PowerPoint show for use in public education

### **Opportunities for Learning**

A robust public art program brings with it great opportunities for learning on several levels. The Middleton Public Art and Design Committee should take advantage of these opportunities on behalf of the community.

- 1) The artist selection process itself can be used to involve and inform residents about proposed work, the selected site, and the artists. Public meetings, open houses and/or exhibits of work by artist finalists, and perhaps talks by the artists themselves as well as a representative of the site or partner organization, provide great learning opportunities.
- 2) The public art commissioning process itself provides another opportunity. As an artist has been selected, visits the community and prepares their work, there are opportunities for the public at large as well as in specific settings to meet the artist, survey their past work and get a glimpse of the process the artist plans to employ in Middleton. Lectures, demonstrations, and workshops designed for people of different ages in settings from schools to the Senior Center should be part of the requirements of selected artists.
- 3) Learning through the public art production process provides a variety of opportunities. Included in an artist's contract to produce new public art should be expectations to include members of the public in some way to be defined by the artist and Committee. This might include the involvement of students in researching, designing, or fabricating some portion of an artwork. This provides hands-on experience and learning, as well as enhanced meaning for the completed work. Seniors interviewed for a work related to history of a place or youth assisting with preparation of a mosaic work will become more knowledgeable about the work and the process of creating it. They will also

become ambassadors or community docents helping others to learn more on an ongoing basis.

- 4) Permanent public artwork sited in Middleton can and should itself serve as an opportunity for residents and visitors to learn. Each work provides evidence of the diversity of styles, materials, and approaches used by artists in creating and contextualizing works of art. Pieces themselves should include basic information on the artist, title, materials, and year of installation. Some may include plaques explaining the purpose of the work and/or the site, person, or historic event that might be commemorated by the work.
- 5) Periodically, the Public Art and Design Committee - sometimes in conjunction with a partner entity such as the Chamber of Commerce or Pheasant Branch Conservancy - should publish an up-to-date map and guide to public art in Middleton. These can include informative and contextual information about Public Art in the City, public art in general, and individual works of art.
- 6) Dedication ceremonies or events can be enhanced by an artist talk and/or a celebration that jointly commemorates the work as well as the site, person, or historic event that might be commemorated by the work. Dedications may be timed to coincide with other activities or events where other organizations in the community might co-sponsor and assist with making the event a full learning experience.
- 7) The Public Art and Design Committee should work with schools, the Historical Society, and other groups representing a variety of civic, social, and cultural interest to produce occasional presentations on public art and on the topics addressed by public art.

### **Site Selection Process**

Site selection should first be governed by this Master Plan so that each work has a larger purpose and is contributing to the goals of this plan over time. Beyond that general siting criteria, specific sites then have to be determined. This section covers the siting process on public land, although guidelines described here generally pertain to private property, as well. In situations where the artist designates a preferred site, these criteria should be shared with the artist along with assistance from Public Works, Public Safety, or other appropriate agencies to ascertain the suitability of the site.

### **Considerations include:**

Appropriate size of the site for a permanent amenity  
Existing long-term development plans that might affect the site

Utilities or other natural features that might require future excavation (pipes, cables, culverts, underground water, etc.)  
Soil conditions that can support the work, especially if it may be heavy  
Visibility, obstruction, or other physical constraint that might cause the artwork to interfere with pedestrian or auto traffic, or other safety concerns  
Access to water, electricity or other resources should the artwork require such services  
Sunlight, wind, flooding or other natural occurrences that may either complement or be a detriment to the artwork  
Surfaces and/or proposed coatings of the work that may pose safety issues or cause reflections that are distracting or damaging  
Access to the site for routine maintenance

Through the process of determining the site, issues may arise that may need to be specified in the Request for Proposals and taken into account by the artist. Challenges may arise and require special adjustment or remediation to the artwork and/or the site itself. While installation of an artwork in a public space may or may not require a building permit, many of the same considerations apply. The Public Art and Design Committee and City Staff should take care to gain sign-off by appropriate City agencies.

If the proposed artwork is integrated into a building or other structure, architects should certify that it will meet building codes and have an appropriate life-span as part of the structure.

## **Artist Selection Process**

### **Selection Criteria for Artists and Artwork**

General criteria. Projects undertaken by artists or acquisitions of artwork whether by commission, purchase, gift, or other means should further the purpose and goals of the City of Middleton's Public Art and Design Program. The Art and Design Committee will determine the appropriate recruitment strategy to establish a pool of artists for each project based on the site and goals established for each project. The Committee or its designated selection panel will apply the following general criteria when selecting artists, considering acquisitions or siting artwork:

1. Artistic Merit - The inherent quality and excellence of a proposed artwork together with the strength of the artist's concept and design capabilities, are the program's highest priorities.
2. Relevant experience - Experience and professional record of the artist(s) should provide convincing evidence of ability to successfully complete the project as proposed. Particularly on collaborative or design team projects artists should demonstrate ability to:
  - a. Communicate effectively and elicit the ideas of team members;

- b. Exhibit flexibility and problem-solving skills;
  - c. Work with architectural drawings and construction documents;
  - d. Engage community representatives in a project.
3. Diversity - Artwork will be sought from artists of diverse ethnic and cultural identities and from local, regional, national, and international artists. The Art and Design Committee encourages applications from artists working in both established and experimental art forms.
4. Context - Artwork must be compatible in scale, material, form, and content with their surroundings. When serving a functional purpose, artworks may establish focal points; modify, enhance, or define specific spaces; establish identity or address specific issues of civic design. Consideration should also be given to the architectural, historical, geographical and social/cultural context of the site or community, as well as the way people may interact with the artwork.
5. Permanence/maintenance - Due consideration will be given to the structural and surface soundness, operational costs and inherent resistance to theft, vandalism, weathering and excessive maintenance.
6. Technical feasibility - An artist must exhibit a successful track record of construction and installation of artwork or show that an appropriate professional has examined the proposed artwork and confirmed feasibility of construction and installation.
7. Budget - An artist's proposal should provide a budget adequate to cover all costs for the design, fabrication, insurance, transportation, storage, and installation of the proposed artwork, plus reasonable unforeseen circumstances. Artists should have a history of completing projects within budget.
8. Fabrication and installation schedules - The artist proposal should include a project timeline that incorporates design review, fabrication, delivery and installation in accordance with project schedule. The artist should have a history of completing projects on time.

The Art and Design Committee and selection panel may recommend rejection of all submissions if none are considered satisfactory and a new pool of artists may be established.

### **Selection Procedures for New and Commissioned Work**

For each project or set of projects, the Public Art and Design Committee will establish a formal selection process, seeking a range of choices appropriate for each project. For instance, the Committee may decide to select artists only from Wisconsin, or may seek artists from a national or international pool depending on the project need and resources available. Generally, artists or projects will be selected individually. However, cases may arise where one artist will be sought for multiple projects, or a group of artists may be sought to complete a suite of projects in a given area. This might include a series of works in the Pheasant Branch Conservancy, or along the Avenue of Art.

Most projects in this plan are site specific, therefore, each requires a unique set of criteria in addition to those stated above. The specific site, purpose, and other requirements of each work must be made clear to potential applicant artists through either a Request for Qualifications (RFQ) and Request for Proposals (RFP).

The City of Middleton Art and Design Committee may serve as the selection panel or jury for each selection, or may choose to appoint a sub-group or external group to review proposals and recommend choices. In all cases, the selection panel should be staffed by an appropriate City of Middleton staff member experienced in public art. It is also recommended that other City of Middleton staff participate in selection processes when the nature or placement of the artwork calls for their involvement. For instance, projects in City Parks and Public Lands would require participation for staff from that department, or in a City right of way such as a traffic circle would require Public Works personnel.

City staff and the Public Art and Design Committee should first articulate the desired goals, nature, and any other special requirements for each project or set of projects, as well as the budget available. An RFQ should be issued within the geographic range determined to be appropriate and feasible providing adequate time for artists to make responses.

As the Art and Design Committee established precedence through its first selection of work for the Public Safety Building during 2008, a two-stage process is most always appropriate. First, reviewing the respondents to the RFQ based on criteria 1 through 3, above. Second, inviting a group of three to five finalists for a secondary submission of a specific proposal, is a common and generally accepted procedure. Each of these finalists is typically provided an honorarium or fee of between \$250 to \$2,000 (in 2009 dollars) depending on the complexity of the project and the geographic distribution of the selection. It is to compensate them for costs involved in producing a detailed proposal, maquette, budget, and often meeting with architects or other team members relevant to the site and/or project. While it is respectful of the artists' time and investment, its purpose is to facilitate the best possible decision-making by illuminating the requirements of the project and the capacities of the artist.

Similar to the Art and Design Committee's 2008 selection process, seeking broader public input on the final choice is the preferred method in most cases. Exhibiting the artists' maquettes and proposal details is one method. Artist presentations to public audiences is another. If the project involves working with community groups from schools, the artist can be invited to conduct a workshop or class so the committee can observe their methods and style in that environment. Selection of the artist for a long-term or major project is more than a purchasing decision. It is really about building a relationship with that artist and endeavoring to fully understand their work.

### **Selection Process for Gifted Works**

A potential donor of artwork should consult with Art and Design Committee staff before submitting a written proposal or letter of intent for review by the Committee. Whenever possible the donor will present the actual artwork for approval. Following review, the Committee of its designated selection panel will evaluate each proposed gift of artwork based on the selection criteria and make a recommendation to the Committee and City Council for approval. All gift proposals will include:

1. A site plan that locates the artwork if a specific location is proposed
2. Description of actual materials which may include drawings, photographs or samples
3. Installation details, including architectural drawings and/or construction documents
4. Recommended maintenance plan
5. Proposals for large or monumental works will include a maquette of a 3-D work or drawings of 2-D work
6. Funding provisions:
  - a. Any display or placement of artwork gifts or bequests, whether temporary or permanent, must be covered by insurance, endowment, or contractual agreement for maintenance, so that the gifts or bequests will remain in a condition satisfactory to the donor and The City of Middleton
  - b. The insurance, endowment or contractual agreement must also cover costs of installation, storage and/or removal, unless otherwise negotiated and approved by the City Attorney
  - c. An estimate of value by a certified art appraiser or from a source acceptable to the City Attorney

### **Monetary Gifts Towards Commissions or Existing Works**

Donors may contribute monetary gifts to the public art funds. If the donor proposes to dedicate funds to a specific project or commission, a written proposal or letter of intent will be submitted to the Art and Design Committee for review, then a selection panel will

evaluate the proposal based on the selection criteria and make a recommendation to the City Council for approval.

## **City of Middleton Recommended Public Art Projects 2009 - 2020**

### **Project Descriptions: Downtown & Parmenter North**

A unique opportunity exists to create a “spine” running north and south through downtown to the planned Tribeca Development along Parmenter. It can have a number of “ribs” emanating from it representing various historic, retail, service, residential, cultural, educational, and other amenities. Efforts to revitalize the downtown center as well as Parmenter Street running north from downtown connecting with the Tribeca Development at the north end create this special opportunity.

The spine will connect residential areas to the south, the historic depot and Mustard Museum at the corner of Hubbard Street, the intersection with University Avenue, the high school, Performing Arts Center and Firemans’ Park. It then continues North through the commercial district, past Century Blvd. to Tribeca. This highly mixed-use spine provides connection to major traffic arteries to the east and west including the bike and walking trail. The roundabout at Discovery Drive indicates the center of that spine and itself is a prime location for an appropriate work of public art. From the south, the first rib would be the historic depot and railroad tracks themselves; the second, Hubbard Street with the library, city hall, senior center, restaurants and retail; University Avenue with the fire station and other retail and service is a third. A fourth is the connection with the high school, performing arts center and Firemans’ Park. A fifth at the roundabout connects with Discovery Drive and the bike/walking trail. The sixth rib includes the new Public Safety and Municipal Courts facility with Century Blvd. as the final rib connecting to retail, residential, other city Parks and the Airport.

The desire for a stronger pedestrian environment with a unique atmosphere can be satisfied beginning downtown, in part, through collaboration with artists and constituting this spine and ribs. Additionally, event/performance and temporary public art projects programmed on an ongoing basis downtown can enliven the atmosphere, strength community identity, and generate new business activity. This can include music, art fairs, street entertainment.

### **Artist Enhanced Streetscaping**

Location: Downtown, Hubbard, Parmenter, Elmwood and University Avenues

Timetable: Form Chamber of Commerce partnership 2009  
Create downtown streetscape plan, 2010  
Seek artist concepts, 2010  
Develop detail plan for enhancements to furnishings, murals, other amenities 2010 to 2015

Budget: \$50,000 for permanent projects between 2010 and 2015

Sources: Public Works, Public Art, Special TIF, Chamber of Commerce

Public Art Type: Functional Art/Public Realm Furnishings

Description: To enhance downtown pedestrian environment and aesthetics, planters, benches, lamp posts, sidewalk and crossing design will be designed, fabricated and installed. Some may include community engagement such as mosaic projects.

Management: In the first year, City staff and Public Art and Design Committee members will lead the project in collaboration with Public Works and the Chamber of Commerce. City staff will coordinate the artist selection and general management. Public Works will coordinate the artwork locations and on-site installation.

### **Iconic Downtown Public Artwork**

Location: Intersection of Hubbard and Parmenter

Timetable: Call to Artists, 2011  
Final Selection, 2012  
Installation, 2013

Budget: \$75,000

Sources: Public Art Appropriation, Special TIF, State Arts Board, Private Foundations, Individual Gifts

Project Type: Two and Three-Dimensional Artwork

Description: As the “base of the spine,” this site will be marked with an iconic work of art that serves as a reference point for residents and visitors alike. This should be the work of art that signifies Middleton.

Management: The artist will work with the Chamber of Commerce and city staff and utilize the City Master Plan, Civic Branding and the Public Art Master Plan. The artists will have experience in urban roadways and mixed-use civic developments.

### **Downtown Animation**

Location: Historic Downtown Area

Timetable: 2010 - ongoing

Budget: \$10,000 annually for event/performance/temporary public art

Sources: Chamber of Commerce, Public Art Allocation, Volunteer Groups/Sponsors

Project Type: Events/Performance/Temporary Public Art



Description: To enhance the business environment and visitor experience, Downtown Middleton will foster a creative, active environment where artists are performing, art work is available in the public realm and is always new and changing. Events and festivals seem ongoing. Downtown businesses, the Chamber, Visitors Bureau, Parks and Recreation and other City departments will work together to activate the public realm.

Management: Artists will work with the Chamber of Commerce and City Staff and utilize the City Master Plan, the Civic Branding and the Public Art Master Plan.

May require power for night lighting.

### **Parmenter North - An Avenue of Art**

Location: Wide easements on either side of Parmenter north of the roundabout to Century Blvd. provide a unique opportunity for an outdoor “gallery” of public art.

Timetable: Public Works and DOT negotiations, 2013-14  
Call to Artists, 2015, 2017, 2019, 2021, 2023  
Installation, annual through 2025

Budget: \$200,000 (\$100,000 - first ten years; \$100,000 next ten years)

Sources: Public Art Allocations, Business Sponsorships, Private and Civic Association Contributions, Development Fees

Project Type: Two and Three-Dimensional Artworks

Description: Work will be designed to enhance both driving and walking experiences but not visually block sightlines to businesses. This will be a unique and special area for experiencing a variety of styles of public art representing the history, cultures, and stories of Middleton. It will be developed over time to represent a narrative story of the community. There may be an opportunity to negotiate participation and funding from the Tibeca Development which the Avenue of Art will connect with on the north.

Management: Coordination with Public Works, partnership with Parmenter businesses. Requires power for night lighting. Assistance from City Attorney to negotiate the easements.

### **Project Descriptions: City Entrances**

The entrances to the City are important locations to express the unique identity of Middleton. The State Department of Transportation and local Public Works control the entrances, so cooperation is essential. Gateway public artworks can include or complement traditional “welcome to” signs. A brief opportunity exists in 2009 as the City

plans to replace key entry welcome signs. The Public Art and Design Committee will negotiate control over design of those, planning to replace two or three each year combining City signage allocations with other resources. The heaviest volume of traffic into Middleton is via Highway 12 from the south. This should be a priority area for a more iconic work. Public Works tracks traffic volumes and the numbers are cited elsewhere in this Master Plan.

### **University Avenue/Highway 14 East-West Entrances**

Location: 50 feet inside the City and the “Welcome to Middleton Signs” on University and Hwy. 14

Timetable: Call to Artists in 2011

Budget: \$40,000

Project Type: Functional and Three-Dimensional Artworks

Description: Icon sculpture to mark the entrances Middleton. Sculptures should demonstrate the creative and welcoming spirit of The Good Neighbor City.

Management: Coordination with City Public Works. Requires night lighting and tree trimming.

### **Highway 12 Icon for Middleton**

Location: TBD

Timetable: Department of Transportation negotiations, 2012-13  
Call for Artists, 2014  
Completion, 2016.

Budget: \$60,000

Sources: State or Federal Transportation Enhancement Funding, Public and Private Arts Grants, Individual Gifts

Project Type: Two and Three-Dimensional

Description: In a location to be negotiated, an artist will create a visual icon for Middleton. The artist might utilize the standard steel pole with concrete foundation to raise the artwork to heights equal to the standard DOT information signs. High reflectivity in the sculpture is likely prohibited. Solar collectors may be utilized for night lighting.  
The proposed artwork is part of the aesthetic treatments called for in highway legislation to enhance the roadway.

Management: Coordination with Department of Transportation. Requires power for night lighting and the potential to move the sculpture if required by the DOT in the future.

### **Parmenter and Discovery Drive Roundabout**

Location: The relatively new roundabout on Parmenter previously described as the center of the spine presents a key opportunity for an important work of art.

Timetable: Public Works negotiations, 2012-13  
Call for Artists, 2014  
Artist Selection, 2015  
Completion in 2016

Budget: \$50,000

Project Type: Two and Three-Dimensional Artwork

Description: The center of the roundabout will be filled with a calming yet highly identifiable form. It will identify the site as a prominent center point for the community and require nominal maintenance.

Management: Public Works and Public Art will manage selection and installation of the work. Routine and long term maintenance of the roundabout and the artwork will be vested with Public Works.

### **Project Descriptions: Parks, Trails & Conservancy**

The Parks and the Pheasant Branch Conservancy are primary community assets in Middleton and therefore are an important location for residents and visitors to experience the full range of public art types. Public art in parks must meet special criteria related to the presence of active children, parks maintenance methods and each park's unique character. The Conservancy area and trails represent a unique opportunity to create an Outdoor Museum and one that has great connection to the outdoor experience. Creating a partnership with the Conservancy and other private groups to plan, raise funds, develop educational programs, and maintain works of art in the Conservancy.

#### **Lakeview Park**

Location: Park entryways and or a setting around the pond

Timetable: Plan with Public Lands Department, 2011-2013  
Call for Artists, 2014  
Selection of Artist, 2015  
Installation, 2016-2017

Budget: \$35,000

Sources: Public Art Allocation, Capital Projects Allocation, Public Lands Funds, Private Funding, Other Public Funding

Project Type: Functional Art/Public Realm Furnishings, Three-Dimensional Artworks (sculpture, water features, and interactive)

Description: Artist to work as designer with Park Staff to enhance plans and develop best opportunities.

Management: Coordination with Parks Staff. All ideas projects implemented by general contractor.

#### **Bike/Walking Trail System & Pheasant Branch Conservancy**

Location: From North City Limits and Pheasant Branch Conservancy to Quisling Park.

Timetable: Form Planning Partnership with Pheasant Branch, Public Lands, bicycling advocacy groups, other interested organizations, 2010  
Secure Planning Funds, 2012  
Conduct Nature Trails Outdoor Museum Planning, 2013-2014  
Secure Funding for Implementation, 2015  
Call for Artists, 2016  
Artist Selection, 2017  
Installation of Work, 2018-2020

Budget: \$250,000

Sources: Private funds raised by Conservancy; Public Lands Funds, State and Federal open space and bike trail funding, public transportation enhancement funds

Project Type: Functional Art/Public Realm Furnishings, Integrated Public Art (with architecture, infrastructure, and landscape), Three-Dimensional Artworks (sculpture, water features, and interactive)

Description: A master plan for the Conservancy and Trails system will be developed by an landscape architect/artist team. Artists will design and create functional spaces and amenities such as bridges, picnic areas, underpasses, and seating and create a series of artworks for bikers and hikers to enjoy - an Outdoor Museum concept

Management: Coordination and management by parks staff and Conservancy volunteers. Electrical power for lighting may be required.

### **Special Use Facilities and Community Parks**

Location: Entries into special use facilities, community parks, and community garden sites

Timetable: Planning with Public Lands determines three priority sites, 2012  
Call to Artists, 2014-2015  
Installation, 2016, 2017, 2018

Budget: \$90,000 (up to \$30,000 for larger facility; \$3,000 for community gardens)

Project Type: Functional Art/Public Realm Furnishings, Integrated Public Art (with architecture, infrastructure, and landscape), Three-Dimensional Artworks (sculpture, water features, and interactive)

Description: At each of the three sites, artists will create artworks that engage both children and adults.

Management: Coordination and management by Parks staff after artist selection. May require power for night lighting.

## **Project Descriptions: Transportation**

As with all American cities, the roadways are the largest element of publicly owned land. Transportation systems for pedestrians, bikes, automobiles, buses, and rail are increasingly significant functional and aesthetic elements of the city. Artists are designing sidewalks, urban furnishings, bus shelters and transit center elements with transportation tax dollars across the US.

### **Middleton Transfer Point**

Locations: UW Health Court  
Timetable: Call for Proposals in 2015  
Budget: \$20,000/Bus Shelter  
Project Type: Functional Art/Urban Furnishings  
Description: As the City's transit program increases in coordination with Dane County, communities and artists will come together to enhance the quality. A professional artist will lead a community group in the creation of additive elements for the bus shelter.  
Management: Supervised by City Staff with on-site management by the transit authority.

### **Community Transit Center/Commuter Rail Station**

Location: University/Beltline Exit, Hwy. 12  
Timetable: Artist Selection, 2015 - 2020  
Budget: \$100,000; (\$20,000 Design Fee, \$80,000 commission)  
Project Type: Integrated Public Art and Functional/Furnishings  
Description: As the Downtown develops and passenger rail is re-activated the County and other public agencies will fund a community transit center. Artists will be a part of the design team to develop the facility and significant art work will be integrated into new construction.  
Management: All artwork will be designed for construction by the general contractor with some artist-produced additive elements. Management by public works and appropriate rail authority.

### **Iconic Gateway to Middleton Airport Entrance**

Locations: Northwest Corner of Middleton  
Timetable: Artist Selection for Gateway, 2015  
Artist commission for gateway, 2022  
Budget: \$40,000 Gateway  
Project Type: Three-Dimensional Artwork  
Description: As the airport takes on increasing significance, a noteworthy gateway will be commissioned to remind travelers of the importance of creativity

to the community. When the airport facility is expanded, an artist will be a part of the design team to develop the facility and significant integrated work will be included in construction.

Management: All artwork will be designed for construction by the general contractor with some artist-produced additive elements.

### **Project Descriptions: Civic Design Opportunities**

The distinctive quality of civic buildings in Middleton is one indication of the identity of this special community. Integrating artists into planning, design, and construction of these public facilities is an effective way to enhance their meaning, increase their long-term value, and make Middleton a community that demonstrates how much it values its public services and public servants. The Police/Municipal Courts building is in the planning stages as this report is written and can serve as a model for further developing this process with regards to other City projects.

#### **Police/Municipal Courts Building**

Location: 7341 Donna Drive

Timetable: Call for Proposals, 2008  
Installation, 2010

Budget: \$55,000

Project Type: Integrated Public Art

Description: Enhancements to both the functional aspects of the building as well as distinctive additions to windows, lighting, and other aesthetic elements are under consideration.

Management: Supervised by Public Art Committee, Planning Staff and Police Department Staff. Ongoing maintenance provided by City staff.

#### **Renovation of City Hall Complex (Anticipated)**

Location: 7426 Hubbard Avenue

Timetable: Artist selection as design consultant, 2012 - 2016

Budget: \$75,000 (\$15,000 Design Fee; \$60,000 Artistic Elements/enhancements)

Project Type: Integrated Public Art, Functional Art, Two and Three-Dimensional Artworks

Description: Upgrades and changes to the existing City Hall provide an opportunity for creative design, artist-designed functional elements and other enhancements.

Management: Artwork will be designed for construction by the general contractor with some artist-produced additive elements. Management by Public Art Committee and City Staff.

#### **Future Renovation of Senior Center and Library**

Locations: TBD  
Timetable: 2015 - 2020 Artist selection with design consultant selection.  
Budget: \$75,000 (\$15,000 Design Fee; \$60,000 for enhancements)  
Project Type: Integrated Public Art, Functional/Furnishings  
Description: The meaning, and functionality of new facilities can be greatly enhanced by careful inclusion of artists in design and construction. This project new facility will become a gem for the community.  
Management: Project will be planned for construction by the general contractor with artist-produced additive elements. Management by Public Art and Design Committee and City Staff.

### **Future Renovation/Construction of Public Facilities**

Locations: Citywide  
Timetable: Ongoing  
Budget: \$0 during first ten years; \$100,000 in 20-year budget)  
Project Type: Integrated Public Art, Functional/Furnishings, Two and Three-Dimensional  
Description: The meaning, actual, and functionality of new facilities can be greatly enhanced by careful inclusion of artists in design and construction. All new and renovated public facilities will become gems for the community.  
Management: Artwork will be designed for construction by the general contractor with some artist-produced additive elements. Management by Public Art Committee and City Staff.

### **Combined Project Map**

### **2009-2020 Budget**

## **Appendices**

### **Appendix A - Public Art Planning Process**

#### **Community Assessment and Rationale for Public Art and Design Program**

##### **Introduction**

Through the first phase of a public art master planning process during the latter half of 2008, Creative Community Builders collected data, information, and ideas summarized here. They form the basis for the goals, objectives and recommended public art and design projects contained in this plan.

Consultants made visits to Middleton in July and September of 2008, with a follow-up visit in October. Members of the community provided information and ideas through individual interviews, focus groups, and workshops. Three workshops were conducted in two different schools. One Saturday workshop was held for the public at City Hall Two meetings were held with the public art committee. In broad terms, informants were asked to describe what they considered Middleton's greatest assets and what they most liked about living or working there. They were also asked about their expectations of public art and what they thought it might do for them and for the community. The four workshops in September engaged people on a creative level, expressing themselves through simple art-making activities and discussion. A focus was placed on young people who represent the community's future, and who are given high priority through education, recreation, and other public services.

Data and material reviewed were provided by the City's Planning, Public Works and Public Lands Departments, Parks & Recreation Commission, the Mayor and City Administrator, as well as published demographic and historic information. Extensive photographs were taken of the community as a visual inventory reference and review. Through this process several common themes and conditions emerged that were consistent with Middleton's Comprehensive Plan, community history, and actions and policies of local government.

##### **Physical and Institutional Attributes**

The fact that 26% of the land area of the City of Middleton is designated open space is a testament to how highly the community values the natural environment and enjoys outdoor recreation. Maintaining some of the area's best schools and community facilities,



particularly the downtown library, demonstrates commitment to youth, ongoing learning, and civic activity.

A sense of community history is evident through the restoration and designation of a large number of landmarks, most notably the Depot and Rowley House, both maintained as civic resources in the historic downtown. In fact, there are 29 designated landmarks and a Mayoral-appointed Landmarks Commission with advisory power and authority to oversee historic properties and potential modifications to them. The nonprofit Historical Society that manages the Rowley House and Museum formed in 1975. There appears to be general awareness of many historic facts about the city. However, it was pointed out that there is insufficient concentration of historic structures for federal or state designation of a downtown Historic District, although there is a concentration of Craftsmen-style homes that have been designated as the East End Historic District.

Middleton's downtown represents a relatively small section of the city segmented off by Highway 12. However, it holds an important place within the larger community. It's the site of key civic institutions, major churches, the high school and performing arts center, multiple popular restaurants, and the Senior Center. It is a highly walkable area with adequate sidewalk, traffic-calming and streetscape amenities. It has the feel of a downtown. Major arterials and highways pass through or are easily accessible from here. While a key destination, it is not a major shopping district. This is now focused in a newly-developed area known as Greenway Station, about a mile from downtown, a development mimicking the architecture of the 1890 railroad era, with a pedestrian-friendly core, surrounded by ample parking. Other shopping areas are found along arterials such as University Avenue and Parmenter Street.

Recent enthusiasm concerning issues surrounding sustainability provides another indicator of interest in both the natural environment and civic responsibility. Planners have a strong commitment to Smart Growth principles, infill and densification, along with multi-modal transit. Ideas related to innovation and distinctiveness of the community were considered assets in sustainability efforts along with proximity to the University of Wisconsin, bike trails, railroad tracks, and community gardens.

The community is considered internally well connected. Individuals feel connected to others and to institutions. The fact that the community has one high school was cited as part of the reason young people and those who grew up here feel part of one City. Additionally, there is a generally welcoming environment where new residents are readily accepted into volunteer, civic, and leadership roles. The police department's commitment to community policing and their use of neighborhood networks are also cited as contributing to this phenomenon. However, the north/south Highway 12, along with east/west University Avenue/Highway 14 section the City into four quadrants, each with a distinct purpose and demographic character. Overcoming the divisions created by

these valuable infrastructure components presents another challenge for public art to address.

Connectivity is partly borne out in streets, bike and walking trails, as well as substantial highways that link Middleton to Madison and surrounding areas. The street grid beginning in the downtown is limited, however, with multiple independent residential and commercial developments off major arterials with their own street patterns. This creates a variety of self-identifying neighborhood, commercial, and industrial areas. Bus service is present as well as historic rail connections - part of the valued history of place - used now for limited freight service. Comprehensive plans call for renewing passenger rail connections in the future. A highly-developed park and trail system links green spaces, even crossing under the major highway that bisects the city. This allows kids to bicycle safely over relatively long distances.

### **People, History, and Economy**

Middleton is a growing community of 15,770, according to the 2000 Census. It is largely homogeneous racially with Latino, Asian, and African-American populations of 2.8%, 2.7%, and 2.0% respectively. While significant percentage growth in these populations is likely by 2010, it will remain a relatively high income, predominantly white community. In 2000 the median family income was \$71,514, compared to a national median of \$50,046. Middleton's median age of 36.2 is compared to a national median of 35.3. Middleton is widely considered a good community in which to raise a family with very good schools and recreational amenities.

Volunteer driven activities such as the "Big Event" & "Good Neighbor Festival" are well established and highly valued. While many new residents have arrived during the past 20 years, it is a community where people put down roots. People stay, they make an investment in place and there is considerable pride in the City. While there's a close sense of connection with Madison, it's offset by a stronger sense of distinct identity. Middleton was characterized as a community that can get things done, a "can-do" community with nominal disagreement. With eight aldermanic districts, there is competition for City Council elections. There are strong neighborhood associations. Volunteerism is especially evident through the schools, church groups, and service clubs. The Optimist Club was cited as "one of best in state." Friends of Pheasant Branch Conservancy, the major open space preserve, is an active and influential group.

Racial diversity in Middleton is relatively recent. However shifts in the ethnic make-up of the community go back to its roots. Nearby lakes and ponds were important fishing and hunting areas for Native Winnebagos. French fur traders and English farmers came to the area followed by an influx of Germans. One informant recalled Italian and Spanish festivals that had taken place in Firemans Park. A history of integrating newcomers, together with the nearby presence of an enormous state university, prepare the community for accepting newcomers and for openness to new ideas.

Middleton's industrious people and evolving economy grew from fishing and hunting to subsistence farming to become a center for wheat production and shipping with the coming of the railroad. The town had ambitions of being designated the state capital but lost out to nearby Madison. For a time some tried mining peat from extensive bog areas as a coal substitute for heating. German immigrants helped fuel growth in dairy production. At various times downtown was home to a stockyard and egg factory - it was the presence of the railroad that enabled the community to innovate and evolve.

German immigrants also brought skill in brewing beer, and when Madison was a dry town, people came by railroad to drink in Middleton's pubs, according to local histories. Passenger train service ended in the 1960s. Grain elevators were torn down in the 1980s. Beginning in the 1970s Middleton's downtown went into a slump while suburban growth from Madison to the south began to heat up. By 2000 downtown began a revival with several private and public developments.

Rapid growth has been a hallmark of Middleton for the past decade or so. Its strong planning ethic and active citizenry have endeavored to balance jobs, residential, and commercial development along with infrastructure and civic institutions. Innovative and industrious people continue to bring changes to the City's economic underpinnings. There's now a concentration of high-tech and bio-technology businesses along with service, financial, and retail. Informants cited ETC lighting Co. and American Girl as home-grown enterprises that have global reach. One informant said that Middleton wants to be the #1 place to be creative.

### **Civic Branding**

A branding project was commissioned by the City in 2007 resulting in a new logo and designs for wayfinding systems. Attributes drawn from resident input into that process revealed that Middleton residents and stakeholders felt the community is:

Comfortable  
Unpretentious  
Hard-working  
Neighborly  
Straight-forward

Respectable  
Hard-working  
Civic-minded  
Family-focused  
Valued

Proud

Historical Roots  
Preservation of Natural Beauty  
Diverse  
Vibrant

Growing  
In size  
In sophistication  
In number of amenities  
In a responsible way

### **Possible Places and Roles for Public Art**

One informant posed the question: What do people remember about Middleton? What defines us? Public art was seen broadly as something to help Middleton stand out.

In addition to the downtown and its amenities, and green spaces in general, the Pheasant Branch Conservancy and Lakeview Park with its splash pad were most frequently mentioned as an important place in the community. The airport is cited as a key piece of infrastructure for the community's future. Gateways to Middleton include University Avenue, Highways 12 and 14, and Allen Blvd. Parmenter is considered a key route connecting downtown with pending development to the north.

Annual average daily traffic numbers for 2006 show Highway 12 as the most heavily traveled with 61,500 vehicles south of Old Sauk Road in Madison, with 47,100 passing the Middleton city boundary. In contrast, 22,400 pass the northern city limit on this same road with 29,400 measured just north of downtown. University Avenue carries 29,600 vehicles at the city line, with 20,700 passing through downtown. Century Avenue carried 29,500 according to 2005 measures at Allen Blvd. with 20,400 on Allen between University and Century. In 2006 Highway 14 West carried 20,900 vehicles across the city boundary. These routes represent the most heavily traveled, serving as Middleton's primary gateways.

Social activity in the public realm is limited. Reflection based on the visual inventory reveals considerable public space that sees little human activity. Middleton is an automobile town with most infrastructure dedicated to moving and storing cars. Exceptions to this include a relatively small area of the historic downtown, and the trail system built into the City's extensive public lands. Even the New Urbanist-planned community of Middleton Hills serves as little more than a destination bedroom community with a small retail center at one corner. Two important and well-established summer events activate considerable numbers of people and the parks are well used but during a limited times. A Public Art Program would do well to help stimulate activities in

the public realm during more hours of the day and months of the year. Park and Recreation programs include activities in the performing arts. These could be incorporated and built upon to create more activity in draw people into public spaces for arts experiences.

Middleton's mostly developer-driven neighborhoods were built at different times with different street plans, styles, and housing pattern. They provide opportunity for establishing unique identities while also finding ways to connect them through public art. While one theme or style of streetscaping, public art, or wayfinding might help unify Middleton, it could deny the identity of each neighborhood.

One informant suggested designing and casting a Middleton "manhole" or utility cover as a consistent feature across the City. Similarly, benches, light poles, bus shelters, and other street furniture could have consistent design or be varied so as to help distinguish different areas.

More than one informant suggested a sculpture park, one in which new work could be "tried out" and one that would commission artists to create work for public display and possible purchase or permanent placement elsewhere. In any event, it could be a place for people to see new work and expand their aesthetic range. Most public art is site-specific and commissioned through capital funding mechanisms to mark significance of a place, to enhance the purpose or meaning of a place, or to serve a function with an artistic twist.

Informants suggested employing public art to designate historic events and areas, to anchor and accentuate the history of the downtown area. It was pointed out that the downtown M & I Bank pocket park was created with a public easement, indicating that it could serve as a site for permanent art placement. Enhancing the experience of parks and conservation land might bring more people out to enjoy them, it was suggested. Working with the theme of renew-ability and sustainability, it was recommended to commission art that incorporates recycled material. Helping to create bicycle friendly streets and trails was one value seen in public art, in addition to celebrating winter seasons and use of winter trails and recreation areas.

Designing and placing public art that is incorporated into streetscape design could extend and connect more places, it was suggested. Further, to think about art as an integral tool in city planning and design processes was also brought up, weaving it into community fabric. Many people felt that public art could be an expression of walkability and an enhancement to the experience of walking. Overall, building on the quality of life and aesthetic environment was felt to be an important purpose of public art.

Why not require a dedication to public art in all (public and private) development projects, one informant asked. Starting small and finding partners to help fund public art was another recommendation.

### **Summary of Public Input:**

#### **Public Art Is: (Sample Comments)**

Where people share a community together  
Colorful  
Something that enriches the mind  
Something that makes me stop and look  
Makes a statement about locale  
Enjoyment, surprise, delight  
Something for everyone to react to, to notice, to feel  
A way to express yourself for other people to see

#### **What Public Art Can Do For You: (Sample Statements)**

Serve as a place-maker, or landmark  
Distinguish an area and stimulate the viewers thought process  
Make people happy  
Inspire me  
Inspire, motivate, reflect, meditate, relax, enjoy and feel happy  
Provide a sense of wonder, pride, a sense of calm, a way of connecting with others  
Awaken the parts of myself that disappear in the craziness of mundane, everyday life  
Make me smile

#### **What Public Art Can Do For Middleton: (Sample Statements)**

Lend cohesion to a community that all can find a component in it with which they identify  
Make Middleton a place where people feel good even if they can't understand why  
Distinguish our city from other cities  
Help highlight Middleton's values and history  
Create a sacred space  
A unifying force for the community  
A way to enhance city functions, connectivity  
Call attention to our city  
Set us apart  
Create a sense of place  
Encourage discussion and interaction with the place and each other  
Show people how unique the people who live here are  
People will love it here so they will come back

#### **Most Frequently Mentioned Special Places in Middleton:**

Downtown - specifically:

- Library
- Old Friendly Store/antique mall
- Senior Center
- Historical Museum/Rowley House
- Middleton Performing Arts Center/High School
- Capital Brewery beer garden

Parks, especially Lakeview Park and splash area

Pheasant Branch Conservancy

Trails - hiking and biking

Schools (High School and Kromrey Middle)

Tiedeman's Pond

Greeway Station - farmer's market, summer concerts

### **Participants in Interviews, Focus Groups, Workshops:**

Gurdip Brar, City Councilmember

Mike Davis, City Administrator

Cecile Druzba, Chamber of Commerce

Toby Ginder, Director Public Works

Stephanie Hammes

Susi Hassert

Gary Huth, Water Resources

Eileen Kelley, Planning Director

Penni Klein, Public Lands Director

Kromrey Middle School 7th Grade Art Class (+24 students)

Kromrey Middle School 8th Grade Art Class (+22 students)

Darcy Lands-Sage, Teacher, Sunset Ridge Elementary School (+20 students)

Meghan, Amelia, Eleanor, and Philip Mackey

Kathy Olsen, Historical Society/Historic Landmarks Commission

Steve Olsen, Historical Society/Historic Landmarks Commission

Mark Opitz, Assistant Planning Director

Bhabna, Subhra, and Ananya Pati

Frank Pohlkamp Jr., Historical Society/Historic Landmarks Commission

Kurt Sonnentag, Mayor

Shawn Stauske, City Engineer

Val Steel, Tourism Director

Brian Strassburg, Historical Society/Historic Landmarks Commission

Cheri Teal, Parks & Recreation Commission

Stuart Utley

Susan West

Vicky Wilson, Teacher, Kromrey Middle School

## **Review of City Comprehensive Plan**

A review of the 2006 City of Middleton Comprehensive Plan reveals numerous areas for congruence with a public art program. The overall goals as stated are:

“to enhance and protect the high quality of life in the City of Middleton by utilizing the following criteria and standards: preserve and protect neighborhoods; protect and enhance the environment; provide efficient and effective public services; integrate multi-modal transportation opportunities; facilitate sustainable growth and development; and promote compact urban form to create a safe, livable environment for all current and future residents.”<sup>7</sup>

Most elements of Middleton’s Comprehensive Plan can be enhanced and supported through the public art program. These include:

- Housing
- Transportation
- Utilities and community facilities
- Agriculture, natural and cultural resources
- Economic development
- Land use

A public art program can help ensure a compact, well-designed community and preserve the existing community character of Middleton.<sup>8</sup> Public art can also help provide access to education, health, and recreation, promote active lifestyles, and contribute to the protection and conservation of the natural environment.<sup>9</sup>

Further, public art projects can be designed to enhance the development and use of a multi-modal transportation system and recognize the value of the Middleton Municipal Airport.<sup>10</sup> Through choices of location and function, public art projects might also support the range of housing options and a suitable living environment for all residents.<sup>11</sup>

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<sup>7</sup> From 2006 City of Middleton Comprehensive Plan, Overall Goals, Chapter 2, Page 6

<sup>8</sup> Utilities and community facilities goals and objectives, Chapter 6, Page 13

<sup>9</sup> Utilities and community facilities goals and objectives, Chapter 6, Page 13

<sup>10</sup> Transportation goals and objectives 1 and 2, Chapter 5, Page 13

<sup>11</sup> Housing goal, Chapter 4, Page 2



Public art can also recognize and complement recreation facilities and open space lands for each segment of the community, including parks and schools, public art projects.<sup>12</sup>

Specific goals established through the Comprehensive Plan might be addressed in specific and significant ways through public art. These goals and objectives include:

**Economic Development, Chapter 8, pages 11 - 12**

Goal: Protect, leverage and accelerate the growth of Middleton's strongest economic growth opportunities while actively preserving and enhancing the quality of life of all citizens.

**Objectives and Policies:**

3. Continue to promote programs to enhance the downtown business district through design guidelines, preservation of historic structures, streetscape enhancements, and programs that promote locally-owned specialty businesses and that maintain the "small town" atmosphere of the district.
4. Extend Middleton's Downtown District northward along Parmenter Street, to aid in the redevelopment of the old Highway 12 corridor.
6. Develop a visual appealing gateway and wayfinding signage system.
7. Enhance the visual attractiveness of commercial areas and transportation corridors.

**Agriculture, Natural and Cultural Resources, Chapter 7, page 8 - 10**

Goal: Provide adequate recreation facilities and open space lands for each segment of the community, coordinate public parks with private recreation areas and school facilities, and preserve natural features within the City.

Goal: Protect and Preserve the Community's Investment in Existing Housing and Neighborhoods

Goal: Ensure that open space, recreation facilities and programs are designed to meet the special needs of all residents, especially the elderly and disabled.

Goal: Protect and restore designated conservancy lands to maintain or improve the natural habitat, scenic beauty, passive recreation and environmental outdoor education.

Goal: Promote preservation of cultural resources in the area.

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<sup>12</sup> Agriculture, Natural & Cultural Resources goals and objectives, Chapter 7, Page 8

## **Appendix B - Recommended Revisions to Public Art Ordinance**

### **AN ORDINANCE TO CREATE A PUBLIC ART AND DESIGN COMMITTEE AND PUBLIC ART FUNDING IN THE CITY OF MIDDLETON**

#### **The Common Council of the City of Middleton do hereby ordain as follows:**

1. Section 2.29 of the City of Middleton Code of Ordinances is hereby created to read as follows:

#### **“2.29 PUBLIC ART AND DESIGN COMMITTEE.**

The City of Middleton Public Arts Committee is hereby established.

- (1) Powers and Duties. The Public Art and Design Committee is hereby charged with creating recommendations for the Common Council regarding plans and policies to further the City of Middleton’s commitment to the promotion, creation, and maintenance of public art and design standards as set forth in Chapter 32 of the City of Middleton Code of Ordinances. The Public Art and Design Committee shall annually appoint a chairperson and any other officers it deems necessary and shall adopt rules and procedures consistent with City ordinances and state and federal law for the conduct of its business.
- (2) How Constituted. The Committee shall consist of seven (7) members as follows:
  - (a) Six (6) citizen members, of which three (3) shall have a degree or professional background in art, architecture, or engineering. Unless, after reasonable inquiry, no other qualified and willing candidates can be located, citizen members shall reside in different aldermanic districts.
  - (b) One (1) Alderperson.
  - (c) One (1) City staff member (non-voting).
- (3) Appointment. Each member shall be appointed bi-annually by the Mayor and confirmed by the Common Council on the third Tuesday of April for two year terms commencing May 1 of the year of appointment. At the initial appointment only, two (2) citizen members shall be appointed for three (3) year terms for the purpose of staggering the appointment of citizen members.

2. Chapter 32 of the City of Middleton Code of Ordinances is hereby created to read as follows:

**CHAPTER 32  
PUBLIC ART**

**32.01.1 PURPOSE**

The Common Council finds that public works of art are an important component of community development. Public art and design creates an aesthetically pleasing and interesting environment, builds community, marks history, expresses local culture, and establishes local identity. The City has a legitimate governmental interest in furthering these objectives. This chapter is created to create a mechanism to implement the City's commitment to the promotion, creation, and maintenance of public works of art and to make appropriate design choices for public buildings, facilities, and infrastructure.

**32.02 DEFINITIONS. The term:**

- (1) "Artist" means an individual generally recognized by critics and peers as a professional practitioner of the visual, performing or literary arts, as judged by the quality of that professional practitioner's body of work, educational background, experience, public performances, past public commissions, exhibition record, publications, and production of artwork.
- (2) "Art" means any object, performance, sound or writing subject to aesthetic evaluation.
- (3) "Public Art" means art existing upon public property freely accessed by the general public during the normal hours of operation of the public premises upon which the art is located.
- (4) "Design" refers to style and aesthetics as expressed through architecture or landscape architecture, and choices that project an image of the built and landscaped environment. This includes moveable objects such as street furniture as well as permanent structures.

**32.03 PUBLIC ARTS FUND**

- (1) There is hereby created a segregated, non-lapsing Public Arts Fund which shall be used for no other purpose than to fund the promotion, creation, and maintenance of public art approved under this chapter. Each year, the Common Council shall designate one percent of its annual capital budget for deposit into the Public Arts

Fund along with any additional funds as may be directed to the Fund by resolution of the Common Council or as may be received from private donations.

- (2) The Public Art and Design Committee shall be responsible for matching the one percent figure cited above on the basis of no less than one private dollar for every public dollar prior to expending monies from the Public Arts Fund.
- (3) Absent specific written direction by resolution or, in the case of donated funds, absent specific written agreement with the donor, no funds placed in the Public Arts Fund shall be considered dedicated to any specific project unless and until the City is contractually obligated to carry out a specific project and may be subject to reallocation under subsection (5).
- (4) Except as provided under subsection (5), no funds shall be dispursed from Public Arts Fund without approval of the Common Council.
- (5) No funds placed in the Public Arts Fund shall be used for any purpose other than to commission or purchase public art or otherwise promote the purposes of this ordinance in accordance with the Public Arts Master Plan unless a resolution for the reallocation of funds is approved by a three-fourths (3/4) vote of the members of the Common Council after consideration of the recommendation of the Public Art and Design Committee and Finance Committee. No funds acquired by private donation may be reallocated under this section where such reallocation is prohibited by written agreement.

#### **32.04 PUBLIC ARTS MASTER PLAN**

The Public Art and Design Committee shall prepare and approve a Public Arts Master Plan to guide the City's use and management of the Public Arts Fund. The Public Art and Design Committee may approve recommended amendments to the Public Arts Master Plan. The Public Arts Master Plan and any amendments thereto shall be approved by the Common Council. The Public Arts Master Plan shall:

- (1) Establish policies for the acquisition, placement and maintenance of public art on public property.
- (2) Establish policies to promote public performances and public exhibition of the visual, performing and literary arts.
- (3) Establish guidelines for the selection of artists or particular works of art.
- (4) Identify, plan, prioritize and establish preliminary cost estimates for public art projects.

- (5) Establish policies to promote art education including the significance of particular works of public art and the value of public art generally.
- (6) Specify procedures for the Public Art and Design Committee to participate in and make recommendations regarding public buildings, landscapes, signage, and infrastructure design.

The above and foregoing ordinance is duly adopted by the Middleton Common Council at a regular meeting held on the \_\_\_\_\_ day of \_\_\_\_\_, 2007.

**APPROVED:**

## **Appendix C - Glossary of Terms**

### **CaFÉ™**

CaFÉ™, an acronym for “Call for Entry,” is a Web-based service now being used by some commissioning organizations to manage calls for artists. The service is operated by WESTAF, the Western States Arts Federation.

### **Call for artists**

A call for artists is a formal request, by a commissioning organization, for proposals or qualifications from artists who may be interested in producing a work of art for a specific public art project

### **Commissioning Organization**

A commissioning organization or commissioning agency is the sponsor of a public art competition. A commissioning organization may be a public entity, such as a city or town; a quasi-public entity, such as an airport or stadium authority; or a private entity, such as a museum or hospital.

### **Decommissioning (Deaccessioning)**

Decommissioning is the term used for permanent removal of a work of art from a public art installation or collection.

### **Design review board**

Since most public art will be sited in a public place, review and approval by local government boards and commissions is usually required. One such board is a design review board, which is charged with determining whether additions to the built

environment, such as a work of public art, will be aesthetically in line with the standards of the community. A design review board is the most likely to include members who have training or an interest in aesthetic issues. Boards with a design-review responsibility are not always called design review boards, though a board's name, "architectural board of review," for example, will usually be indicative of its design-review function. In most jurisdictions, planning or zoning board approval will also be required, and, in some jurisdictions, the planning or zoning board will also be the body charged with reviewing a public art project on its aesthetic merits. Questions about a particular review board are best directed to the person who staffs the board, usually an employee of the local jurisdiction. The commissioning organization will be able to assist with this process. Direct contact with board members is not recommended.

### **Direct selection**

Direct selection is an artist-selection process in which an artist is chosen to provide or produce a public artwork without a competitive selection process. This is not the typical approach to selecting public art. Examples of situations in which it may occur include one in which a specific work of art has been identified in advance for an installation or one in which only one artist is seen as having the skills, abilities, and interests needed for a specific public art project.

### **Easement**

An easement is a legal agreement that grants specified rights of access to private property by a party or parties other than the property owner. A simple example of an easement would be a residential driveway accessible only from a neighbor's driveway, as in the accompanying diagram. In the diagram, which depicts three houses on small lots, House 2's garage is accessible only by way of House 3's driveway. For House 2's garage to be useful, a legal access agreement with the owner of House 3 is necessary. The legal access agreement would be called an easement. Note that the apron between the sidewalk and the street is not included in the easement area. This is because, in most cases, an apron is in the public right-of-way and thus not on private property. A difference between an easement and an informal agreement is that the easement would remain in effect even if one or both of the properties changed hands or if the neighbors began feuding with each other.

### **Fabrication**

Fabrication, as the term relates to public art, is the process of construction or assembly of the physical artwork either on or off the site where the artwork will be sited.

### **Invitational competition**

An invitational competition is an artist-selection process that involves a limited number of artists who are invited to submit proposals for a specific public art project, based on the skills, interests, or other pertinent characteristics of the artists.

**JPEG**

JPEG, an acronym for “Joint Photographic Experts Group,” is the name of the compression-and-decompression format most commonly used for the storage and transmission of photographs on the World Wide Web. The JPEG file format uses “lossy” data compression. This means that, when a file is saved (and therefore compressed) in a JPEG format and then decompressed, the resultant file will not be exactly the same as the original file before compression. In situations where the JPEG format is appropriate, the difference between the original and the facsimile will be slight, and the facsimile will be a useful reproduction of the original. The advantage to lossy (as compared to “lossless”) compression is that file sizes can be kept much smaller. JPEG files generally use the .jpg file extension.

**Jurisdiction, local**

For the purposes of public art, a local jurisdiction generally refers to a unit of local government, such as a county, parish, regional municipality, city, town, village, borough, or township. The local jurisdiction may be a commissioning organization or may be relevant only in terms of its regulations governing public art. Local government arrangements vary significantly from state to state and province to province.

**Jury**

See “selection panel.”

**Limited competition**

A limited competition is an artist-selection process that is open to all artists with certain characteristics or qualifications. For example, a competition may be limited to artists living in a certain geographic area or working in a specific medium.

**Local jurisdiction**

See “jurisdiction, local.”

**Maintenance plan**

A maintenance plan lays out a strategy for routine and long-term maintenance of a work of public art. A maintenance plan should include such details as projected annual energy usage and costs, routine maintenance requirements including specific requirements for protection of the artwork during routine maintenance operations and weather-related activities, such as snow removal, and longer-term maintenance requirements.

**Maquette**

A maquette is a preliminary three-dimensional model of a proposed work of art, usually much smaller in scale than the finished artwork would be.

**Open competition (or Open Call)**

An open competition is a selection process open to anyone who has the artistic skills and abilities described in a public art project's call for artists.

### **Planning or zoning board**

Most local jurisdictions have appointed boards or commissions with land use planning and land use regulation responsibilities. Boards with responsibilities oriented to land use planning go by names such as "planning commission" or "planning board." Boards more oriented to land use regulation are likely to have names such as "zoning board" or "board of zoning appeals." The distinction between the two board types is not clearly defined, and the way responsibilities are split between them varies from one jurisdiction to another. In some jurisdictions, a single board or commission combines the responsibilities of the two general types described above. Most public artwork will be reviewed by a planning or zoning board. Separate review by a design review board may also be required.

The exact responsibilities of a planning or zoning board are determined by the local jurisdiction the board serves or by a higher level of government, such as a state or province, that controls the existence and nature of the local jurisdictions within its boundaries. Generally, the planning or zoning board will be reviewing the artwork for its compatibility with pre-determined standards as may be set out in a local jurisdiction's comprehensive land use plan. In some instances, a public artwork may require a conditional use permit (which could also be called a contingent use permit or special exception). A conditional use permit is sometimes required for a certain use of land, such as for public art, that would only be permitted if the person proposing the use can show that certain conditions have been or will be met. Less often, a public artwork will require a variance. This means that the party proposing the artwork must obtain permission to use land in a way that would not normally be permitted in the location where the artwork is proposed. Once the required review and approval is received from a planning or zoning board, many jurisdictions require that the approval be signed off on by the jurisdiction's primary governing body—a city council, for example. Dealing with local government bodies may seem daunting, but a commissioning organization should be equipped to assist artists with obtaining needed approvals from the local jurisdiction.

### **Public domain or public realm**

The public realm is made up of areas belonging to the community at large and not in private ownership, including areas, such as a wastewater treatment plant, that are never or not usually open to the public.

### **Public right-of-way**

The public right-of-way is the publicly owned or publicly controlled land area that carries a city's street and sidewalk networks, in contrast to the privately or publicly owned property that abuts the right-of-way. If the requirements set out in a public art project's call for artists require that art be placed only in the public right-of-way, artists should



understand this to mean that the public artwork generated for the project may not be placed on private property. Since the public right-of-way is a subset of publicly owned land (that is, not inclusive of all lands in public ownership), such a requirement may also mean that the artwork may not be placed on public property unless the public property is also within the public right-of-way. Artists should inquire with the commissioning organization before making any assumptions in this regard. Artists should also note that the public right-of-way boundaries are not consistent from one setting to another. For example, in one neighborhood, the public sidewalk may be included entirely in the public right-of-way, while in another the sidewalk may be partially or entirely outside the right-of-way. Where this is the case, public access to the sidewalk may be permitted under the terms of a formal easement or through an informal, sometimes unwritten agreement. When public right-of-way is no longer needed by the jurisdiction that controls it, it can be sold off or turned over to the owners of abutting properties. When land is removed from the public right-of-way, the portion of the right-of-way affected is said to have been “vacated.” The legislative act of removing land from a public right-of-way is called a “vacation.”

### **Request for proposals (RFP)**

A request for proposals, which would usually be referred to as an RFP, is a request for a site-specific proposal for a public artwork. The RFP may request that an artist submit a preliminary design of the public artwork, or it may request that the artist propose a specific process for arriving at the final design. The level of detail required in a proposal will depend on the characteristics of the public art project. For example, a public art project that is open to a wide range of artist’s interpretations or solutions and which has a large budget would generally require initial proposals to be at a less-refined concept stage, rather than at an advanced stage in the design process. On the other hand, in a public art project calling for something more specific, such as an artistic treatment of a single wall in a public building, an artist may be expected to submit a proposal in a more advanced stage of design. In most cases, the level of detail required will be made clear in the call for artists.

### **Request for qualifications (RFQ)**

A request for qualifications, which would usually be referred to as an RFQ, is a request for information about an artist’s skills and qualifications. Generally, an RFQ will ask an artist to explain how the artist’s skills and qualifications would be suitable for the specific public art project in question. Purposes of issuing an RFQ include assembling a list of artists who may be qualified to submit a proposal for a specific public art project and determining which artists’ skills, abilities, and interests may warrant their being requested to submit a more developed proposal for the art project.

### **Right-of-way**

See “public right-of-way.”

**Selection panel**

Selection panels are advisory bodies assembled to make recommendations regarding the choice of an artist or artwork for a public art project. Artists should be aware that selection panels are usually made up of people with a variety of professional and personal experiences and interests. While some panel members are likely to be artists themselves, design professionals, or people with ties of some kind to the art world, it is also likely that some panel members will know very little about art. Community representatives and public officials are examples of the kinds of people who may be on selection panels and who may not be knowledgeable about art. In putting together written information for a public art project submission, an artist should keep in mind the likely diversity of the selection panel.

It is also important to understand that a selection panel is usually advisory in nature and thus does not usually make the final decision in a public art selection process. Despite this being so, a selection panel's decision will prevail in most cases.