



Amendment No. 1
to
Contract No. NA160000075
for
Public Art Master Planning Consultant for ABIA
between
Gail M. Goldman Associates, LLC
and the
City of Austin

- 1.0 The City hereby exercises this extension option for the subject contract. This extension option will be March 10, 2017 through March 9, 2018. No options will remain.
- 2.0 The total contract amount is increased by \$0.00 by this extension period. The total contract authorization is recapped below:

Action	Action Amount	Total Contract Amount
Initial Term: 03/10/2016 – 03/09/2017	\$57,000.00	\$57,000.00
Amendment No. 1: Option 1 – Extension 03/10/2017 – 03/09/2018	\$0.00	\$57,000.00

- 3.0 MBE/WBE goals do not apply to this contract.
- 4.0 By signing this Amendment the Contractor certifies that the vendor and its principals are not currently suspended or debarred from doing business with the Federal Government, as indicated by the GSA List of Parties Excluded from Federal Procurement and Non-Procurement Programs, the State of Texas, or the City of Austin.
- 5.0 All other terms and conditions remain the same.

BY THE SIGNATURES affixed below, this amendment is hereby incorporated into and made a part of the above-referenced contract.

Sign/Date: *Gail M. Goldman* January 20, 2017

Printed Name: Gail M. Goldman, Principal
Authorized Representative

Gail M. Goldman Associate, LLC
7660 Fay Avenue, Suite H, PMB 330
La Jolla, California 92037
(858) 490-9270
gail@gmgassoc.com

Sign/Date: *Mike Zambrano* 2-23-2017

Mike Zambrano, Jr.
Contract Compliance Specialist, Senior
City of Austin
Purchasing Office
124 W. 8th Street, Ste. 310
Austin, Texas 78701

**CONTRACT BETWEEN THE CITY OF AUSTIN ("City")
AND
GAIL M. GOLDMAN ASSOCIATES, LLC ("Contractor")
for
Public Art Master Planning Consultant for Austin-Bergstrom International Airport
Contract Number: NA160000075**

The City accepts the Contractor's Offer (as referenced in Section 1.1.3 below) for the above requirement and enters into the following Contract.

This Contract is between Gail M. Goldman Associates, LLC having offices at 7660 Fay Avenue, Suite H, PMB 330, La Jolla, CA 92037 and the City, a home-rule municipality incorporated by the State of Texas, and is effective as of the date executed by the City ("Effective Date").

Capitalized terms used but not defined herein have the meanings given them in Solicitation Number Request for Proposal MLM0301.

1.1 This Contract is composed of the following documents:

- 1.1.1 This Contract
- 1.1.2 The City's Solicitation, Request for Proposal, MLM0301 including all documents incorporated by reference
- 1.1.3 Gail M. Goldman Associates, LLC's Offer, dated January 27, 2016, including subsequent clarifications

1.2 Order of Precedence. Any inconsistency or conflict in the Contract documents shall be resolved by giving precedence in the following order:

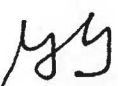
- 1.2.1 This Contract
- 1.2.2 The City's Solicitation as referenced in Section 1.1.2, including all documents incorporated by reference
- 1.2.3 The Contractor's Offer as referenced in Section 1.1.3, including subsequent clarifications.

1.3 Term of Contract. The Contract will be in effect for an initial term of twelve (12) months and may be extended thereafter for up to an additional twelve (12) month period, subject to the approval of the Contractor and the City Purchasing Officer or his designee.

1.4 Compensation. The Contractor shall be paid a total not-to-exceed amount of \$57,000 for the initial Contract term. Payment shall be made upon successful completion of services or delivery of goods as outlined in each individual Delivery Order.

1.5 Clarifications and Additional Agreements. The following are incorporated into the Contract.

- 1.5.1 Section 0400-Supplemental Purchase Provisions, Item 2-Insurance: the requirement for Professional Liability insurance coverage is hereby deleted from this contract.



This Contract (including any Exhibits) constitutes the entire agreement of the parties regarding the subject matter of this Contract and supersedes all prior and contemporaneous agreements and understandings, whether written or oral, relating to such subject matter. This Contract may be altered, amended, or modified only by a written instrument signed by the duly authorized representatives of both parties.

In witness whereof, the parties have caused a duly authorized representative to execute this Contract on the date set forth below.

GAIL M. GOLDMAN ASSOCIATES, LLC

CITY OF AUSTIN

Gail M. Goldman

Printed Name of Authorized Person

Gail M. Goldman

Signature

Principal

Title:

03-10-2016

Date:

Monica McClure

Printed Name of Authorized Person

Monica McClure

Signature

Corporate Contract Administrator

Title:

03-10-2016

Date:

Exhibit A – City's Non-Discrimination Certification

EXHIBIT A
City of Austin, Texas
EQUAL EMPLOYMENT/FAIR HOUSING OFFICE
NON-DISCRIMINATION CERTIFICATION

City of Austin, Texas
Human Rights Commission

To: City of Austin, Texas, ("OWNER")

I hereby certify that our firm conforms to the Code of the City of Austin, Section 5-4-2 as reiterated below:

Chapter 5-4. Discrimination in Employment by City Contractors.

Sec. 4-2 Discriminatory Employment Practices Prohibited. As an Equal Employment Opportunity (EEO) employer, the Contractor will conduct its personnel activities in accordance with established federal, state and local EEO laws and regulations and agrees:

- (B) (1) Not to engage in any discriminatory employment practice defined in this chapter.
- (2) To take affirmative action to ensure that applicants are employed, and that employees are treated during employment, without discrimination being practiced against them as defined in this chapter. Such affirmative action shall include, but not be limited to: all aspects of employment, including hiring, placement, upgrading, transfer, demotion, recruitment, recruitment advertising; selection for training and apprenticeship, rates of pay or other form of compensation, and layoff or termination.
- (3) To post in conspicuous places, available to employees and applicants for employment, notices to be provided by OWNER setting forth the provisions of this chapter.
- (4) To state in all solicitations or advertisements for employees placed by or on behalf of the Contractor, that all qualified applicants will receive consideration for employment without regard to race, creed, color, religion, national origin, sexual orientation, gender identity, disability, veteran status, sex or age.
- (5) To obtain a written statement from any labor union or labor organization furnishing labor or service to Contractors in which said union or organization has agreed not to engage in any discriminatory employment practices as defined in this chapter and to take affirmative action to implement policies and provisions of this chapter.
- (6) To cooperate fully with OWNER's Human Rights Commission in connection with any investigation or conciliation effort of said Human Rights Commission to ensure that the purpose of the provisions against discriminatory employment practices are being carried out.
- (7) To require compliance with provisions of this chapter by all subcontractors having fifteen or more employees who hold any subcontract providing for the expenditure of \$2,000 or more in connection with any contract with OWNER subject to the terms of this chapter.

For the purposes of this Offer and any resulting Contract, Contractor adopts the provisions of the City's Minimum Standard Nondiscrimination Policy set forth below.

City of Austin
Minimum Standard Non-Discrimination in Employment Policy:

As an Equal Employment Opportunity (EEO) employer, the Contractor will conduct its personnel activities in accordance with established federal, state and local EEO laws and regulations.

The Contractor will not discriminate against any applicant or employee based on race, creed, color, national origin, sex, age, religion, veteran status, gender identity, disability, or sexual orientation. This policy covers all aspects of employment, including hiring, placement, upgrading, transfer, demotion, recruitment, recruitment advertising, selection for training and apprenticeship, rates of pay or other forms of compensation, and layoff or termination.

Further, employees who experience discrimination, sexual harassment, or another form of harassment should immediately report it to their supervisor. If this is not a suitable avenue for addressing their complaint, employees are advised to contact another member of management or their human resources representative. No employee shall be discriminated against, harassed, intimidated, nor suffer any reprisal as a result of reporting a violation of this policy. Furthermore, any employee, supervisor, or manager who becomes aware of any such discrimination or harassment should immediately report it to executive management or the human resources office to ensure that such conduct does not continue.

Contractor agrees that to the extent of any inconsistency, omission, or conflict with its current non-discrimination employment policy, the Contractor has expressly adopted the provisions of the City's Minimum Non-Discrimination Policy contained in Section 5-4-2 of the City Code and set forth above, as the Contractor's Non-Discrimination Policy or as an amendment to such Policy and such provisions are intended to not only supplement the Contractor's policy, but will also supersede the Contractor's policy to the extent of any conflict.

UPON CONTRACT AWARD, THE CONTRACTOR SHALL PROVIDE A COPY TO THE CITY OF THE CONTRACTOR'S NON-DISCRIMINATION POLICY ON COMPANY LETTERHEAD, WHICH CONFORMS IN FORM, SCOPE, AND CONTENT TO THE CITY'S MINIMUM NON-DISCRIMINATION POLICY, AS SET FORTH HEREIN, OR THIS NON-DISCRIMINATION POLICY, WHICH HAS BEEN ADOPTED BY THE CONTRACTOR FOR ALL PURPOSES (THE FORM OF WHICH HAS BEEN APPROVED BY THE CITY'S EQUAL EMPLOYMENT/FAIR HOUSING OFFICE), WILL BE CONSIDERED THE CONTRACTOR'S NON-DISCRIMINATION POLICY WITHOUT THE REQUIREMENT OF A SEPARATE SUBMITTAL.

Sanctions:

Our firm understands that non-compliance with Chapter 5-4 may result in sanctions, including termination of the contract and suspension or debarment from participation in future City contracts until deemed compliant with the requirements of Chapter 5-4.

Term:

The Contractor agrees that this Section 0800 Non-Discrimination Certificate or the Contractor's separate conforming policy, which the Contractor has executed and filed with the Owner, will remain in force and effect for one year from the date of filing. The Contractor further agrees that, in consideration of the receipt of continued Contract payments, the Contractor's Non-Discrimination Policy will automatically renew from year-to-year for the term of the underlying Contract.

Dated this 10 day of March, 2016

CONTRACTOR

Authorized Signature

Title

Gail M. Goldman
Associates, LLC
Gail M. Goldman
Principal



CITY OF AUSTIN, TEXAS
Purchasing Office
REQUEST FOR PROPOSAL (RFP)
OFFER SHEET

SOLICITATION NO: MLM0301

DATE ISSUED: 11/30/2015

COMMODITY/SERVICE DESCRIPTION: Public Art Master Planning
Consultant for Austin-Bergstrom International Airport

REQUISITION NO.: RQS 5500 15082500960

COMMODITY CODE: 91886

PRE-PROPOSAL CONFERENCE TIME AND DATE: 12/09/2015,
2:00PM CST

LOCATION: 201 East 2nd Street, Suite A, Austin, TX 78701

**FOR CONTRACTUAL AND TECHNICAL
ISSUES CONTACT THE FOLLOWING
AUTHORIZED CONTACT PERSON:**

Monica L. McClure

Corporate Contract Administrator

PROPOSAL DUE PRIOR TO: 1/05/2016, 2 PM CST

LOCATION: MUNICIPAL BUILDING, 124 W 8th STREET
RM 308, AUSTIN, TEXAS 78701

Phone: (512) 974-1714

E-Mail: Monica.McClure@austintexas.gov |

When submitting a sealed Offer and/or Compliance Plan, use the proper address for the type of service desired, as shown below:

Address for US Mail (Only)	Address for Fedex, UPS, Hand Delivery or Courier Service
City of Austin	City of Austin, Municipal Building
Purchasing Office-Response Enclosed for Solicitation # MLM0301	Purchasing Office-Response Enclosed for Solicitation # MLM0301
P.O. Box 1088	124 W 8 th Street, Rm 308
Austin, Texas 78767-8845	Austin, Texas 78701
	Reception Phone: (512) 974-2500

NOTE: Offers must be received and time stamped in the Purchasing Office prior to the Due Date and Time. It is the responsibility of the Offeror to ensure that their Offer arrives at the receptionist's desk in the Purchasing Office prior to the time and date indicated. Arrival at the City's mailroom, mail terminal, or post office box will not constitute the Offer arriving on time. See Section 0200 for additional solicitation instructions.

All Offers (including Compliance Plans) that are not submitted in a sealed envelope or container will not be considered.

SUBMIT 1 ORIGINAL, 1 COPY, AND 5 ELECTRONIC COPIES OF YOUR RESPONSE

*****SIGNATURE FOR SUBMITTAL REQUIRED ON PAGE 3 OF THIS DOCUMENT*****

This solicitation is comprised of the following required sections. Please ensure to carefully read each section including those incorporated by reference. By signing this document, you are agreeing to all the items contained herein and will be bound to all terms.

SECTION NO.	TITLE	PAGES
0100	STANDARD PURCHASE DEFINITIONS	*
0200	STANDARD SOLICITATION INSTRUCTIONS	*
0300	STANDARD PURCHASE TERMS AND CONDITIONS	*
0400	SUPPLEMENTAL PURCHASE PROVISIONS	4
0500	SCOPE OF WORK	7
0600	PROPOSAL PREPARATION INSTRUCTIONS & EVALUATION FACTORS	5
0605	LOCAL BUSINESS PRESENCE IDENTIFICATION FORM – Complete and return	2
0700	REFERENCE SHEET – Complete and return if required	2
0800	NON-DISCRIMINATION CERTIFICATION	*
0805	NON-SUSPENSION OR DEBARMENT CERTIFICATION	*
0810	NON-COLLUSION, NON-CONFLICT OF INTEREST, AND ANTI-LOBBYING CERTIFICATION	*
0835	NONRESIDENT BIDDER PROVISIONS – Complete and return	1
0900	MBE/WBE PROCUREMENT PROGRAM PACKAGE NO GOALS FORM – Complete & return	2

*** Documents are hereby incorporated into this Solicitation by reference, with the same force and effect as if they were incorporated in full text. The full text versions of these Sections are available, on the Internet at the following online address:**

http://www.austintexas.gov/financeonline/vendor_connection/index.cfm#STANDARDBIDDOCUMENTS

If you do not have access to the Internet, you may obtain a copy of these Sections from the City of Austin Purchasing Office located in the Municipal Building, 124 West 8th Street, Room #308 Austin, Texas 78701; phone (512) 974-2500. Please have the Solicitation number available so that the staff can select the proper documents. These documents can be mailed, expressed mailed, or faxed to you.

The undersigned, by his/her signature, represents that he/she is submitting a binding offer and is authorized to bind the respondent to fully comply with the solicitation document contained herein. The Respondent, by submitting and signing below, acknowledges that he/she has received and read the entire document packet sections defined above including all documents incorporated by reference, and agrees to be bound by the terms therein.

Company Name: GAIL M. GOLDMAN ASSOCIATES, LLC

Company Address: 7660 FAY AVENUE, SUITE H, PMB 330

City, State, Zip: LA JOLLA, CA 92037

Federal Tax ID No: [REDACTED]

Printed Name of Officer or Authorized Representative: GAIL M. GOLDMAN

Title: PRINCIPAL

Signature of Officer or Authorized Representative: 

Date: JANUARY 27, 2016

Email Address: GAIL@GMGASSOC.COM

Phone Number: 858-490-9270

*** Proposal response must be submitted with this Offer sheet to be considered for award**

**CITY OF AUSTIN
PURCHASING OFFICE
SUPPLEMENTAL PURCHASE PROVISIONS**

The following Supplemental Purchasing Provisions apply to this solicitation:

1. **EXPLANATIONS OR CLARIFICATIONS:** (reference paragraph 5 in Section 0200)

All requests for explanations or clarifications must be submitted in writing to the Purchasing Office by eight calendar days prior to Solicitation due date to Monica.McClure@austintexas.gov.

2. **INSURANCE:** Insurance is required for this solicitation.

A. **General Requirements:** See Section 0300, Standard Purchase Terms and Conditions, paragraph 32, entitled Insurance, for general insurance requirements.

- i. The Contractor shall provide a Certificate of Insurance as verification of coverages required below to the City at the below address prior to contract execution and within 14 calendar days after written request from the City. Failure to provide the required Certificate of Insurance may subject the Offer to disqualification from consideration for award
- ii. The Contractor shall not commence work until the required insurance is obtained and until such insurance has been reviewed by the City. Approval of insurance by the City shall not relieve or decrease the liability of the Contractor hereunder and shall not be construed to be a limitation of liability on the part of the Contractor.
- iii. The Contractor must also forward a Certificate of Insurance to the City whenever a previously identified policy period has expired, or an extension option or holdover period is exercised, as verification of continuing coverage.
- iv. The Certificate of Insurance, and updates, shall be mailed to the following address:

City of Austin Purchasing Office
P. O. Box 1088
Austin, Texas 78767

B. **Specific Coverage Requirements:** The Contractor shall at a minimum carry insurance in the types and amounts indicated below for the duration of the Contract, including extension options and hold over periods, and during any warranty period. These insurance coverages are required minimums and are not intended to limit the responsibility or liability of the Contractor.

- i. **Worker's Compensation and Employers' Liability Insurance:** Coverage shall be consistent with statutory benefits outlined in the Texas Worker's Compensation Act (Section 401). The minimum policy limits for Employer's Liability are \$100,000 bodily injury each accident, \$500,000 bodily injury by disease policy limit and \$100,000 bodily injury by disease each employee.
 - (1) The Contractor's policy shall apply to the State of Texas and include these endorsements in favor of the City of Austin:
 - (a) Waiver of Subrogation, Form WC420304, or equivalent coverage
 - (b) Thirty (30) days Notice of Cancellation, Form WC420601, or equivalent coverage
- ii. **Commercial General Liability Insurance:** The minimum bodily injury and property damage per occurrence are \$500,000 for coverages A (Bodily Injury and Property Damage) and B (Personal and Advertising Injury).
 - (1) The policy shall contain the following provisions:
 - (a) Contractual liability coverage for liability assumed under the Contract and all other Contracts related to the project.
 - (b) Contractor/Subcontracted Work.
 - (c) Products/Completed Operations Liability for the duration of the warranty period.
 - (d) If the project involves digging or drilling provisions must be included that provide Explosion, Collapse, and/or Underground Coverage.
 - (2) The policy shall also include these endorsements in favor of the City of Austin:
 - (a) Waiver of Subrogation, Endorsement CG 2404, or equivalent coverage

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- (b) Thirty (30) days Notice of Cancellation, Endorsement CG 0205, or equivalent coverage
 - (c) The City of Austin listed as an additional insured, Endorsement CG 2010, or equivalent coverage
- iii. **Business Automobile Liability Insurance:** The Contractor shall provide coverage for all owned, non-owned and hired vehicles with a minimum combined single limit of \$500,000 per occurrence for bodily injury and property damage. Alternate acceptable limits are \$250,000 bodily injury per person, \$500,000 bodily injury per occurrence and at least \$100,000 property damage liability per accident.
 - (1) The policy shall include these endorsements in favor of the City of Austin:
 - (a) Waiver of Subrogation, Endorsement CA0444, or equivalent coverage
 - (b) Thirty (30) days Notice of Cancellation, Endorsement CA0244, or equivalent coverage
 - (c) The City of Austin listed as an additional insured, Endorsement CA2048, or equivalent coverage.

iv. **Professional Liability:**

- (1). **Professional Liability Insurance:** The Contractor shall provide coverage, at a minimum limit of \$500,000 per claim, to pay on behalf of the assured all sums which the assured shall become legally obligated to pay as damages by reason of any negligent act, error, or omission arising out of the performance of professional services under this Agreement.

If coverage is written on a claims-made basis, the retroactive date shall be prior to or coincident with the date of the Contract and the certificate of insurance shall state that the coverage is claims-made and indicate the retroactive date. This coverage shall be continuous and will be provided for 24 months following the completion of the contract.

- C. **Endorsements:** The specific insurance coverage endorsements specified above, or their equivalents must be provided. In the event that endorsements, which are the equivalent of the required coverage, are proposed to be substituted for the required coverage, copies of the equivalent endorsements must be provided for the City's review and approval.

3. **INVOICES and PAYMENT:** (reference paragraphs 12 and 13 in Section 0300)

- A. Invoices shall contain a unique invoice number and the information required in Section 0300, paragraph 12, entitled "Invoices." Invoices received without all required information cannot be processed and will be returned to the vendor.

Invoices shall be mailed to the below address:

	City of Austin
Department	Cultural Arts Division Office
Attn:	Susan Lambe
Address	P.O. Box 1088
City, State Zip Code	Austin, Texas 78767

- B. The Contractor agrees to accept payment by either credit card, check or Electronic Funds Transfer (EFT) for all goods and/or services provided under the Contract. The Contractor shall factor the cost of processing credit card payments into the Offer. There shall be no additional charges, surcharges, or penalties to the City for payments made by credit card.

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4. **RETAINAGE:** The City will withhold fifteen (15) percent (%) retainage until completion of all work required by the Contract. The Contractor's invoice shall indicate the amount due, less the retainage. Upon final acceptance of the work, the Contractor shall submit an invoice for the retainage to the City and payment will be made as specified in the Contract. Payment of the retainage by the City shall not constitute nor be deemed a waiver or release by the City of any of its rights and remedies against the Contractor for recovery of amounts improperly invoiced or for defective, incomplete or non-conforming work under the Contract.
5. **NON-COLLUSION, NON-CONFLICT OF INTEREST, AND ANTI-LOBBYING:**
- A. On November 10, 2011, the Austin City Council adopted Ordinance No. 20111110-052 amending Chapter 2.7, Article 6 of the City Code relating to Anti-Lobbying and Procurement. The policy defined in this Code applies to Solicitations for goods and/or services requiring City Council approval under City Charter Article VII, Section 15 (Purchase Procedures). During the No-Contact Period, Offerors or potential Offerors are prohibited from making a representation to anyone other than the Authorized Contact Person in the Solicitation as the contact for questions and comments regarding the Solicitation.
 - B. If during the No-Contact Period an Offeror makes a representation to anyone other than the Authorized Contact Person for the Solicitation, the Offeror's Offer is disqualified from further consideration except as permitted in the Ordinance.
 - C. If an Offeror has been disqualified under this article more than two times in a sixty (60) month period, the Purchasing Officer shall debar the Offeror from doing business with the City for a period not to exceed three (3) years, provided the Offeror is given written notice and a hearing in advance of the debarment.
 - D. The City requires Offerors submitting Offers on this Solicitation to certify that the Offeror has not in any way directly or indirectly made representations to anyone other than the Authorized Contact Person during the No-Contact Period as defined in the Ordinance. The text of the City Ordinance is posted on the Internet at: <http://www.ci.austin.tx.us/edims/document.cfm?id=161145>
6. **WORKFORCE SECURITY CLEARANCE AND IDENTIFICATION (ID):**
- A. Access to the Aviation Department building(s) by the Contractor, all subcontractors and their employees will be strictly controlled at all times by the City. Security badges will be issued by the Department for this purpose. The Contractor shall submit a complete list of all persons requiring access to the Aviation building at least thirty (30) days in advance of their need for access. The City reserves the right to deny a security badge to any Contractor personnel for reasonable cause. The City will notify the Contractor of any such denial no more than twenty (20) days after receipt of the Contractor's submittal.
 - B. Where denial of access by a particular person may cause the Contractor to be unable to perform any portion of the work of the contract, the Contractor shall so notify the City's Contract Manager, in writing, within ten (10) days of the receipt of notification of denial.
 - C. Contractor personnel will be required to check in at the security desk when entering or leaving the Aviation building(s) and security badges must be on display at all times when in the building. Failure to do so may be cause for removal of Contractor Personnel from the worksite, without regard to Contractor's schedule. Security badges may not be removed from the premises.
 - D. The Contractor shall provide the City's Contract Manager with a list of personnel scheduled to enter the building, seven days in advance. The list shall identify the persons by name, date of birth, driver's license number, the times that they will be inside the building and the areas where they will be

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working. Only persons previously approved by the City for the issuance of security badges will be admitted to the building.

- E. The Contractor shall comply with all other security requirements imposed by the City and shall ensure that all employees and subcontractors are kept fully informed as to these requirements.

7. **OWNERSHIP AND USE OF DELIVERABLES:** The City shall own all rights, titles, and interests throughout the world in and to the Deliverables.

- A. **Patents:** As to any patentable subject matter contained in the Deliverables, the Contractor agrees to disclose such patentable subject matter to the City. Further, if requested by the City, the Contractor agrees to assign and, if necessary, cause each of its employees to assign the entire right, title, and interest to specific inventions under such patentable subject matter to the City and to execute, acknowledge, and deliver and, if necessary, cause each of its employees to execute, acknowledge, and deliver an assignment of letters patent, in a form to be reasonably approved by the City, to the City upon request by the City.

- B. **Copyrights:** As to any Deliverable containing copyrighted subject matter, the Contractor agrees that upon their creation, such Deliverables shall be considered as work made-for-hire by the Contractor for the City and the City shall own all copyrights in and to such Deliverables, provided however, that nothing in this Paragraph 36 shall negate the City's sole or joint ownership of any such Deliverables arising by virtue of the City's sole or joint authorship of such Deliverables. Should by operation of law, such Deliverables not be considered work made-for-hire, the Contractor hereby assigns to the City (and agrees to cause each of its employees providing services to the City hereunder to execute, acknowledge, and deliver an assignment to the City of Austin) all worldwide right, title, and interest in and to such Deliverables. With respect to such work made-for-hire, the Contractor agrees to execute, acknowledge and deliver and cause each of its employees providing services to the City hereunder to execute, acknowledge, and deliver a work-for-hire agreement, in a form to be reasonably approved by the City, to the City upon delivery of such Deliverables to the City or at such other time as the City may request.

- C. **Additional Assignments:** The Contractor further agrees to, and if applicable, cause each of its employees to execute, acknowledge, and deliver all applications, specifications, oaths, assignments, and all other instruments which the City might reasonably deem necessary in order to apply for and obtain copyright protection, mask work registration, trademark registration and/or protection, letters patent, or any similar rights in any and all countries and in order to assign and convey to the City, its successors, assigns, and nominees, the sole and exclusive right, title, and interest in and to the Deliverables. The Contractor's obligations to execute acknowledge, and deliver (or cause to be executed, acknowledged, and delivered) instruments or papers such as those described in this Paragraph 36 A., B., and C. shall continue after the termination of this Contract with respect to such Deliverables. In the event the City should not seek to obtain copyright protection, mask work registration or patent protection for any of the Deliverables, but should arise to keep the same secret, the Contractor agrees to treat the same as Confidential Information under the terms of Paragraph above.

8. **CONTRACT MANAGER:** The following person is designated as Contract Manager, and will act as the contact point between the City and the Contractor during the term of the Contract:

Susan Lambe

Art in Public Places Project Manager

(512)974-7852

Section 0500: Scope of Work

City of Austin Art in Public Places Program

Consulting Services for a

Public Art Master Plan for Austin-Bergstrom International Airport

1. Purpose

The City of Austin (City) seeks a professional public art planning consultant to develop a public art master plan (Plan) for Austin-Bergstrom International Airport (ABIA). The Scope of Services includes stakeholder engagement, research, benchmarking and development of recommendations to inform the on-going work of the Art in Public Places Program (AIPP), part of the Cultural Arts Division (CAD) within the City of Austin's Economic Development Department (EDD). It specifically does not include the work of the Changing Exhibits program nor the Cultural Expressions collection managed by Aviation Department staff.

The timing for a public art master plan is ideal, because as Austin continues to grow, so does ABIA. This growth will generate more artwork opportunities, and AIPP wants to be ready with a thoughtful, carefully considered Plan to guide the selection and placement of the collection going forward. The Plan will help ensure that airport artwork supports a sense of having arrived in a location that is uniquely Austin and that reflects the identity of the region served by the airport.

The purpose of the Plan is to:

- a. reflect the creative vitality of Austin while heightening the traveler and the citizen experience of being at the airport;
- b. highlight opportunities to reflect Austin's nature and character;
- c. capture input regarding stakeholder, citizen and traveler experience of ABIA and how public art may contribute to this experience;
- d. identify opportunities and possible locations for artwork to be strategically placed for maximum impact; and
- e. recommend marketing/branding strategies to best share the current and future artwork collections at ABIA with the public.

2. Background

2.1 About the AIPP Program: The City was the first municipality in Texas to make a commitment to include works of art in construction projects when it established the AIPP program in 1985. The program was brought forward by a citizen initiative, and when it first began, 1% of construction budgets was allocated to commission or purchase artwork for public sites, such as the airport, libraries, and parks. In October 2002, the ordinance was amended with community support to increase the allocation to 2% and include streetscapes, a change that allowed greater visibility of art in the urban environment as Austin continued to grow.

Austin currently boasts over 200 public artworks in over 150 facilities/locations, ranging from outdoor sculptures to architectural detailing, and the collection continues to grow. The AIPP program has commissioned 175 artists to date, with over 70% of the artworks in the collection coming from Austin area artists. The program values the perspectives that both local and non-local artists can provide within an artistic context and offers established and emerging artists an opportunity to contribute to Austin's evolving culture. The program enhances Austin as a top cultural and artistic destination in Texas and beyond. Since 1985, AIPP artists have successfully created artworks which have contributed to Austin's cultural identity.

Visit www.austincreates.com to see the complete list of artworks in the City of Austin's public art collection, clicking on "Browse the Collection". Please see www.austintexas.gov/department/aipp-

[policies](#) for information regarding AIPP policies, ordinance and guidelines and to understand more about how the AIPP program is funded.

The AIPP program is part of CAD, created from an existing division in the Parks and Recreation Department in 2003. The purpose of CAD is to nurture, preserve, and promote Austin's arts and creative industries in order to strengthen and sustain Austin's dynamic cultural vitality. CAD functions as the local arts agency for the City of Austin with the purpose of strengthening the role of the arts in economic development, tourism, community development and revitalization. The division serves the creative community working in all art forms and disciplines. It encourages organizations and activities that promote imagination and creativity to enhance the role of the arts as part of the daily fabric of community living.

2.2 **About the Airport:** ABIA has been growing steadily since it began operating in 1999 and now serves over ten million air travelers annually. Originating with the influential 1994 New Austin Terminal Task Force Report, ABIA has used judicious and creative planning to expand its facilities to keep up with anticipated customer demand. ABIA is committed to maintaining a sustainable air transportation portal that provides a friendly, Austin-style environment reflecting the nature and character of the City. In 2013, the City awarded ABIA with a "Partner in the Arts" award, which is given annually to individuals and organizations that have made valuable contributions to the work of the Cultural Arts Division. Visit <http://austintexas.gov/departments/awards-and-honors-received-department-aviation> to learn about the many ways that ABIA has been recognized for excellence.

2.3 **About Public Art at ABIA:** ABIA is in an extensive growth phase, spurred by the population boom happening in Austin. Since AIPP is funded by 2% of capital improvement projects in the City, recent construction at ABIA has resulted in several large public art opportunities, and there are many more projects in the queue. Below is a list of recently completed projects and projects currently underway at ABIA:

- » Terminal East Infill Project (Artist Mikyoung Kim), Budget \$700,000; artwork recently completed;
- » Spirit of Austin Lane Cell Phone Lot (Artist Eric Eley), Budget \$335,000; artwork recently completed;
- » Consolidated Rental Car Facility (Artist Michael Singer), Budget \$1,689,000; artwork recently completed;
- » Airport Entrance Project (Artist Janet Echelman), Budget \$2,000,000; contracting with artist for services; and
- » Terminal /Apron Expansion and Improvements Project Phase I (Artist Rachel Feinstein), Budget \$1,000,000; in design phase.

ABIA has art displayed throughout the concourse, in baggage claim and on the grounds of the airport. Some works are part of the permanent AIPP collection. Some works are part of the Cultural Expressions collection, which are works that were commissioned by the architect and incorporated into the building at the time of initial construction. Still other works of art are on temporary display through the Aviation Department's Changing Exhibits program.

Visit <https://www.austintexas.gov/departments/art-airport> to review the artworks displayed in the airport. This link identifies which artworks are in the AIPP Collection.

3. **Scope of Services**

The selected Consultant (Consultant) shall develop the Plan to inform the selection of and guide the placement of public artwork at ABIA through City-commissioned permanent and temporary artwork as well as potential privately proposed/funded donations/loans. The Plan is intended to guide AIPP staff, Aviation Department staff, art selection panelists, project advisors and stakeholders, selected artists, and the Austin Arts Commission in implementing the public art program at the ABIA. The Plan shall highlight the participation and consideration of local and regional artists, while opening up a range of possibilities for artists working throughout the United States. This master planning effort includes the

public art funded through the City of Austin AIPP program within CAD and artwork donated to the City of Austin and approved by the Arts Commission. This master planning effort does not include either the Changing Exhibits program or the Cultural Expressions collection, which are under the purview of Aviation Department staff.

The scope of work is divided into four distinct work phases: I.) Research & Analysis, II.) Benchmarking & Opportunities, III.) Recommendations, and IV.) Master Plan Document. The Consultant will present the results of the work phase to the Project Team at the end of each phase. It is expected that the consultant shall deliver the 95% complete draft of the Airport Public Art Master Plan within nine months of contract execution. The City shall have the final approval on all work performed. The Project Team will include AIPP staff, Aviation Department staff, and project stakeholders identified prior to project kick-off. The scope of services is as follows:

3.1 Phase I: Research and Analysis

1. Project Kick-off

Within two weeks of award and execution of the contract, the Consultant shall facilitate a kick off meeting with the Project Team to accomplish the following:

- a. The City shall review and approve the Consultant's proposed methodology for gathering outreach information from stakeholders, airport users and the citizens of Austin, as proposed by the Consultant in response to this RFP.
- b. The City shall review and approve the Consultant's proposed methodology to define the characteristics of the region served by ABIA (See 2.b. below).
- c. The Consultant shall bring the proposed project schedule to the meeting for review and approval, including meetings, milestones, deliverables and expected project status check-ins.

2. Analysis

Aviation Department staff will provide to the Consultant:

- Available plans (including floor plans and site plans) depicting existing conditions for all interior and exterior areas accessible to passengers at the airport;
 - Available plans (including floor plans and site plans) depicting known future expansion of any areas which will be accessible to passengers at the airport; and
 - Demographic information regarding ABIA's stakeholders, including travelers (regional, national, international), and Austin residents.
- a. The Consultant shall map how travelers currently move through the interior and exterior space, and how they may be projected to move in light of ABIA's expansion plans.
 - The Consultant shall rate spaces according to levels of activity and appropriateness for art intervention.
 - b. The Consultant shall perform outreach services, as defined and agreed by both parties during Kick-Off (Phase I, Item 1.a.) to gather input from identified stakeholders, airport users and the citizens of Austin regarding their expected and desired experience at ABIA and how public art currently contributes to that experience, and how it could contribute in the future. This may include a public engagement meeting.
 - i. The Consultant shall identify cultural characteristics, elements and aspirations of the region served by ABIA which recognizes its unique position as a gateway to

Austin and Central Texas. This work will help define what is meant by "the nature and character of Austin", which has been a defining and award-winning quality of Austin-Bergstrom International Airport since its inception.

The Cultural Arts Division is in the process of creating a Cultural Assets map of the City of Austin, a draft of which will be provided to the Consultant.

3. Phase I. Deliverables

- a. The Consultant shall share the results of the work performed during Phase I. for feedback from the Project Team.
 - i. Consultant shall create and deliver a visual presentation in PowerPoint or other format as agreed with the AIPP Contract Administrator, summarizing the results of Phase I., to the Project Team for feedback.
 - ii. Consultant shall create and submit a detailed written report on the results of the work performed during Phase I. for feedback.

Consultant shall revise the written report as needed to incorporate Project Team comments. This document will become part of the Public Art Master Plan.

3.2 Phase II: Benchmarking and Opportunities

1. Benchmarking

The Consultant shall define ABIA's position, and its unique qualities, within the context of national/international system of travel.

- a. The Consultant shall provide at least five examples of the innovative public art and cultural programming in airports on a global scale (permanent artworks, temporary exhibitions, events, and installations), referencing exemplary planning and programming strategies, and how their sponsors measure success.
- b. The Consultant shall provide supporting at least three examples of the economic impacts of cultural arts programming and public art installations at similar sized airports on a global scale.

2. Opportunities

In consultation with the Project Team, the Consultant shall define opportunities for the public art program specific to ABIA.

- a. The Consultant shall identify locations, sites and spaces for future public art projects, considering all possibilities such as a sculpture garden/park, temporary art installations and exhibitions.
- b. The Consultant shall identify potential collaborations with Austin museum partners, arts and culture non-profits and other institutions.
- c. The Consultant shall identify types of art which will best support goals/guidelines of the AIPP program, in keeping with the challenges of placing artwork in a busy airport.
 - a. Provide reference projects as examples to support assertions.

3. Implementation

In consultation with the Project Team, the Consultant shall develop implementation strategies that include short-term and long-term priorities for public art at ABIA.

4. Phase II. Deliverables

- a. The Consultant shall share the results of the work performed during Phase II. for feedback from the Project Team.
 - i. Consultant shall create and deliver a visual presentation in PowerPoint or other format as agreed with the AIPP Contract Administrator, summarizing the results of Phase II., to the Project Team for feedback.
 - ii. Consultant shall create and submit a detailed written report on the results of the work performed during Phase II. for feedback.

Consultant shall revise the written report as needed to incorporate Project Team comments. This document will become part of the Public Art Master Plan.

3.3 Phase III: Recommendations

1. The Consultant shall identify and prioritize future opportunities for types of permanent and temporary public artwork as well as possible Consultant-recommended art interventions.
 - a. The Consultant shall identify any physical facilities (such as sculpture garden, exhibition spaces, lighting or other infrastructure) that could be recommended to Aviation Department staff for inclusion in future development.
 - b. The Consultant shall create a framework for prioritizing longer-term artwork opportunities.
 - c. The Consultant shall generate recommendations for specific public art project opportunities identified.
 - d. Regarding partnerships with other cultural and tourism organizations, The Consultant shall outline funding streams and/or other mechanisms to support the partnerships identified in Phase II.
2. Program Structure: The Consultant shall provide any recommended definitions, procedures, policies and administrative structures that differ from the existing AIPP Program.
 - a. The Consultant shall outline processes for evaluating project outcomes.
 - b. The Consultant shall define methods for determining what it means to have a highly successful AIPP public art program at ABIA.
3. Outreach. The Consultant shall recommend branding, marketing, and outreach strategies to elevate the public's understanding of AIPP's public art collection at ABIA.
 - a. Working with City staff, the Consultant shall provide a plan of public outreach education material(s), to be created by others, for the purpose of informing the public, both travelers and Austin residents, about the AIPP Collection at ABIA.
 - b. The Consultant shall provide reference examples from other public art programs to support recommendations for proposed educational materials.

- c. The Consultant shall include a recommended plan for branding, marketing and outreach strategies for public art at the airport, with 1, 2 and 5 year milestones, as part of the final public art master plan produced for this contract.

4. Phase III. Deliverables

- a. The Consultant shall share the results of the work performed during Phase III. for feedback from the Project Team.
 - i. Consultant shall create and deliver a visual presentation in PowerPoint or other format as agreed with the AIPP Contract Administrator, summarizing the results of Phase III., to the Project Team for feedback.
 - ii. Consultant shall create and submit a detailed written report on the results of the work performed during Phase III. for feedback.

Consultant shall revise the written report as needed to incorporate Project Team comments. This document will become part of the Public Art Master Plan.

3.4 Phase IV: Master Plan

- 1. The Consultant shall present the 90% complete Plan, including Research & Analysis, Benchmarking & Opportunities, Recommendations, for review and comment from City staff and stakeholders.
 - a. Upon receipt of the comments from the 90% review by City Staff and stakeholders, the Consultant shall revise the draft Public Art Master Plan Consultant shall revise the written report as needed to incorporate Project Team comments. This document will become part of the Public Art Master Plan.
- 2. The Consultant shall present the 95% complete Public Art Master Plan for review and comment from the public, boards and commissions, as required. This may include public engagement meeting(s). Revise the master plan based on feedback received, in consultation with the Project Team.
- 3. The Consultant shall produce and deliver the completed final Public Art Master Plan, which should be a professionally designed, visually compelling full color document which includes the results of all work produced in Phases I – III.
 - a. The final Plan shall be delivered at a resolution of 300 ppi, via flash drive, to produce print documents of the final book.
 - b. In addition, the Consultant shall deliver a visual presentation in PowerPoint or other format as agreed with the AIPP Contract Administrator, for use in presenting and explaining the Public Art Master Plan to the public. This document, in original format and pdf format, may be delivered via a file hosting service, such as Microsoft OneDrive or equivalent.

4. Contractor Minimum Requirement and Responsibility

- 1. The Contractor shall have at least five years of experience in development of public art master plans, and shall have completed at least one airport-specific public art master plan within the previous 7 years.
- 2. The Contractor shall be available for in-person meetings as agreed by both parties. The Contractor will return calls and emails within 24 hours of being contacted.

3. The Contractor shall provide a Project Manager, to be available by cell phone and email. The PM assigned to this contract shall have full decision-making authority under this contract.

**CITY OF AUSTIN
PURCHASING OFFICE
PROPOSAL PREPARATION INSTRUCTIONS AND EVALUATION FACTORS
SOLICITATION NUMBER: MLM0301**

1. PROPOSAL FORMAT

It is important to understand that all proposals shall be submitted in the following format.

Submit one (1) double-sided original of the complete proposal, one (1) hard copy of the complete proposal and five (5) electronic versions of the complete proposal on flash drive in PDF format.

The original and copies must be submitted on 8.5 x 11 paper, bound or in a 3-ring binder. The original proposal must be clearly labeled as "original."

The one (1) original must include the original signature of the person authorized to sign on behalf of the Proposer.

Include with your proposal all documents as stated on page 2 of the Offer Sheet.

Use tabs to divide each part of your proposal.

Provide a Table of Contents.

Throughout proposal provide details, pictures, graphs, examples, and any additional information that you feel clearly demonstrates to the City your company's, program, solution, systems, experience, and complete understanding of the requirements of this Request for Proposal.

The proposal itself shall be organized in the following format and informational sequence:

- A. **Part I - Business Organization:** State full name and address of your organization and identify parent company if you are a subsidiary. Specify the branch office or other subordinate element which will perform, or assist in performing, work herein. Indicate whether you operate as a partnership, corporation, or individual. Include the State in which incorporated or licensed to operate.
- B. **Part II - Concept and Solution:** Define in detail your understanding of the requirement presented in the Scope of Work of this request for proposal. Provide all details as required in the Scope of Work and any additional information you deem necessary to evaluate your proposal.
- C. **Part III - Program:** Describe your plan for accomplishing required work as listed under Section 0500, item 3, Scope of Work. Include such time-related displays, graphs, and charts as necessary to show tasks, sub-tasks, milestones, and decision points related to the Scope of Work and your plan for accomplishment. Specifically indicate:
 - i. A description of your work program by phases. Detail the steps you will take in proceeding from phase 1 to the final phases.
 - 1. Section 0500, item 3.1 Phase I: Research and Analysis
 - 2. Section 0500, item 3.2 Phase II: Development
 - 3. Section 0500, item 3.3 Phase III: Recommendations
 - 4. Section 0500, item 3.4 Phase IV: Master Plan
 - ii. The factors that will be considered in section above, and the depth to which each will be treated.
 - iii. The points at which written, deliverable reports will be provided.

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SOLICITATION NUMBER: MLM0301**

- iv. The amount of progress payments you are requesting upon successful completion of milestones or tasks, deducting fifteen percent (15%), which will be paid upon final acceptance by the City.
 - v. A statement of your compliance with all applicable rules and regulations of Federal, State and Local governing entities. The Proposer must state his compliance with terms of this Request for Proposal (RFP).
 - vi. Work product samples and project of similar scope. A minimum of two (2) samples shall be provided.
- D. **Part IV - Project Management Structure:** Provide a general explanation and chart which specifies project leadership and reporting responsibilities; and interface the team with City project management and team personnel. If use of subcontractors is proposed, identify their placement in the primary management structure, and provide internal management description for each subcontractor.
- E. **Part V - Prior Experience:** Describe only relevant corporate experience and individual experience for personnel who will be actively engaged in the project. Do not include corporate experience unless personnel assigned to this project actively participated. Do not include experience prior to 2009. Supply the project title, year, and reference name, title, present address, and phone number of principal person for whom prior projects were accomplished.
- F. **Part VI - Personnel:** Include names and qualifications of all professional personnel who will be assigned to this project. State the primary work assigned to each person and the percentage of time each person will devote to this work. Identify key persons by name and title. Provide all resumes.
- G. **Part VII - Local Business Presence:** The City seeks opportunities for businesses in the Austin Corporate City Limits to participate on City contracts. A firm (Offeror or Subcontractor) is considered to have a Local Business Presence if the firm is headquartered in the Austin Corporate City Limits, or has a branch office located in the Austin Corporate City Limits in operation for the last five (5) years, currently employs residents of the City of Austin, Texas, and will use employees that reside in the City of Austin, Texas, to support this contract. The City defines headquarters as the administrative center where most of the important functions and full responsibility for managing and coordinating the business activities of the firm are located. The City defines branch office as a smaller, remotely located office that is separate from a firm's headquarters that offers the services requested and required under this solicitation. Points will be awarded through a combination of the Offeror's Local Business Presence and/or the Local Business Presence of their subcontractors. Evaluation of the Team's Percentage of Local Business Presence will be based on the dollar amount of work as reflected in the Offeror's MBE/WBE Compliance Plan or MBE/WBE Utilization Plan. Specify if and by which definition the Offeror or Subcontractor(s) have a local business presence.

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- H. **Part VIII - Proposal Acceptance Period:** All proposals are valid for a period of one hundred and eighty (180) calendar days subsequent to the RFP closing date unless a longer acceptance period is offered in the proposal
- I. **Part IX - Proprietary Information:** All material submitted to the City becomes public property and is subject to the Texas Open Records Act upon receipt. If a Proposer does not desire proprietary information in the proposal to be disclosed, each page must be identified and marked proprietary at time of submittal. The City will, to the extent allowed by law, endeavor to protect such information from disclosure. The final decision as to what information must be disclosed, however, lies with the Texas Attorney General. Failure to identify proprietary information will result in all unmarked sections being deemed non-proprietary and available upon public request.
- J. **Part X - Authorized Negotiator:** Include name, address, and telephone number of person in your organization authorized to negotiate Contract terms and render binding decisions on Contract matters.
- K. **Part XI - Cost Proposal:** Information described in the following subsections is required from each Proposer. The City has established a budget not-to-exceed \$57,000 for this project to include all related expenses such as travel. Price and proposed deliverables will be an evaluation factor used to select the successful Consultant; the price should reflect the Consultant's "best offer".
- For evaluation purposes, Consultant will submit a breakdown of hours and tasks by phase, including a total proposed price.
 - On a separate document, Consultant will submit an hourly rate sheet for employee classifications working on this project.
- i. Travel expenses. All travel lodging expenses in connection with the Contract for which reimbursement may be claimed by the Contractor under the terms of the Solicitation will be reviewed against the City's Travel Policy as published and maintained by the City's Controller's Office and the Current United States General Services Administration Domestic Per Diem Rates (the "Rates") as published and maintained on the Internet at:

http://www.gsa.gov/Portal/gsa/ep/contentView.do?contentId=17943&contentType=GSA_BASIC

No amounts in excess of the Travel Policy or Rates shall be paid. All invoices must be accompanied by copies of detailed receipts (e.g. hotel bills, airline tickets). No reimbursement will be made for expenses not actually incurred. Airline fares in excess of coach or economy will not be reimbursed. Mileage charges may not exceed the amount permitted as a deduction in any year under the Internal Revenue Code or Regulations.

It is expected that the Consultant will be physically present in Austin at least twice during this contract, first at Project Kick-Off, for a minimum duration of two days, to attend the Project Kick-Off meeting and to gather information, and again to deliver the presentation(s) of the 95% complete master plan. Interim presentations and meetings may be in person or delivered via online services such as Webex, Skype or equivalent, as agreed in collaboration with the Project Team.

2. EXCEPTIONS:

Be advised that exceptions to any portion of the Solicitation may jeopardize acceptance of the Proposal.

**CITY OF AUSTIN
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PROPOSAL PREPARATION INSTRUCTIONS AND EVALUATION FACTORS
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3. PROPOSAL PREPARATION COSTS:

All costs directly or indirectly related to preparation of a response to the RFP or any oral presentation required to supplement and/or clarify a proposal which may be required by the City shall be the sole responsibility of the Proposer.

4. EVALUATION FACTORS AND AWARD

A. **Competitive Selection:** This procurement will comply with applicable City Policy. The successful Proposer will be selected by the City on a rational basis. Evaluation factors outlined in Paragraph B below shall be applied to all eligible, responsive Proposers in comparing proposals and selecting the Best Offeror. Award of a Contract may be made without discussion with Proposers after proposals are received. Proposals should, therefore, be submitted on the most favorable terms.

B. **Evaluation Factors:**

- i. 100 points.

Competitive Selection: Proposals will be reviewed by City staff. A Consultant will be selected as defined below:

1. Clear project approach and demonstrated understanding of project – **40 Points**
2. Quality of work product samples and projects of similar scope – **10 Points**
3. Personnel qualifications – **20 Points**
4. Cost Proposal breakdown of hours and tasks by phase, and total proposed price – **20 Points**
5. Local business presence – **10 Points**

Team's Local Business Presence	Points Awarded
Local business presence of 90% to 100%	10
Local business presence of 75% to 89%	8
Local business presence of 50% to 74%	6
Local business presence of 25% to 49%	4
Local presence of between 1 and 24%	2
No local presence	0

- ii. Interviews, Optional. Interviews may be conducted at the discretion of the City. Maximum 25 points

The City may determine that it is necessary to interview short-listed Proposers prior to making a recommendation to the City Council. Staff intends to use the following guidelines in selecting Proposer(s) for a short-list. The City may use some, all, or none of these guidelines when selecting Proposer(s) for a short-list.

- i. The point difference between the first and second ranked Proposer is less than five points.
- ii. The number of Proposer(s) interviewed may depend on the closeness of the scores following evaluation of the written responses.
- iii. Any significant gaps in point separation between the top ranked Proposer(s) and lower scoring Proposer(s).
- iv. Proposer(s), in the Evaluation Committee's opinion, that are considered qualified to perform the work, on the basis of their written response.

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- v. Limiting the number of Proposer(s) to be interviewed to no more than 50% or 5 Proposer(s), whichever is less.
- vi. Staff may conduct interviews in other cases where staff believes it is in the best interest of the City.

Section 0605: Local Business Presence Identification

A firm (Offeror or Subcontractor) is considered to have a Local Business Presence if the firm is headquartered in the Austin Corporate City Limits, or has a branch office located in the Austin Corporate City Limits in operation for the last five (5) years, currently employs residents of the City of Austin, Texas, and will use employees that reside in the City of Austin, Texas, to support this Contract. The City defines headquarters as the administrative center where most of the important functions and full responsibility for managing and coordinating the business activities of the firm are located. The City defines branch office as a smaller, remotely located office that is separate from a firm's headquarters that offers the services requested and required under this solicitation.

OFFEROR MUST SUBMIT THE FOLLOWING INFORMATION FOR EACH LOCAL BUSINESS (INCLUDING THE OFFEROR, IF APPLICABLE) TO BE CONSIDERED FOR LOCAL PRESENCE.

NOTE: ALL FIRMS MUST BE IDENTIFIED ON THE MBE/WBE COMPLIANCE PLAN OR NO GOALS UTILIZATION PLAN (REFERENCE SECTION 0900).

USE ADDITIONAL PAGES AS NECESSARY

OFFEROR:

Name of Local Firm		
Physical Address		
Is your headquarters located in the Corporate City Limits? (circle one)	Yes	No
or		
Has your branch office been located in the Corporate City Limits for the last 5 years?		
Will your business be providing additional economic development opportunities created by the contract award? (e.g., hiring, or employing residents of the City of Austin or increasing tax revenue?)	Yes	No

SUBCONTRACTOR(S):

Name of Local Firm		
Physical Address		
Is your headquarters located in the Corporate City Limits? (circle one)	Yes	No
or		
Has your branch office been located in the Corporate City Limits for the last 5 years?	Yes	No

Section 0700: Reference Sheet

The Offeror shall furnish, with the Offer, the following information, for at least five recent customers to whom products and/or services have been provided that are similar to those required by this Solicitation.

Responding Company Name GAIL M. GOLDMAN ASSOCIATES, LLC

1. CITY OF OKLAHOMA CITY
Robbie Kienzle, Liaison
Office of Arts & Cultural Affairs
Oklahoma City Planning Department
420 W. Main, 9th Floor
Oklahoma City, OK 73102
(405) 297-1740
robbie.kienzle@okc.gov
2. CITY OF CLAREMONT, CA
Melissa Vollaro, Manager
Community & Human Services
P.O. Box 880
Claremont, CA 91711-0880
(909) 399-5358
MVollaro@ci.claremont.ca.us
3. THE COUNTY OF SAN DIEGO
Jeff Redlitz, Project Manager
Department of General Services
5560 Overland Avenue, Suite 410
San Diego, CA 92123
(858) 694-8834
eff.redlitz@sdcounty.ca.gov
4. CITY OF CARLSBAD, CA
Vincent Kitch, Cultural Arts Manager
1200 Carlsbad Village Drive
Carlsbad, CA 92008-1949
(760) 434-2921
vincent.kitch@carlsbadca.gov
5. CITY OF RICHMOND, VA
Ellen Parker
Public Art Coordinator/Secretary to
the Public Art Commission
Department of Planning and
Development Review
900 E Broad Street, Room 511
Richmond, VA 23219
804-646-1110
ellyn.parker@richmondgov.com

Section 0835: Non-Resident Bidder Provisions

Company Name GAIL M. GOLDMAN ASSOCIATES, LLC

- A. Bidder must answer the following questions in accordance with Vernon's Texas Statutes and Codes Annotated Government Code 2252.002, as amended:

Is the Bidder that is making and submitting this Bid a "Resident Bidder" or a "non-resident Bidder"?

Answer: NON-RESIDENT BIDDER

- (1) Texas Resident Bidder- A Bidder whose principle place of business is in Texas and includes a Contractor whose ultimate parent company or majority owner has its principal place of business in Texas.
(2) Nonresident Bidder- A Bidder who is not a Texas Resident Bidder.

- B. If the Bidder is a "Nonresident Bidder" does the state, in which the Nonresident Bidder's principal place of business is located, have a law requiring a Nonresident Bidder of that state to bid a certain amount or percentage under the Bid of a Resident Bidder of that state in order for the nonresident Bidder of that state to be awarded a Contract on such bid in said state?

Answer: YES Which State: CALIFORNIA

- C. If the answer to Question B is "yes", then what amount or percentage must a Texas Resident Bidder bid under the bid price of a Resident Bidder of that state in order to be awarded a Contract on such bid in said state?

Answer: 5% IN CONTRACTS FOR SERVICES IN EXCESS OF \$100,000



**ADDENDUM
PUBLIC ART MASTER PLANNING CONSULTANT FOR THE
AUSTIN-BERGSTROM INTERNATIONAL AIRPORT
CITY OF AUSTIN, TEXAS**

Solicitation: RFP MLM0301

Addendum No: 1

Date of Addendum: 12/16/2015

This addendum is to incorporate the following change to the above referenced solicitation:

- I. The Proposal Closing Time and Date has been extended to Wednesday January 20, 2016 at 2:00 pm, local time.
- II. ALL OTHER TERMS AND CONDITIONS REMAIN THE SAME.

APPROVED BY:


Monica L. McClure,
Corporate Contract Administrator
Purchasing Office, 512-974-1714

Date: 12/16/15

ACKNOWLEDGED BY:

Gail M Goldman  01-27-
Name Authorized Signature Date 2016

**RETURN ONE COPY OF THIS ADDENDUM TO THE PURCHASING OFFICE, CITY OF AUSTIN, WITH
YOUR RESPONSE OR PRIOR TO THE SOLICITATION CLOSING DATE. FAILURE TO DO SO MAY
CONSTITUTE GROUNDS FOR REJECTION.**



**ADDENDUM
PUBLIC ART MASTER PLANNING CONSULTANT FOR THE
AUSTIN-BERGSTROM INTERNATIONAL AIRPORT
CITY OF AUSTIN, TEXAS**

Solicitation: RFP MLM0301

Addendum No: 2

Date of Addendum: 12/16/2015

This addendum is to incorporate the following changes, questions, and answers to the above referenced solicitation:

1. **Section 0500, Scope of Work, Item 4.1 is hereby deleted in its entirety and replaced with the following:**

The Contractor shall have at least five years of experience in development of public art master plans. The City prefers that Contract has successfully completed at least one airport-specific public art master plan within the previous 5 years.

2. **Section 0600, Proposal Preparation Instructions and Evaluation Factors, Item 4.B, Evaluation Factors is hereby deleted in its entirety and replaced with the following:**

1. Clear project approach and demonstrated understanding of project – **40 Points**
2. Quality of work product samples and projects of similar scope – **20 Points**
3. Personnel qualifications – **10 Points**
4. Cost Proposal breakdown of hours and tasks by phase, and total proposed price – **20 Points**
5. Local business presence – **10 Points**

3. **Q) Who is the audience for the Power Point presentation referred to in Item 3.4.(3)(b) of Section 0500?**

A) The audience for the Consultant's presentation will be the Project Team referenced in Item 3, of Section 0500. The Project Team will include Art in Public Places staff, Aviation Department staff and project stakeholders identified prior to project kickoff. Art in Public Places staff may use the Power Point presentation slide deck to make presentation to the public. The Power Point presentation is a deliverable of the contract and not required as part of the proposal.

4. **Q) Are travel expenses to be incorporated into the \$57,000 budget for the project?**

A) Yes, Section 0600, Part K specifies the budget is not-to-exceed for this project to include all related expenses such as travel.

5. **Q) What resumes are included in the proposal?**

A) This pertains to the individuals who will be assigned to the contract.

6. **Q) Is there any way we can get a copy of the current Master Plan or any other current, public documents?**
A) The link to the Master Plan is: <http://www.austintexas.gov/page/airport-master-plan>
7. **Q) Is there a ballpark budget set aside for the project?**
A) The total not-to-exceed budget is \$57,000 including all expenses such as travel
8. **Q) Is it a low bid situation?**
A) No, bids will be evaluated according to the criteria in Section 0600, Part 4-Evaluation Factors
9. **Q) I see there are 10 points set aside for locals. Beyond those points, will locals get preference?**
A) No.
10. **Q.) Who are the designers/architects working on the project? Is that who the RFP refers to as the project team? If so, is your hope that the art consultant would work closely or even joint(ly) with that team?**
A) Under Item 3, of Section 0500, the Project Team is defined as: The Project Team will include Art in Public Places staff, Aviation Department staff, and project stakeholders identified prior to project kick-off. At the end of each Phase, the Consultant will present the results of that Phase with the Project Team. There are no designers/architects currently associated with the Public Art Master Plan project.
11. **Q) Generally, the RFP refers to "a consultant". Is this just contract language or is an individual preferable to a team?**
A) The solicitation seeks a professional public art planning consultant. A consultant in the RFP refers to the vendor(s).
12. **Q) Are there individuals locally that are open to partnering with an outside consultant(s)? And, if so, could you provide me with some names and contact information?**
A) Contact Small and Minority Business Resources Department at (512) 974-7600 to obtain a list of Local MBE and WBE firms available to perform the service. See Section 0900: Minority-and Women-Owned Business Enterprise (MBE/WBE) Procurement Program No Goals Form.
13. **Q) Is there a map of the airport areas which will be part of the Master Plan?**
A) Please refer to the map attached hereto and made Exhibit A to the Solicitation. The map depicts the expected Public Art Master Plan study area (subject to change at the City's discretion) in yellow. The Airport Operations Area is in turquoise (this will not be part of the Consultant's study area)
14. **ALL OTHER TERMS AND CONDITIONS REMAIN THE SAME.**

APPROVED BY:


Monica L. McClure,
Corporate Contract Administrator
Purchasing Office, 512-974-1714

Date: 12/16/15

ACKNOWLEDGED BY:

Name

Authorized Signature

Date

Paul M Goldman Paul M Goldman 01-27-
2016

RETURN ONE COPY OF THIS ADDENDUM TO THE PURCHASING OFFICE, CITY OF AUSTIN, WITH YOUR RESPONSE OR PRIOR TO THE SOLICIATION CLOSING DATE. FAILURE TO DO SO MAY CONSTITUTE GROUNDS FOR REJECTION.

PUBLIC ART MASTER PLAN RFP #MLMO301

1/29/2016

City of Austin
Austin-Bergstrom International Airport

SUBMITTED BY:

Gail M. Goldman Associates, LLC

with

Patty Ortiz

Public Art Master Plan RFP #MLMO301

CITY OF AUSTIN
AUSTIN-BERGSTROM INTERNATIONAL AIRPORT

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PART 1: BUSINESS ORGANIZATION

Gail M. Goldman Associates, LLC
7660 Fay Avenue
Suite H, PMB 330
La Jolla, CA 92037

Gail M. Goldman Associates, LLC, is a single member limited liability company and woman-owned business established in June 2000 licensed in California. Principal Gail Goldman will perform the work described in this RFP submission in partnership with Patty Ortiz who will be a subconsultant to Goldman.

CONSULTANT TEAM

Gail Goldman and Patty Ortiz are knowledgeable and innovative professionals with strong local ties and international perspectives. Colleagues for many years, they share the same values, priorities, and standards of excellence and each of has a solid individual track record of success in planning and creative placemaking. Together they offer a practical understanding of working with municipalities, artists, and diverse communities along with a deep knowledge of best practices in public art, cultural planning, and community engagement.

Gail Goldman has conducted 22 city, county, and transportation-related public art master plans that include policy and legislative analysis, development of administrative guidelines, identification of artwork locations and project goals, artist selection methodology, project implementation, and community engagement.

- Fourteen plans are city and county-wide: Richmond (VA), Palo Alto, Carlsbad (CA), Oklahoma City, Claremont (CA), Alameda (CA), San Antonio, Calgary (Alberta), Chapel Hill, Pasadena, West Hollywood (CA), West Covina (CA), Salina (KS), and Los Angeles County.
- Five are transportation-related: San Diego International Airport Authority, Oakland International Airport, Port of Oakland, San Jose International Airport, and Metro Blue Line from Los Angeles to Pasadena.
- Three are major urban revitalization initiatives: Three Rivers Park in Pittsburgh, Clean Water and Safe Parks in Oakland, and Town Lake Park in Austin.

Patty Ortiz built her core artistic practice based on 20 years of being an artist, 25 years of art management, and 15 years of being a curator of contemporary art. From this broad base, she has constructed a hybrid approach that reflects her longstanding interest in infusing the arts into public space. Ortiz believes that art has the ability to transform norms and she approaches her artwork, exhibitions and creative projects with this mindset.

PART 2. CONCEPT AND SOLUTION

In recapping the scope described in the RFP, the consultant team acknowledges that in undertaking public art master plan development, the following must be accomplished:

- Using various methods including meetings, focus groups, interviews, and public forums, engage the Austin-Bergstrom International Airport (ABIA) and City of Austin (City) stakeholders, airport users, and citizens to develop a vision for public art at ABIA.
- Identify locations and methodology for siting and selection of permanent and temporary public art and art interventions.
- Review the administrative structure of the public art program and make recommendations that will ensure optimal program operation.
- Establish benchmarks and define appropriate procedures to assure quality of the art commissioned for ABIA and develop measures to gauge success.
- Integrate public art into existing and future infrastructure plans as well as tourism and economic development initiatives.
- Identify funding strategies that take advantage of local, regional and national opportunities.
- Build on existing relationships and encourage new partnerships with local businesses, institutions, government entities, non-profit arts and culture organizations and other key stakeholders in creating a common vision and understanding of how public art at ABIA can continue to contribute to the character of Austin.
- Ensure the inclusion of diverse artists of local, national and international origins in creating ABIA's public art.
- Develop public art project priorities for funding and programming to make certain that the most critical needs are addressed first, while establishing a sustainable platform to achieve longer-term goals.

PART III. PROGRAM

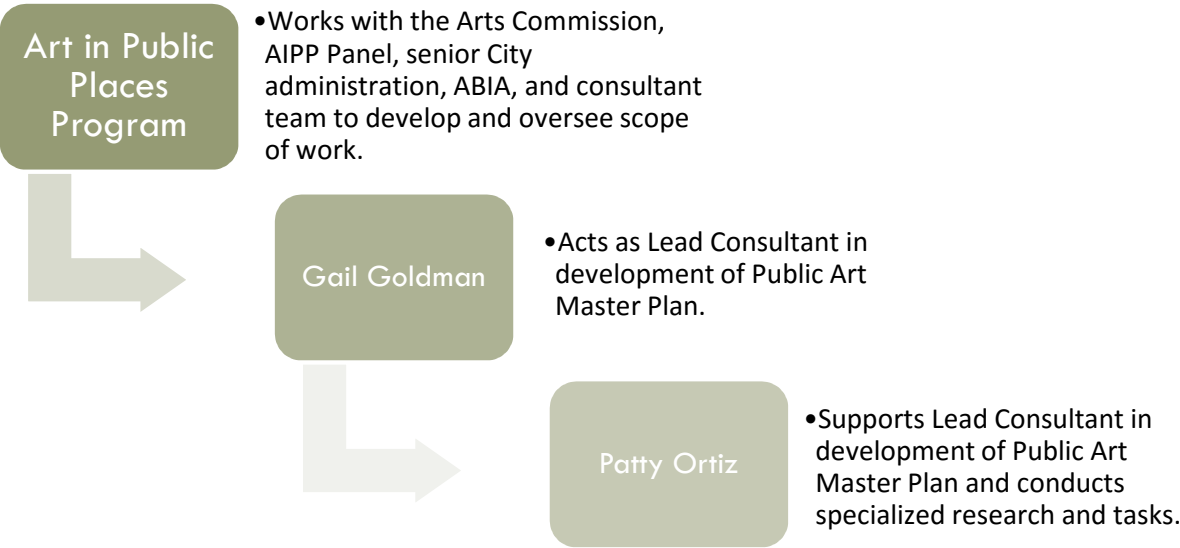
The following steps may be concurrent and all are interrelated. The estimated timeline reflects the capacity of the consultant team to complete the proposed scope of work. However, it does not take into account the time the City of Austin may need to review and respond to the consultant team deliverables. *NOTE: The number of days represents full work days; the consultants will travel to Austin the previous day.*

The consultant team will comply with all applicable rules and regulations of Federal, State and Local governing entities and with terms of this RFP.

PHASE / TASKS	TIMELINE / DELIVERABLES	PAYMENT
PHASE I. RESEARCH AND ANALYSIS	3 MONTHS (2 trips)	30%
<ul style="list-style-type: none"> Meet with project staff to tour the Austin-Bergstrom International Airport (Airport), learn more about the Art in Public Places program and discuss project administration, protocols, meetings, milestones, deliverables and reporting. Work with project staff to identify key external and internal stakeholder groups and individuals. Interview select internal stakeholders to assess issues for further study relative to the current program. Review existing and future Airport plans and demographic information. Map current and future circulation of Airport travelers. Conduct public outreach to stakeholders, airport users, and citizens of Austin to gain input from the broader community. 	<ul style="list-style-type: none"> Visual presentation summarizing the results of Phase I. Detailed written report. 	
PHASE II. DEVELOPMENT	2 MONTHS (1 trip)	30%
<ul style="list-style-type: none"> Prepare benchmark study of at least five other airport public art and cultural programs. Provide information on economic impact of public art and cultural programming for at least three other airports of similar size. Identify locations, sites and spaces for future public art projects. 	<ul style="list-style-type: none"> Visual presentation summarizing the results of Phase II. Detailed written report. 	

<ul style="list-style-type: none"> ▪ Pursue potential collaborations with Austin museum partners, arts and culture non-profits and other institutions. ▪ Identify types of art to support the goals of the AIPP program with project examples. ▪ Develop implementation strategies with short-term and long-term priorities. 		
PHASE III. RECOMMENDATIONS	2 MONTHS	30%
<ul style="list-style-type: none"> ▪ Identify and prioritize opportunities for permanent and temporary artwork and art interventions. ▪ Recommend future facilities for inclusion of public art, longer-term artwork opportunities, and specific public art projects. ▪ Outline funding streams and other mechanisms that support partnerships with cultural and tourism organizations. ▪ Evaluate and recommend changes to current policies, procedures, and administrative structure. ▪ Outline processes for evaluating project outcomes and define measures of success. ▪ Develop one, two, and five-year plans for public outreach and education using examples from other programs including branding and marketing. 	<ul style="list-style-type: none"> ▪ Visual presentation summarizing the results of Phase III. ▪ Detailed written report. 	
PHASE IV. MASTER PLAN	2 MONTHS (1 trip)	10%
<ul style="list-style-type: none"> ▪ Present 90% completed master plan for review by City staff and stakeholders; revise draft to incorporate input. ▪ Present 95% completed master plan for review by the public, boards, and commissions; revise to incorporate input. ▪ Complete final master plan. ▪ Prepare visual presentation to be used in public presentations. 	<ul style="list-style-type: none"> ▪ Final master plan. ▪ Visual presentation on final master plan. 	

PART IV. PROJECT MANAGEMENT STRUCTURE



PART V. PRIOR EXPERIENCE

GAIL M. GOLDMAN ASSOCIATES

AMP UP OKC: An Arts Master Plan for the City of Oklahoma City (2015)

Gail M. Goldman Associates was retained to develop a long-term city-wide Comprehensive Public Art Master Plan that establishes goals and a framework for the rational development of a public art program in the City of Oklahoma City; integrates public art into each of the City's key development initiatives and community sectors; creates an administrative and financial structure to efficiently and effectively facilitate multi-departmental and multi-agency public art partnerships; and evaluates the current review processes and recommends improved and streamlined public art policies and procedures. *Pending City Council review.*

Reference: Robbie Kienzle, Liaison
Office of Arts & Cultural Affairs
City of Oklahoma City
Oklahoma City Planning Department
420 W. Main, 9th Floor
Oklahoma City, OK 73102
(405) 297-1740

Momentum: A Public Art Master Plan for the City of Claremont, CA (2014)

Gail M. Goldman Associates was retained to review and assess relevant City of Claremont documents; conduct stakeholder interviews and facilitate public forums; and make recommendations that address funding sources to sustain the public art program, artist and artwork review criteria, staffing needs, and decision-making processes necessary to achieve the community's vision for public art including new and revised policies and guidelines to administer a successful public art program within City government. The firm adhered fully to the schedule and budget for the project.

Reference: Melissa Vollaro, Manager
Community & Human Services
City of Claremont
P.O. Box 880
Claremont, CA 91711-0880
(909) 399-5358

The County of San Diego Operations Center (2014)

Gail M. Goldman Associates was retained by Lowe Enterprises Real Estate Group West on behalf of The County of San Diego to develop a public art project master plan and subsequently to oversee the program planning, site selection, artist selection, and project management for \$1.8 million of public art for the new office campus built on the footprint of the existing 38-acre Operations Center in San Diego. The campus includes four 150,000 SF office buildings, an 84,000 SF Medical Examiner's Building, a 20,000 SF Conference Center, Registrar of Voters, and a seven-level parking structure.

Reference: Jeff Redlitz, Project Manager
Department of General Services
The County of San Diego
5560 Overland Avenue, Suite 410
San Diego, CA 92123
(858) 694-8834

Assessing the San Diego County Regional Airport Authority Art Program (2011)

Gail M. Goldman Associates was retained to conduct an assessment of the San Diego County Regional Airport Authority's art program which included the existing master plan, policies, and internal control procedures; recommend improvements to program administration; determine an approach for comparative analysis of the Authority's art program with other agencies and organizations that present and fund art and culture programs nationally and internationally; analyze information; and recommend changes to policies, procedures, guidelines and business practices.

Reference: Lauren Lockhart, Art Program Manager
San Diego County Regional Airport Authority
P.O. Box 82776
San Diego, CA 92138
(619) 400-2882

PART VI. PERSONNEL

As a collaborative team, the division of labor is somewhat fluid and flexible. Goldman will be the lead and key contact person for this project. She will work collaboratively with Ortiz to provide a comprehensive perspective and program vision for public art at the Austin-Bergstrom International Airport. Goldman will take primary responsibility for the evaluation of existing city and public art program policies and planning efforts as well as conducting benchmark studies. Ortiz will assume primary responsibility for identifying potential sites, opportunities, and budget allocations for temporary and permanent public art and interventions as well as developing community outreach and education strategies.

GAIL GOLDMAN

Gail Goldman has conducted 22 city, county, and transportation-related public art master plans that include policy and legislative analysis, development of administrative guidelines, budget management, identification of artwork locations and project goals, artist selection methodology, project implementation, and community engagement. Prior to establishing Gail M. Goldman Associates in June 2000, Ms. Goldman was the founding director of the Public Art Program for the City of San Diego and the director of the Art in Public Places Program for the State of Colorado. She began her career at the National Endowment for the Arts in Washington, D.C.

Goldman co-founded the Public Art Network (PAN), the first and only national professional public art association of its kind in the United States, and served as a member of the inaugural PAN Council. She helped establish the National Task Force on Public Art for the National Assembly of Local Arts Agencies (now Americans for the Arts) and served as its first chair. She is the founder and past chair of the Public Art Coalition of Southern California (PAC/SoCal), the first regional association for public art administrators in the United States that served as a model for similar coalitions later established throughout the country.

PATTY ORTIZ

Patty Ortiz, born in San Antonio, Texas, received her BFA from the University of Texas in Austin and her MFA from the University of Texas at San Antonio. As an artist in the 1980s and 1990s, Ortiz exhibited her work throughout the United States and internationally including Mexico City, Chile, and Amsterdam. As a public artist, Ortiz received many public and private commissions including the City of Boulder, The Jeppeson Corporation in Frankfurt Germany, and Denver International Airport.

As an arts administrator, Ortiz worked as Program Director of the Artists In Residence Program for the Colorado Council on the Arts where she developed programs that include several statewide initiatives and national models in the area of teacher training and art infusion programs. In 1999, Ortiz served as director of programs of the Museum of Contemporary Art/Denver, working in the areas of exhibitions, education, development and strategic planning. In 2005, Ortiz was appointed executive director of the Museo de las Américas where she curated exhibitions addressing historical and contemporary shifts in Latino artistic practice. In 2009 Ortiz was appointed Executive Director and chief curator of the Guadalupe Cultural Arts Center. In 2014, she retired from arts management and is working as an independent curator and artist.



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GAIL M. GOLDMAN ASSOCIATES, LLC

Principal (July 2000 – Present)

Expert consultation with public agencies and private developers throughout the United States and Canada in public art planning and project development.

- **BURBANK BOB HOPE AIRPORT (Current)**
Managing the artist selection and design, fabrication, and installation of a \$200,000 artwork for the Regional Intermodal Transportation Center; coordinating the approval process among all municipal stakeholders including the Airport Authority and the cities of Burbank, Glendale, and Pasadena.
- **CITY OF RICHMOND, VA (Current)**
Developing the first public art master plan for the City of Richmond that will define the policies and procedures necessary to produce, maintain, select, and place public art in municipal buildings and areas throughout the city. Funding sources, staffing needs, decision-making processes, and implementation guidelines will be addressed; in partnership with Gretchen Freeman & Company.
- **CITY OF PALO ALTO (Current)**
Developing the first Public Art Master Plan for the City of Palo Alto that will provide direction to the Public Art Program staff, the Public Art Commission, and the City Council on the planning and processes necessary to further develop, administer and maintain a vibrant public art program; in partnership with Barbara Goldstein & Associates.
- **CITY OF CARLSBAD (CA): Public Art Master Plan (Current)**
Developing a plan that will provide clarity and direction for public art development throughout Carlsbad, identify specific sites and articulate themes for placement of public artwork throughout the community, and unify private and public sector percent for art policies and guidelines.
- **THE COUNTY OF SAN DIEGO CEDAR/KETTNER PARKING GARAGE**
Responsible for the artist selection, contract negotiations, and oversight of the design, fabrication, and installation of a site-specific artwork that is being integrated into the construction of the new 10-story parking garage. Completion will be in October 2015.
- **AMP UP OKC: Comprehensive Public Art Master Plan for the City of Oklahoma City**
Developed a framework for integrating public art into City planning and development initiatives, a process for including public art in private development projects, and administrative and financial structures for multi-departmental oversight.

- **THE COUNTY OF SAN DIEGO WATERFRONT PARK, 2014 & 2015**
Responsible for brokering a precedent-setting partnership between the County and the Niki Charitable Art Foundation for the installation and long-term loan of three major sculptures by artist Niki de Saint Phalle (2015). Managed the artist selection, design process, fabrication, and installation of the digital enlargement and reproduction of two original paintings onto aluminum alloy sheeting for placement on exterior stairwell walls.
- **MOMENTUM: Public Art Master Plan for the City of Claremont, CA, 2014**
Developed a comprehensive plan that identifies a unified community vision, clarifies public art program values and goals, updates legislation and policies, and provides direction for the selection and placement of public art throughout the community.
- **THE COUNTY OF SAN DIEGO OPERATIONS CENTER, 2014**
Developed and implemented a comprehensive public art project plan the new 47-acre administration center with four office buildings, medical examiner and forensic center, registrar of voters, and campus center among other facilities. The \$1.8M public art collection includes 25 two and three-dimensional commissioned artworks.
- **SYNERGY: An Art in Public Places Plan for the City of Alameda (CA), 2012**
Developed a comprehensive plan that assesses and updates the Public Art Program including identification and prioritization of public art sites, arts and culture programming, and funding mechanisms.
- **SAN DIEGO INTERNATIONAL AIRPORT AUTHORITY, 2012**
Updated Airport Art Program ordinance, developed donation and deaccession policies, and redefined Airport Art Committee roles and responsibilities. Prior to that, assessed the Airport Art Program and made recommendations for improvements to the master plan, policies, and internal control procedures; in partnership with Green Public Art.
- **REGARDING CALGARY: A Public Art Program Master Plan for the City of Calgary, 2009**
Developed a plan that assesses the public art ordinance, private developer incentives, artwork collection, and administrative practices; includes identification of potential public art projects and implementation strategies; in partnership with Freeman/Whitehurst Group.
- **CENTRE CITY DEVELOPMENT CORPORATION, San Diego, 2008**
Identified opportunities, site issues, and criteria for placement of public art and other cultural programming options throughout downtown San Diego as part of the development of comprehensive Neighborhood Design Guidelines; consultant to Perkins + Will (formerly SMWM).
- **PUBLIC ART SAN ANTONIO: A Public Art Master Plan, 2007**
Developed a comprehensive plan assessing the Public Art Program, created new program initiatives, and established new policies for maintenance and conservation of artwork, acceptance of gifts, and incentive-based partnerships with private developers; in partnership with Freeman/Whitehurst Group.
- **CHAPEL HILL PUBLIC ART CONTEXTUAL PLAN, 2006**
Developed comprehensive recommendations that integrate public art into regulatory city planning documents as a coordinated and comprehensive approach to urban design, development and redevelopment.
- **CELEBRATE THE RIVERS: A Public Art Strategy for Three Rivers Park in Pittsburgh, 2005**
Developed a strategy for the revitalization of *Three Rivers Park*, located on nine-and-a-half miles of waterfront in the downtown area at the confluence of the Monongahela, Ohio, and Allegheny rivers.

- **MEASURE DD: A Public Art Plan and Project Recommendations for the City of Oakland, 2005**
Developed a project master plan and budget defining opportunities for public art that integrate into planned restoration and redevelopment of Lake Merritt, the Channel and Oakland Estuary.
- **OAKLAND INTERNATIONAL AIRPORT, 2004**
Developed a public art site and project plan and managed the artist and site selection process for \$1.6 million of public art for the Oakland International Airport Renovation and Expansion, as a consultant to the Oakland Museum of California.
- **APPROACHES FOR PUBLIC ART FOR AUSTIN TOWN LAKE PARK, 2002**
Developed a public art project master plan for the 54-acre central park that was being transformed into a major cultural park.
- **PORT OF OAKLAND, 2002**
Developed a precedent-setting public art ordinance that addresses the specialized needs of the Aviation, Maritime, and Real Estate divisions through independent methods of funding and implementation.

CITY OF SAN DIEGO COMMISSION FOR ARTS AND CULTURE

Public Art Director (November 1989 - June 2000)

Developed and implemented a pioneering City Council policy that promotes artist involvement at the inception of City-funded design and building projects; directed the public art process for 46 construction projects, resulting in 99 public artworks commissioned for \$5.5 million.

COLORADO COUNCIL ON THE ARTS AND HUMANITIES, Denver

Director, Art in Public Places and Individual Artist Programs (1982-1989)

NATIONAL ENDOWMENT FOR THE ARTS, Washington, D.C.

Program Officer, Design Arts Program (1977-1982)

PROFESSIONAL AFFILIATIONS

- Member, Americans for the Arts
- Curator, *2011 Public Art Year in Review* by reviewing 439 public art project submissions from throughout North America and Europe and selecting 47 for presentation to the 2011 Americans for the Arts Annual Convention; with artists Richard Turner and Kendall Henry.
- Co-Founder (2000) and National Advisory Board member, Public Art Network, Americans for the Arts, Washington, D.C.
- National Art Peer, General Services Administration, Washington, D.C.
- Founder (1995) and Chair, Public Art Coalition of Southern California

SELECT PUBLICATIONS & RECENT PRESENTATIONS

- *Public Art and the Private Sector*, Public Art Network Webinar, Americans for the Arts, October 2014.
- Featured Presenter, *Make It Work: Public Art Master Planning 101 & 102*, Oklahoma State Arts Conference, October 2014
- Panelist, *Public Art and Placemaking*, Mesa College (San Diego), October 2014
- Guest Lecturer, *Public Art Master Planning*, Sotheby's Institute of Art, Claremont Graduate University, September 2014 *The Artist's Guide to Public Art: How to Find and Win Commissions*, Lynn Basa, Allworth Press, 2008.
- *Public Art by the Book*, edited by Barbara Goldstein, University of Washington Press, 2005.
- "Cultural Edge: Public Art in California," Jessica Cusick, Public Art Review, Issue 33, 2005.

PATTY ORTIZ

2201 W. Mulberry Ave
 San Antonio, TX 78201
 210-913-1913
 pattyaortiz@gmail.com
 pattyortiz.net

EDUCATION

MFA University of Texas at San Antonio, San Antonio, TX
 MFA, Art Scholarship, *National Hispanic Scholarship*
 BFA University of Texas, Austin, TX
 BFA, Art Scholarship

PROFESSIONAL POSITIONS

2009-14 Executive Director/Chief Curator, Guadalupe Cultural Arts Center, San Antonio, TX
 2005-08 Executive Director/Curator, Museo de las Américas,
 Denver, CO
 1999-04 Director of Exhibitions and Programs, Museum of Contemporary Art/Denver CO
 1989-99 Program Director, Colorado Council on the Arts, Artist in Education Coordinator
 1985-87 Colorado Federation for the Arts, Manager

OTHER RELATED EXPERIENCE

2011 NALAC National Conversations Convening: Latino Arts & Cultural Organizations, Chicago Cultural
 Center, Panelist
 2011 Margaret A. Cargill (MAC) Foundation, Advisory Panelist
 2010 American Association of Museums, Panelist
 2010 American Association of Museums
 Museums & Community Collaborations Abroad Colloquium Presenter
 2008 AAM Conference, Panelist
 2007-8 Livingston Fellow, One of five Colorado Leaders in 2007 selected by
 the Bonfils-Stanton Foundation
 2006 Executive Program for Nonprofit Leaders-Arts Fellowship from the Stanford Graduate School of
 Business Center for Social Innovation and National Arts Strategies
 1995-01 National Endowment for the Arts, Washington D.C., Panelist
 Arts Learning Grant Review Panel Member (2001)
 State Partnership Grant Review Panel Member (1998)
 Education and Access Grant Panel Member (1997)
 ArtsPlus Grant Panel Member (1995)
 1999-09 WESTAF/National Endowment for the Arts, Panelist
 Multiculturalism Symposium- Panelist (2004)
 Millennium Project Selection Panel (1999)
 1998-03 Review Panelist for State Arts Councils

Arizona Arts Commission
 Public Art Panel (2008)
 Artist Fellowship Selection Panel (2003)
 Illinois Arts Council (1998)
 Artist Fellowship Selection Panel
 South Carolina Arts Commission (1997)
 Artist Fellowship Selection Panel Chairman
 Colorado Council on the Arts (1983 – 1995)
 Individual Artist Program, Art in Public Places Program, Artists in Residence Program
 Denver Commission on Culture and Film (1989, 2003, 2007)
 Art in Public Places Program

BOARD MEMBER

2011-15 American Association of Museums, Board Member
 2010 SA2020 Mayor's Steering Committee: Committee formed to assist San Antonio Mayor Julian Castro in his ten year visioning process
 2009-15 Public Art San Antonio, Board Member
 2007/08 Colorado Non-Profit Association, Board Member
 2005-06 Mayor's Office of Strategic Partnership, Board Member
 2005-06 Friends of Denver School of the Arts Board Member
 1999 *Fiesta Colorado*, Board Member
 1996 *Chicano Humanities Arts Council*, Board Member/Treasurer
 1984-87 Commissioner for the Arts, selected by Mayor Pena to serve on the Mayor's Arts Commission, Chairman for the Public Art Committee

CURATORIAL PROJECTS

2015 Flatlander, Boulder Museum of Contemporary Art, Boulder CO
 2014 Flatland, Museo Guadalupe, San Antonio, TX
 2014 Alternate Currents, Museo Guadalupe, San Antonio, TX
 2013 La Carpa, Guadalupe Cultural Arts Center, San Antonio, TX
 2012 This River Here, Guadalupe Cultural Arts Center, San Antonio, TX
 2011 *By Permit Only*, Guadalupe Cultural Arts Center
 2011 *TRANSactions*, Guadalupe Cultural Arts Center
 2010 *Fantastic Fuerzas*, Guadalupe Cultural Arts Center
 2009 *Fine Line*, Museo de las Americas
 2009 *Inside/ Outside/ North & South*, Museo de las Americas
 Museums & Community Collaborations Abroad (MCCA) Traveled to El Museo Nacional de Etnografia y Folklore in La Paz, Bolivia and the Universidad de las Americas in Puebla, MX
 2008 *Space Invaders*, Museo de las Americas
 2007 *Con Confection*, Museo de las Americas
 2007 *Altar Girls*, Museo de las Americas
 2006 *Mapping Nativity*, Museo de las Americas

2006	<i>Heaven and Earth</i> , Museo de las Americas
2006	<i>Never Leaving Aztlan</i> , Museo de las Americas
2006	<i>Planet Colombia</i> , Museo de las Americas

SELECTED EXHIBITIONS

2015	Work Won't Kill You, South Alamo Street, San Antonio, TX
2001	Tryon Center, Charlotte, NC
2001	"Finding Translations" Emmanuel Gallery, University of Colorado, Denver
2000	"Crisis, Dreams and the Aesthetic Imagination" Tri-exhibition: US, Mexican and Chilean Artists, Museo de Arte Contemporaneo de Valdivia, Chile
1999	"Boating" Patty Ortiz, Zip 37 Gallery, Denver
1998	"1598,1848,1898" Museo de las Americas, Denver
1998	"Patty Ortiz" Zip 37 Gallery, Denver
1997	"Burns Park" 1/1 Gallery, Denver, CO
1997	"Crisis" San Luis Arts Center, San Luis, CO
1997	"A Woman's Vision" Artes de Pueblo, Denver
1996	"Reencuentros/Reencounters" Metro Center for the Visual Arts and Washington University, Tacoma
1996	"Burning out Fires" Zip37, Denver
1995	Alumni Exhibition, UTSA, San Antonio, TX
1994	<i>Images in the Age of AIDS</i> , Casa del Lago in Chapultepec Park, Mexico DF/Tropen Museum, Amsterdam
1994	<i>El Grito de las Independencia</i> , Denver Civic Center, Denver
1994	<i>Ortiz</i> , Hatfield Gallery, Adams State College, Alamosa, CO
1994	Visionarias Chicanas, Sangre de Christo, Pueblo, CO
1994	<i>Ta Naohixik Airshow</i> La Raza Galleria Posada, Sacramento, CA
1993	Saints and Angels" Emmanuel Gallery, Denver
1993	<i>Public Artists</i> , Colorado Gallery for the Arts, Denver
1993	<i>Public Art for the 21st Century</i> , Metro Center for the Visual Arts, Denver
1993	<i>Images in the Age of AIDS</i> , Galeria Otra Vez, Los Angeles, Stables Gallery, Taos, NM
1993	<i>Contemporary Chicano Art of Colorado</i> , Colorado Springs Fine Arts Center, Colorado Springs
1993	<i>Housescaples</i> , Brigitte Schluger Gallery, Denver
1992	<i>Ta Naohixik Airshow</i> , Boulder Center for the Visual Arts, Boulder, CO
1992	<i>Ortiz</i> , Sandy Carson Gallery, Denver
1992	<i>Retablos</i> , Metro Center for the Visual Arts, Denver
1992	<i>Images in the Age of AIDS</i> , University of Colorado Gallery, Boulder, CO
1992	<i>Of Two Worlds</i> , Indiana University of Pennsylvania, Indiana, PA
1992	Alliance for Contemporary Art Auction Exhibition, Denver Art Museum, Denver
1992	<i>Chairs, Chairs, Chairs</i> , Metro Center for the Visual Arts, Denver
1991	<i>Arts Alive in America</i> , Museum W/O Walls International, Bemis Point, NY
1991	<i>Under the Southwestern Sky</i> , Sangre de Christo Arts Center, Pueblo, CO
1991	26 th Annual, San Bernardino County Museum, CA
1991	<i>Spirit of Home</i> , Emmanuel Gallery, Denver
1990	<i>Body Adornment</i> , Colorado Artist Craftsmen, Denver, CO

- 1990 *Colorado in Three Dimensions*, Photo Mirage Gallery, Denver
- 1989 *Arts for the Heart*, Gallery 44, Boulder, CO
- 1989 *Ortiz*, Spark Gallery, Denver
- 1988 *80211*, Emmanuel Gallery, Denver
- 1988 *Alternative Arts Alliance Traveling Arts Exhibition*, Denver
- 1988 *Drawing '88*, Boulder Center for the Visual Arts, Boulder, CO
- 1987 Mayors Office, Denver
- 1986 *Patty Ortiz*, Carson Sapiro Gallery, Denver
- 1986 *Patty Ortiz*, Atwell Gallery, Colorado Springs
- 1986 *Patty Ortiz*, Arvada Center for the Arts, CO
- 1985 *Colorado 3D*, Arvada Center for the Arts, CO
- 1985 *Colorado Women Who Create Art*, Foothills Arts Center, Denver
- 1984 *Mystery and Light*, Horizons Gallery, Fort Collins
- 1984 *Denver Art Works*, City & County Building, Denver
- 1984 *Women and Art*, Center for Idea Art, Denver
- 1984 *Sculpture and Installation*, Grant Street Arts Center, Denver
- 1983 *Ortiz/Thomas*, Spark Gallery, Denver
- 1983 *Ortiz*, Auraria Gallery, Denver
- 1983 *Ortiz*, Packard Gallery, Denver
- 1981 *Four Installations*, Schwayder Gallery, University of Denver, Denver
- 1980 *Arts '80* Boulder Center for the Visual Arts, Boulder, CO
- 1979 *13th Annual National Drawing and Sculpture Show*, University of New Mexico, Albuquerque, Purchase Award

SELECTED PRIVATE/PUBLIC COLLECTIONS

Jeppeson Corporation, Frankfort, Germany
 Children's Hospital, Denver, CO
 Robbins Federal Credit Union, Warren Robins, GA
 Jeppeson Corporation, Denver, CO
 Dora Moore Elementary, Denver, CO
 Denver International Airport, Denver, CO
 Public Art Collection, City and County of Denver, CO
 Great Western Life Insurance, Denver, CO
 City of Munich, Germany
 State of Colorado State Administration building
 American Airlines
 Taco Bell Corporation, LA, CA
 Kaiser Permanente, Denver, CO
 McDonalds Corporation, LA, CA
 Mountain Bell, Denver, CO
 Bill Walter Co. Denver, CO
 Siteman Organization, Saint Louis MS

Central Bank, Denver, CO
 Main Bank, San Antonio, TX
 AMOCO Collection, Denver, CO
 ARCO Collection, Denver, CO
 The University of Texas Health Science Center, TX
 New Mexico State University, Print Collection, Albuquerque, NM
 David Adams Private Collection, NM
 Numerous private collections

COMMISSIONS AND AWARDS

1992 Commissioned by Denver Mayor Wellington Webb to create one Experimental Aviation artwork as gift to Mayor of Munich, Germany.
 1991 Recipient of the "New Forms Regional Initiative Grant", funded by the National Endowment for the Arts' Inter-Arts Program, The Rockefeller Foundation
 1987 "Mayor's Award for Excellence in the Arts" Art Commission of Artwork

SELECTED PUBLICATIONS

2015 *Rx*, Catalogue essay, Jesse Amado, Ruiz Healy Gallery
 2014 *Fine Line*, Catalogue essay, Rudolfo Choperena
 2010 San Antonio Current, "Between Past and Present" by Sarah Fisch
 2009 Westword, "Patty Ortiz leaves the Museo de las Americas" By Michael Paglia, *Jan 29 2009*
 2007 Denver Woman, "Taking art out of the studio into the streets" by Louis Feinstein
 2001 Art in America, *Colorado Update*, Janet Koplos
 1992 New Arts Examiner, "Updating Chicano Art" by Shifra M. Goldman, October 1992
 1992 Christian Science Monitor, "At Play: Head, Heart, Color " by M. S. Mason, March 1992
 1987 Connections Quarterly, National Assembly of Local Arts Agencies Publication, "Notes on a Community Residency" by Ortiz 1/87, Vol 6
 1987 Colorado Lawyers for The Arts Poster Award
 1985, 1986 Colorado Review, literature review, cover artist

TEACHING POSITIONS

2004 University of Denver Extension Program
 1991 Visiting Artist, Univ. of Southern Colorado, Pueblo, CO
 1989-90 Clayton Summer Institute for the Arts, Denver, CO
 1987-88 University of Colorado, Denver - drawing, painting
 1979-88 Metro State College - design, drawing
 1978-79 San Antonio Arts Institute, Texas - drawing, printmaking
 1978-79 The University of Texas, San Antonio - drawing

PART VII. LOCAL BUSINESS PRESENCE

Gail M. Goldman Associates is located in San Diego, California and Patricia Ortiz works and lives in San Antonio, Texas.

PART VIII. PROPOSAL ACCEPTANCE PERIOD

This proposal is valid for a period of one hundred and eighty (180) calendar days subsequent to January 29, 2016.

PART IX. PROPRIETARY INFORMATION

All material in this RFP submission is public property and is subject to the Texas Open Records Act.

PART X. AUTHORIZED NEGOTIATOR

Gail M. Goldman, Principal
Gail M. Goldman Associates
7660 Fay Avenue
Suite H, PMB 330
La Jolla, CA 92037
(858) 490.9270

PART XI. COST PROPOSAL

This budget is based on current understanding of the project and assumes that the City of Austin will provide the following:

- Venue, supplies, and equipment for interviews and focus group and community meetings.
- Scheduling of interviews, focus group meetings, and public forums during the community outreach and public participation phase.
- Technical support to manage notification of community meetings, development of master list for e-blasts, and social media updates.

TOTAL COSTS

ITEM	HOURS	COST
GOLDMAN / ORTIZ		
▪ Phase I. Research and Analysis	80	\$13,300
▪ Phase II. Development	80	13,300
▪ Phase III: Recommendations	80	13,200
▪ Phase IV. Master Plan	26	4,500
ADDITIONAL COSTS		
▪ Graphic Designer		4,000
▪ Travel		8,700
TOTAL	268	\$57,000

TRAVEL EXPENSES

\$8,700*

Totals for airfare, per diem (lodging, meals, airport taxi per GSA published rates), and car rental are projected expenses and are estimated as accurately as possible.

AIRFARE AND PER DIEM (PD)

Gail Goldman **\$4,240**

4RT San Diego/Austin @ \$400 \$1,600

12 days @ \$220 PD \$2,640

Patty Ortiz **\$3,840**

4RT San Antonio/Austin @ \$300 \$1,200

12 days @ \$225 PD \$2,640

CAR RENTAL **\$ 600**

12 days @ \$50/day \$ 600

*Rounded up from \$8,680

Gail M. Goldman Associates and Patty Ortiz reserve the right to alter the scope of services and fee proposal during contract negotiations.

ASSESSING THE SAN DIEGO COUNTY REGIONAL AIRPORT AUTHORITY (SDCRAA) ART PROGRAM

10/14/2011

RECOMMENDATIONS

Gail M. Goldman Associates, LLC
Green Public Art Consultancy

Assessing the SDCRAA Art Program

RECOMMENDATIONS

INTRODUCTION

In December 2010, the San Diego County Regional Airport Authority (SDCRAA) embarked on an assessment of the Airport Art Program, 2006 Airport Art Master Plan, and existing policies and internal administrative procedures to ensure that best practices are utilized. To accomplish this, SDCRAA selected Gail M. Goldman Associates with Green Public Art Consultancy as consultants.

The recommendations contained in this document were developed by the consultants following a thorough review of all relevant policies, plans, and procedures currently in place. In addition, information was gathered through a series of individual interviews with key stakeholders including SDCRAA staff and members of the Airport Art Committee.

Assessing the SDCRAA Art Program

RECOMMENDATIONS

POLICY

It is recommended that the Policy for Airport Authority Art be revised and updated to reflect best practices in the field, including

SUMMARY OF RECOMMENDATIONS	
POLICY	
Mission Statement	Revise and update
Donation Policy	Establish a Donation Policy
Deaccession Policy	Establish a Deaccession Policy
SDCRAA Airport System	Implement SDCRAA Policy for the Airport Authority Art to all public-use airports under the jurisdiction of SDCRAA
AAC Committee Structure	Reconfigure the composition of the AAC
AAC Meetings	Increase the number of annual AAC meetings
AAC Chair	Define role and responsibilities of AAC Chair
Artist Eligibility	Clarify policy on artist eligibility related to geographic considerations
Artwork Review and Approval	Clarify role of Board of Directors vis-à-vis Artwork Review and Selection
Airport Art Master Plan	Review and update at least once every five years
Annual Art Project Plan	Develop annual Airport Art Program project plan as discrete from Airport Art Program Master Plan
Green Art Initiatives	Encourage green projects
Professional Staff	Hire staff to keep pace with expanding program
PROGRAMMING	
Changing Exhibitions	Develop annual plan and curatorial strategy for all exhibitions, develop museum quality travelling exhibitions, cultivate Youth Art Wall
Emerging Artists	Establish artist-in-residence and mentorship programs, partner with local university and college arts programs
Community Partnerships	Outreach to targeted corporate and community partners, establish an Airport Art Program Docent Council
Technology & Social Media	Utilize social media tools, commission virtual art projects and user activated artwork
Performing Arts Program	Encourage on-going experimental programming

SDCRAA's ongoing commitment to the programming of both visual and performing arts. The goals need to be clarified and the terminology reconsidered to provide greater flexibility in implementation of the Policy.

I. MISSION STATEMENT

CURRENT PRACTICE

The current Mission Statement reads as follows:

The San Diego County Regional Airport Authority Art Program seeks to provide enhanced customer service by creating artwork and programming that engage travelers in innovative, memorable, considerate experiences that enlist a "wow" response and encourage people to return to the airport.

RECOMMENDATION

Revise the Mission Statement to address and reflect the vision, values, and strategies of the SDCRAA while stating the broader ambitions of the Airport Art Program. The mission statement needs to guide the actions of the Airport Art Program, explain in simple terms its overall goal, provide a sense of direction, and guide decision-making. It provides the framework or context within which the Airport Art Program strategies are formulated.

RATIONALE

The existing Mission Statement does not accurately reflect the priorities, purpose, and direction of the Airport Art Program. The language needs to convey the value of the SDCRAA Art Program, inspire and encourage staff, and sound reasonable and plausible.

II. DONATION & DEACCESSION POLICIES**A. CURRENT PRACTICE: DONATION POLICY**

None. General reference to the acceptance of gifts is as follows:

Acquisition of Permanent Public Artwork. The Authority shall accept donated artwork only under special and unique circumstances, and only when the proposed donation is consistent with the Airport Art Master Plan and is recommended by the Art Advisory Committee and approved by the Executive Director.

RECOMMENDATION

Establish a policy for review and acceptance of donations and loans of artwork to SDCRAA.

RATIONALE

Artwork donations have been offered to SDCRAA over the years. SDCRAA staff and AAC are placed in a difficult position when responding to requests and must rely on subjective judgment rather than defined standards of review.

When gifts and loans of artwork are proposed for placement within SDCRAA, it is critical that the proposals are reviewed using the same criteria applied to the commissioning and exhibition of other artworks undertaken through the Airport Art Program. The primary objectives of a Donation Policy are:

- To provide deliberate, uniform procedures for the review and acceptance of gifts and loans of artwork to SDCRAA
- To maintain high artistic standards in all artwork displayed by SDCRAA
- To facilitate planning for the placement of artwork at SDCRAA
- To further the goals of the Airport Art Program

B. CURRENT PRACTICE: DEACCESSION POLICY

None. General reference to deaccession is as follows:

Deaccession. While the Authority expressly reserves the right to remove, sell, or exchange any permanently displayed artwork, any Authority-owned artwork shall be subject to deaccession only when overriding circumstances require removal of the artwork. The Executive Director shall authorize deaccession of Authority-owned artwork when conditions warrant. Where construction requires removal of permanently displayed artwork, the Authority, in consultation with the artist, shall make every effort to relocate the artwork. Any sale of artwork owned by the

Authority shall conform to applicable federal and California statutes, specifically including California Civil Code § 986.

RECOMMENDATION

Establish a deaccession policy for the removal and disposition of a permanently displayed artwork.

RATIONALE

There have been and will continue to be existing artworks in the SDCRAA collection that require excessive maintenance, pose public safety risks, are damaged beyond repair, or are adversely affected by changes in the site. It is critical that considerations of removal and relocation of an artwork are governed by careful, standardized procedures that represent best professional practices in the field of public art and serve to insulate the deaccessioning process from fluctuations in personal taste.

III. SDCRAA AIRPORT SYSTEM

CURRENT PRACTICE

SDCRAA includes 12 public-use airports in San Diego County and the Tijuana Rodriguez International Airport. There also are four military airfields in San Diego County that do not accommodate civilian air. To date, only Lindberg Field has benefitted from the implementation of the SDCRAA Policy 8.50 Airport Authority Art.

SDCRAA POLICY 8.50 states the following:

PURPOSE: To establish policy governing acquisition, retention, display, and deaccession of art and artwork at the facilities and airports (the "Facilities") under the jurisdiction of the San Diego County Regional Airport Authority (the "Authority").

POLICY STATEMENT: (3)(b) Sites for Artworks and Programming. The Airport Art Program shall include artworks and programming wherever feasible in all its facilities, places and spaces including the landscape, terminals and parking areas. To the maximum extent possible, consistent with design and financial considerations, the Airport Art Program shall be a component in all appropriate Capital Improvement Projects and Master Plan Projects.

RECOMMENDATION

Implement the SDCRAA Policy 8.50 Airport Authority Art to all public-use airports under the jurisdiction of SDCRAA.

RATIONALE

The SDCRAA Policy clearly states that the “artwork and programming” applies to “all its facilities, places and spaces including the landscape, terminals and parking areas”. As

evidenced by the success at Lindberg Field, the investment in the arts provides an engaging and less stressful experience to SDCRAA passengers and employees. In addition, an important opportunity exists to integrate the arts into the Regional Aviation Strategic Plan (RASP), a study assessing the long range capabilities of all public-use airports in the county with the goal of improving the performance of the regional SDCRAA airport system.

IV. AIRPORT ART COMMITTEE

A. CURRENT PRACTICE

COMPOSITION

The Airport Art Committee is comprised of three (3) members from the Airport Authority and six (6) art and design professionals as follows:

- One (1) member of the Airport Authority’s Board of Directors as appointed by the Board of Directors;
- Two (2) members of the Airport Authority’s staff as designated by and serving at the discretion of the Executive Director;
- Four (4) art and design professionals who reside within San Diego County as appointed by the Executive Director;

Two (2) art and design professionals who reside within the United States, but outside San Diego County as appointed by the Executive Director.

TERM OF MEMBERSHIP

The term of membership shall be for three years, and no member may serve more than two terms. A member's term shall commence on the date the member is appointed or reappointed to the AAC. In order to provide for staggered terms, the initial appointments of the first San Diego County art and design professional and first national art and design professional shall be for one year; the second San Diego County art and design professional and the second national art and design professional shall be for two years; and the third and fourth San Diego County art and design professionals shall be for three years. The Authority Airport Art Program Manager shall maintain a record of the current AAC members and their term expirations.

Should a vacancy occur prior to the end of the member's scheduled term, the Executive Director shall appoint a replacement for the non-expired term.

GOVERNANCE

The members of the AAC shall elect a chairperson and vice-chairperson at its first meeting of AAC of each calendar year by the membership of the AAC for a one-year term.

RECOMMENDATIONS

COMPOSITION

Restructure the composition of the AAC and develop criteria for appointments. The following is suggested:

- Seven (7) voting members with considerable knowledge and experience in the visual arts, performing arts, arts production, and arts presentation.

- Experience may include professional artists in the visual, performing, media, and literary arts, contemporary arts curator, museum director, arts educator, design professionals such as architects, landscape architects, or urban planners.
- At least two (2) of the seven voting members who are practicing artists.
- Up to two (2) of the seven voting members who reside outside San Diego County.
- One (1) member of the Airport Authority's Board of Directors as appointed by the Board of Directors.
- Up to three (3) ex-officio non-voting SDCRAA staff members whose departments work closely with the Airport Art Program.

TERM OF MEMBERSHIP

Continue as currently practiced.

GOVERNANCE

Include language specifying that the Chair must be a resident of San Diego.

RATIONALE

The credibility of an arts program is paramount to its success and reputation. Using professionals with arts expertise on the AAC reinforces the program's commitment to artistic excellence and helps insulate the SDCRAA from public criticism. Therefore, the appropriate role for SDCRAA staff is as ex-officio advisory members.

B. CURRENT PRACTICE

The AAC meets quarterly.

RECOMMENDATION

Increase the number of annual AAC meetings from four (4) to six (6).

RATIONALE

The role and effectiveness of the AAC in guiding and supporting the Airport Art Program would increase with more frequent opportunities to meet and discuss relevant issues and strategic direction. Additional AAC meetings would provide the time needed to work together to achieve a new standard of performance and satisfaction.

C. CURRENT PRACTICE

There is no reference to the specific responsibilities of the Chair of the AAC.

RECOMMENDATION

Include language defining the role of the AAC Chair, such as the Chair is responsible to:

- Provide leadership to the AAC.
- Make sure that the AAC uses its meeting time effectively.
- Reinforce the AAC's role in strategic planning related to the realization of short and long term goals for the Airport Art Program.
- Partner with the Airport Art Program Manager in achieving the Airport Art Program mission.
- Discuss with the Airport Art Program Manager issues of concern to the AAC.
- Have a working knowledge of other airport art programs and public art in general.

RATIONALE

The Chair's role is of great importance in developing the effectiveness of the AAC. Defining responsibilities and expectations helps to establish a strong partnership between the Chair and Airport Art Program Manager, the single most important determinant of a strong organization based on mutual respect, trust, and support, reciprocal communications, and shared purpose.

V. ARTIST ELIGIBILITY

CURRENT PRACTICE

The 2007 Airport Art Master Plan states that the purpose of the Airport Art Program is to: (1) further the Airport Authority's reputation as the manager of a world-class Airport by providing for the permanent display of artwork that leads the world in vision, innovation and design; (2) bring texture and depth to the Airport environment by

including a broad representation of artists and wide range of artwork of varying media, scales and characteristics; and (3) involve artists, especially those of the region, in the planning and design of the Airport and its infrastructure.

RECOMMENDATION

Add language to further clarify and guide artist eligibility that includes:

- The Airport Art Program strives to build a collection of artwork by local, national and international artists.
- As a general policy, artists from the region will be encouraged to participate in the Airport Art Program. However, the SDCRAA is not restricted to the exclusive engagement of local artists.
- Specific eligibility requirements for each project are established at the onset of each project by the Airport Art Program staff, since some projects may require specific skill sets or levels of experience. Projects may be limited to artists from specific geographic areas and/or to artwork in specific types of media.

RATIONALE

A clear policy statement regarding artist eligibility will provide consistent information and direction on a key aspect of the artist selection process to the SDCRAA, AAC, Airport Art Program, artists, and the community at large.

Limited competitions are more appropriate for projects with extremely aggressive schedules, where there is consensus around an artist or list of artists to be considered, and/or where a high-level or specific type of experience is required for the project.

The Airport Art Program staff will define the method for artist selection for each project, taking into account the nature and needs of the project, including:

- Size of the budget available for artwork.
- Interest in working with emerging and/or established artists.
- Geographic restrictions on artists' eligibility.
- Preferences concerning the nature of the artwork (i.e. medium, form).
- Potential locations for the work and limitations or opportunities presented by the site.

VII. ARTWORK REVIEW AND APPROVAL

CURRENT PRACTICE

Board of Directors. Responsible for establishing funding parameters for the Airport Authority Art Program, approving selection of permanent artwork for display at airports and facilities, approving Airport Art Master Plan and revisions, approving membership of the Art Advisory Committee, and appointing members of the Board to participate on the Art Advisory Committee.

Selection of Artists for Public Art Projects. The Executive Director shall recommend for Board approval artists to be commissioned to create specific artworks that are consistent with the Airport Art Master Plan. The Art Advisory Committee and specially formed Artist Selection Panels will provide expertise and advice to the Board regarding the commissioning of artists for specific projects.

Art Advisory Committee (AAC). The AAC shall provide expertise and advice to the Executive Director on matters relating to the consideration and recommendation of specific artists to develop art for the Public Art Program. The AAC shall also advise the Executive Director on matters relating to the Authority's Temporary and Rotating Exhibit Programs, the borrowing or lending of art, and art meriting deaccession. When requested, the AAC shall provide expert recommendations to the Board. The AAC shall be advisory in nature and shall have no authority to negotiate for, or commit, the Authority in any respect.

RECOMMENDATION

Clarify the establishment of the AAC and the role of the Board of Directors vis-à-vis the Artwork Review and Selection Process as follows:

In carrying out the duties of the Board of Directors, the Airport Art Committee is created. The standing AAC shall advise the CEO regarding the Airport Art Program.

RATIONALE

The Board of Directors created the AAC by policy to review and approve selections of artwork for SDCRAA. The Board is protected from being perceived as judging art on the basis of individual and personal aesthetics because the responsibility to make aesthetic decisions is assigned to the AAC.

The Board is responsible to review the recommendations of artwork from the AAC on the basis of technical and other non-aesthetic, financial, and business considerations only. Because the AAC is comprised of knowledgeable arts professionals who are best qualified to evaluate artwork, the Board of Directors is protected from public criticism. This accepted best practice in the field of public art assures that the Board's role is to endorse the policy it adopted rather than risk accusation of serving as the adjudicators of public taste.

VI. AIRPORT ART MASTER PLAN & ANNUAL PROJECT PLAN**B. CURRENT PRACTICE**

The Airport Art Master Plan was adopted in April 2007. It includes a program framework, administrative guidelines, and a specific site and opportunity plan.

RECOMMENDATION

Revise and update the Airport Art Master Plan as a comprehensive planning document defining the vision, Airport Art Program framework, and administrative guidelines at least once every five (5) years and more frequently, as needed.

RATIONALE

The Airport Art Master Plan needs to be reviewed and updated on a regular basis to reflect changes and improvements to Airport Art Program vision and implementation procedures.

C. CURRENT PRACTICE

The 2007 Airport Art Master Plan includes a specific site and opportunity plan.

RECOMMENDATION

Develop an annual Airport Art Project Plan that identifies specific sites, project opportunities, and budget allocations for the next fiscal year as a document discrete from The Airport Art Master Plan. The Airport Art Project Plan can be modified during the course of the year in response to changing conditions.

RATIONALE

The Airport Art Program needs a flexible, working document to guide project development on an annual basis.

VII. MODEL PUBLIC ART POLICIES & GUIDELINES

The following are programs with model public art, donation, and deaccession policies and administrative guidelines. This list was culled from a broad range of programs researched as part of this initiative.

- City of Austin Art in Public Places
<http://www.ci.austin.tx.us/aipp/about.htm>
- City of Portland and Multnomah County Regional Arts & Culture Council: Policies and Guidelines
<http://www.racc.org/public-art/policies-and-guidelines>
- City and County of San Francisco: Policies and Guidelines for the Public Art Program
<http://www.sfartscommission.org/pubartcollection/documents/pa01-policies-and-guidelines/>

VIII. GREEN ART INITIATIVES

CURRENT PRACTICE

The Airport Art Program policy does not include language for green art in the development of new public art projects.

The SDCRAA's Environmental Affairs Department is responsible for long-range airport facility planning, including the SDCRAA Airport Master Plan. Current construction projects at the SDCRAA are pursuing a Leadership in Energy and Environmental Design (LEED) silver certification. It is anticipated that future construction projects will require that buildings meet sustainable design requirements to align with the Environmental Affairs Department plan for and promotion of sustainable airport development.

RECCOMENDATION

Add language to the Airport Art Program policy to encourage Airport Art Program projects and commissioned artists to match the SDCRAA Environmental Affairs Department environmental planning goals.

RATIONALE

It is important that all programming, projects and artists working with the Airport Art Program support the SDCRAA's efforts to be environmentally responsible. Artists should be encouraged to use green design principles like using alternative energy sources, recycled materials, and renewable resources. Commissioned artists and/or artwork should reinforce the SDCRAA Environmental Affairs Department program through commissioning artwork that incorporates sustainable strategies, demonstrates green processes, and projects which utilize green design, materials, theories, and techniques.

IX. PROFESSIONAL STAFF

CURRENT PRACTICE

Staff consists of Art Program Manager and Art Program Coordinator,

RECCOMENDATION

Hire professional staff for the Airport Art Program to meet the needs of an expanding program. Redefine existing staff positions with the exception of Art Program Manager and increase number of permanent, full-time staff as follows:

- Program Coordinator I
Plans, develops, coordinates, and oversees public art projects and acts as liaison with other SDCRAA departments and the community. Works with Authority staff, artists, contractors, vendors, and tenants to organize and coordinate design, construction, and installation of Airport public artwork. Identifies, convenes and provides staff support and technical assistance to expert panels, task forces and commissions; and provides recommendations on program development and budget expenditures.
- Program Coordinator II
Plans, coordinates, implements, and manages Changing Exhibitions, Performing Arts Program, and collections management including research and documentation, maintenance and conservation, and education and outreach for public artworks.

Provides administrative, curatorial, and program support visual and performing Airport Art programs, projects, and contracts.
- Program Assistant
Provides administrative support to Program Coordinator I & II; responds to inquiries regarding Airport Art Program projects and activities; provides technical assistance to artists regarding submission of applications; processes invoices; coordinates events and meetings; and assists with community outreach.

RATIONALE

Professional staff is crucial to the long-term successful management, continuity, transparency, and accountability of the Airport Art Program. Administering a public art program is complex, time-consuming, and staff intensive, particularly when there is a commitment to community outreach and education.

PROGRAMMING

I. CHANGING EXHIBITIONS

A. CURRENT PRACTICE: SELECTION PROCESS

Changing exhibitions are sourced through an ongoing open call system. The Airport Art Program currently is hosting sixteen (16) exhibitions per year: four (4) exhibitions on the youth art wall and twelve (12) general exhibitions.

RECOMMENDATION

Develop a Changing Exhibitions annual plan for review and approval by the AAC to include:

- Defined curatorial strategy
- Request for Proposals (RFP) for rotating exhibitions
- Provision of a stipend to artists and/or curators selected for exhibitions
- Encourage selection of San Diego artists and/or curators for exhibitions

RATIONALE

The purpose of the changing exhibition program is to enhance and humanize the overall travel experience for customers and provide curators and artists with the opportunity to educate, entertain and inspire travelers by presenting local and regional artists. Changing the open call system to an annual request for proposals will allow staff to adequately prepare and present museum quality exhibitions. To entice reputable artists and curators to submit work for the program a monetary stipend of \$5,000 to \$8,000 per exhibition is recommended.

ADDITIONAL OPTIONS

- Contract curatorial services with a local or regional arts professional, non-profit agency or art museum. For example, the Oakland Museum of California Professional Services oversees and administers Oakland Airport's exhibition program on behalf of the Port of Oakland, <http://museumca.org/>
- Partner with a regional art museum to loan works of art from their collections, similar to Los Angeles County Museum of Art's rental gallery, <http://www.lacma.org/info/arsgCorpArt.aspx>
- Make space available as a temporary venue for a local Film Festival of short films that could feature teens and senior stars/filmmakers.

B. CURRENT PRACTICE: TRAVELING EXHIBITIONS

Changing exhibitions are displayed temporarily solely at the San Diego International Airport.

RECOMMENDATION

Develop museum-quality, traveling exhibitions and partner with other airports to extend exhibition lifespan.

RATIONALE

The Airport Art Program is in a unique position to build stronger ties with other airport art programs through its changing exhibitions. This opportunity will promote San Diego artists and the Airport Art Program in other markets. On the receiving end, customers at the San Diego International Airport will be introduced to new artwork from other regions. Cooperation from both programs is necessary to ensure the success of this initiative. Airports with existing rotating exhibitions in the West include LAX (Los Angeles), SJC (San Jose), PHX (Phoenix), OAK (Oakland), SFO (San Francisco), and DIA (Denver).

C. CURRENT PRACTICE: YOUTH ART EXHIBITIONS

Changing exhibitions are sourced through an ongoing open call system. Currently the Airport Art Program hosts four (4) youth art exhibitions per year.

RECCOMENDATION

Develop an annual plan for the Youth Art Wall to include:

- Defined curatorial strategy
- Request for Proposals (RFP) for exhibitions
- Reduction in the number of exhibitions per year
- Provision of a stipend to artists and/or curators for youth art exhibitions

RATIONALE

Implement an active outreach initiative to youth art educators to build partnerships within the San Diego community and raise the quality of the Youth Art exhibition program. A defined curatorial strategy allows Airport Art Program staff to theme and coordinate Youth Art exhibitions to assure the work meets the Airport Art Program standards. Encourage exhibitions of travel-themed collections that celebrate cultures from around the world and include opportunities for educational outreach activities, traditional and contemporary music, dance, theater, puppetry, circus arts, and storytelling that relate to the artwork exhibited.

ADDITIONAL OPTIONS

Establish a Teen Curatorial Program by inviting teens from the community to curate the Youth Art Wall. Teens would meet with local artists and professional curators, and would research innovative approaches to presenting work that expresses an authentic San Diego teen perspective. For example, the Urbano Project's teen curator program recruits participants at the beginning of the school year and each receive a stipend for participation. The program requires teens to meet during the school year to develop their own artwork, interact with local artists and arts professionals, and research innovative curatorial approaches, <http://www.urbanoproject.org/teencuritorial.php>

II. EMERGING ARTISTS

A. CURRENT PRACTICE: ARTIST-IN-RESIDENCE

One Artist-in-Residence Request for Qualifications (RFQ) has been prepared and currently is on hold.

RECCOMENDATION

Establish an Artist-in-Residence (AIR) initiative

RATIONALE

An Artist-in-Residence (AIR) program provides the opportunity for an artist to work in a specified environment for an extended period of time. At the San Diego International Airport, an artist could spend time with numerous employees learning the many aspects of how the San Diego International Airport operates. Participating artists in the AIR project will work closely with Airport Art Program staff to develop and then produce an artwork reflective of the experience. Eligibility is open to artists working in diverse art forms including visual arts, theatre, dance, literature, and music. Examples of successful AIR programs include:

- City of San Francisco AIR at Solid Waste and Transfer Recycling Center, <http://sunsetscavenger.com/AIR/index.htm>
- City of Seattle Department of Transportation, Policy and Planning, <http://www.seattle.gov/default.htm>
- Kohler Factory AIR, Sheboygan, WI, <http://www.jmkac.org/Arts/IndustryProgram>
- Vancouver International Airport, Live @ YVR, <http://liveatyvr.ca/about>

A. CURRENT PRACTICE: TEMPORARY PROJECTS

Temporary Projects are sourced through an ongoing open call system.

RECCOMENDATION

Release an annual RFQ for temporary public art projects and provide a stipend to each artist selected.

RATIONALE

There is a strong emerging artist community in San Diego and a lack of public venues for temporary projects. SDCRAA's Gate 22 and Portrait Corridor are ideal settings for a series of temporary exhibitions that focus primarily on the work of emerging artists. An artist could create new work or present existing work with a stipend awarded to the artist to match the complexity of the project. Airport Art Program staff will present an annual Temporary Projects plan to the Art Advisory Committee on an annual basis for review and approval. A successful example of a rotating exhibition program for emerging artists is the Hammer Projects at the Hammer Museum, <http://hammer.ucla.edu/exhibitions/projects>.

B. CURRENT PRACTICE: MENTORSHIP OPPORTUNITIES

Currently the Airport Art Program does not offer artist mentorship opportunities.

RECCOMENDATION

Initiate an Artist Mentorship Program

RATIONALE

Emerging artists have few professional development opportunities in the field of public art. A value expressed by key stakeholders is the creation of opportunities to attract and nurture emerging artists in San Diego. A Mentorship Program at the Airport offers a resource to local artists by educating them about the public art process through direct hands-on experience. An Artist Mentorship Program could take on different iterations, for example:

- a) ARTIST. Emerging artists would be given the opportunity to work with established public artists on a project from inception to completion and earn a stipend. Emerging artists would shadow the public artist in studio, meetings and presentations. The willing participation of the commissioned public artist is important to the success of this initiative.

- b) AIRPORT ART PROGRAM STAFF. Emerging artists would be given the opportunity to sit in on planning and design meetings throughout the public art process. Emerging artists would observe the public art process while gaining valuable insight into the multiple layers of planning and implementing a public art project. Emerging artists would be required to report to the Airport Art Program staff at specified milestones.

C. CURRENT PRACTICE: LOCAL UNIVERSITY ART PROGRAMS

Currently the Airport Art Program does not work with the local university arts programs.

RECCOMENDATION

Engage the student population from local university arts programs in the Airport Art Program.

RATIONALE

The Airport Art Program is centered among the region's top university art programs. A concerted effort to reach out to these younger artist audiences will build relationships between the Airport Art Program and the future creative community. University programs are also an outlet to source artists for temporary projects, technology influenced artworks and emerging artist opportunities. Directors of university and college art galleries and museums are valuable resources for identifying students and partnering with the Airport Art Program.

III. COMMUNITY PARTNERSHIPS

A. CURRENT PRACTICE: PARTNERSHIPS

The Airport Art Program has successfully partnered with the SDCRAA's Marketing Department, the Junior Achievement of San Diego, and the San Diego School of Creative and Performing Arts to design, fabricate, and install a mural at the McGrath Family JA Biztown.

RECCOMENDATION

Target community partners for Changing Exhibitions and/or Temporary Projects, for professional expertise, fiscal sponsorship, or donation of materials.

RATIONALE

The County of San Diego is home to a range of high profile corporations. As the largest transportation hub in the County, the San Diego International Airport is host to countless business travelers. The Airport Art Program is an integral part of their experience. Companies headquartered in San Diego will find great value in partnering with the Airport Art Program on changing exhibitions and/or temporary projects as professional expertise, fiscal sponsors underwriting the purchase of an artwork and/or exhibition, and/or donating materials necessary for an artwork. An example is the City of San Jose Art + Technology Program at San Jose International Airport, <http://www.sanjoseculture.org/?pid=99220>.

Companies headquartered in San Diego include:

- Apparel: DC Shoes, Hang Ten, Reef Sandals
- Entertainment: Sony Electronics
- Biotechnology: Biomed, Gen-probe, Scripps Research Institute, Salk Institute for Biological Studies

- Food and Drink: Coco's Bakery, Chicken of the Sea, Henry's Farmers Markets, Hot Dog on a Stick, Islands Fine Burgers & Drinks, Karl Strauss, Kashi, Jack in the Box, Pat & Oscars, Rubio's Fresh Mexican Grill, Souplantation, Stone Brewing Company
- Health: Scripps Health, Sharp Healthcare
- Consumer goods: Callaway Golf, Jenny Craig, Inc., Kyocera, Nissan, ProFlowers, Taylor Guitars, WD-40 Company, PETCO
- Energy: Sempra Energy, Solar Turbines, Envision Solar
- Telecommunications: Nokia, Qualcomm, Cricket Communications, Leap Wireless
- Transportation and Logistic: Mail Boxes Etc.

B. CURRENT PRACTICE: DOCENT COUNCIL

Currently the Airport Art Program does not have a volunteer group committed to the Airport Art Program.

RECOMMENDATION

Utilize or augment the current volunteer program, Airport Ambassadors, to launch an Airport Art Program Docent Council.

RATIONALE

An Airport Art Program Docent Council is a group of volunteers committed to increasing awareness of the broad range of art in the Airport Art Program's collection through free public tours that provide insight into the art program, the artworks and the artists who created them. A Docent Council at the San Diego International Airport will benefit the Airport Art Program's connection to the San Diego community. An example of a successful docent program within a public art agency is the Los Angeles County Metropolitan Transportation Authority (METRO)

<http://www.metro.net/about/art/>

IV. TECHNOLOGY AND SOCIAL MEDIA

A. CURRENT PRACTICE: ONLINE PRESENCE

Currently the public can view the Airport Art Program's collection and upcoming events on the website at www.art.san.org. A Twitter account has been established but not activated. A Facebook page has not been established.

RECOMMENDATION

Build stronger relationships with the users of the airport and airport website through the addition of social media. Social media outlets also can be used as a means to connect with artists and audiences. Align the outreach and marketing goals for the Airport Art Program with those of the SDCRAA.

Participate in a variety of social media platforms to present all facets of art being created in the Airport Art Program to the public. The facets of the program are viewed as GENERAL INFORMATION, VIDEO, PHOTOS and TEMPORARY PROJECTS. The specific social media tools listed below may change over time but the documentation of the different facets of the program will remain the same.

1. GENERAL INFORMATION: Share announcements, events and links through social media platforms like Facebook fan page and/or Twitter. These platforms also allow a page owner to trace metrics around posted content tracking growth and demographics, consumption of content and creation of content.
2. VIDEO: Bring the art collection, art installations, performances and special events to life through video sharing channels like YouTube and/or Vimeo which allows people to discover, watch and share original

videos. Establish an Airport Art Program Channel on these networks which will allow a page owner to track demographics and consumption of content. Content can be searched through a database; viewers can like & comment on favorite videos, share & embed videos on their own personal social media networks and blogs, as well as subscribe to the Airport Art Program channel for a one source video feed.

3. PHOTOS: Post photographs of the Airport Art Program public art process (fabrication, and installation), permanent collection, performances and events on image sharing sites like Flickr and/or Picasa for the public to view.
4. TEMPORARY PROJECTS: Engage with location based, 'check-in' social media platforms like Gowalla and/or FourSquare to encourage users to interact with the Airport Art Program's Temporary Projects and Changing Exhibitions. These social media platforms allow users to keep up with their friends from Facebook and Twitter, discover new places and hotspots, share photos and trip recommendations with friends and pick-up rewards from places they check-in to.

RATIONALE

As technology continues to advance, it is important for the Airport Art Program to retain a healthy online presence. Social media is a way for artists and the general public to connect with the Airport Art Program. Several arts programs across the country have established themselves as a valuable resource to arts community locally and abroad through the successful use of social media. The Airport Art Program can also use the outlets to raise awareness of upcoming artist opportunities, temporary programming, and documentation of performance activities.

B. CURRENT PRACTICE: VIRTUAL PUBLIC ART

At this time the Airport Art Program has not commissioned a virtual public art project.

RECCOMENDATION

Commission virtual art projects to be accessible from diverse smart phones.

RATIONALE

Virtual art projects require no physical materials and exist only in the virtual world. They can be accessed by a smart phone, tablet device, or laptop computer. These permanent or temporary works can be acquired through the current public art selection process. Examples of virtual public art projects can include the creation of a Splash Page featuring an artist project on the home screen of an airport customer who logs into the SDCRAA WIFI system and VPAP, (Virtual Public Art Project) which is an Augmented Reality platform for the public display of digital works of art, <http://www.virtualpublicartproject.com>.

C. CURRENT PRACTICE: SMART PHONE APP

Currently the Airport Art Program does not have a smart phone application.

RECCOMENDATION

Develop an Airport Art Program smart phone application to tie in with existing plans for the Airport smart phone application.

RATIONALE

Half of the U.S. population is expected to be using smart phones by the end of 2011. SDCRAA has the opportunity develop a smart phone application specific to its art collection and creative programming. Some recently released public art smart phone applications include:

- City of Calgary Downtown Public Art Circuit (Canada), <http://itunes.apple.com/us/app/city-calgary-downtown-public/id364373989?mt=8>
- Creative Time's "Key to the City" by Paul Ramirez Jonas, <http://creativetime.org/programs/archive/2010/keytothecity/>
- Culture Now/Museum without Walls (Louisville, KY), http://www.culturenow.org/iPhone_apps
- Public Art Fund (New York), <http://itunes.apple.com/us/app/public-art-fund/id375524287?mt=8>
- Public Art PDX (Portland, OR), <http://publicartpdx.com/>

D. CURRENT PRACTICE: USER ENGAGEMENT

Current projects in the Airport Art Program's collection do not require the viewer to interact with the art to activate it.

RECOMMENDATION

Include artwork that encourages viewer participation to activate it.

RATIONALE

Art can relieve stress and anxiety for travelers at the airport, particularly when it engages and entertains. Active participation can be achieved by relying on personal interaction to activate an artwork.

Some examples include:

Blast Theory, an artist collective from the UK that is renowned internationally as one of the most adventurous artists' groups using interactive media today. Blast Theory creates groundbreaking new forms of performance and interactive art that mixes audiences across the internet, utilizing live performance and digital broadcasting. In one work, *A Machine to See With*, Blast Theory's site specific, scavenger hunt and interactive cell phone art project turns the viewer into an active participant in the project, <http://www.blasttheory.co.uk/bt/index.php>.

Forever People by Ascot J. Smith which was commissioned for a custom designed billboard structure that exhibits super-sized contemporary art in downtown Kansas City. There's an image of a man and a woman in white lab coats with the words *Forever People* and a phone number. Viewers are encouraged to call in and listen to a series of audio stories set in the future. <http://ascotjsmith.com/>

Digital Natives activated an LED billboard with tweets from artists, writers and the public. The project was designed to interrupt the rotation of advertisements and bring attention to the site's charged history between native and non-native communities. <http://digitalnatives.othersights.ca/>

V. PERFORMING ARTS PROGRAMMING

CURRENT PRACTICE

The Performing Arts Program presents a variety of dance, theatre, and live music throughout the year. Temporary performances, holiday celebration flash mobs and special events such as the Fashion Show in baggage claim also

have been successful. Stakeholder input reinforced the success of current programming and administrative oversight. Therefore, the following recommendation is specific to special performance events only.

RECCOMENDATION

Encourage ongoing experimental performance-based literary, theatre, dance, and music programming.

RATIONALE

Designed as a temporary intervention between the public and the artist, these unexpected surprises will lighten the mood of any anxious customer at San Diego International Airport. The airport is an ideal setting for experimental and avant-garde work to be showcased. A customer who experiences these performances is certain to be entertained and favorably impressed.

AMP UP OKC

INTEGRATING ARTWORK AND THE IDEAS OF ARTISTS
An Art Master Plan for the City of Oklahoma City

Gail M. Goldman Associates, September 2015



CULTURAL
DEVELOPMENT
CORPORATION
of CENTRAL OKLAHOMA



In June 2013, the National Endowment for the Arts (NEA) announced its award of an “Our Town” grant to the Cultural Development Corporation of Central Oklahoma. The NEA grant is dedicated to support an art master plan to successfully implement and leverage the City of Oklahoma City’s One Percent for Art Ordinance. The ordinance, passed in 2009, requires that one percent of construction budgets for buildings and parks be allocated to public art. Developing an art master plan provides procedural guidance and policy recommendations for reviewing and commissioning public art in Oklahoma City. A Task Force was appointed to select a consultant and guide the process. The Task Force reported regularly to the Oklahoma City Arts Commission and the Cultural Development Corporation of Central Oklahoma. The Art Master Plan (AMP) seeks to improve the artist selection process, maximize artistic quality, and engage the broader arts community in planning for public art.

Art Masterplan (AMP) Task Force:

Elizabeth Eickman, Co-Chair
Jim Hasenbeck, Co-Chair
Alexis Akard
Stan Carroll
Lori Carroll
Meredith Gresham
Michael Hatcher
Robbie Kienzle
Julia Kirt
Deborah McAuliffe Senner
Amber Sharples
Clint Stone
Anna Thomas
Debby Williams

Arts Commissioners:

James Loftis, Chair
John Seward, Vice-Chair
Paul Sweeney, Secretary
Allison Bailey
Bryon Chambers
Terri Cooper
Peter Dolese
Elizabeth Eickman
Gary Good
Jim Hasenbeck
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**City of Oklahoma City
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Cultural Development Corporation of Central Oklahoma
The City of Oklahoma City

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AMP UP OKC



I. Introduction

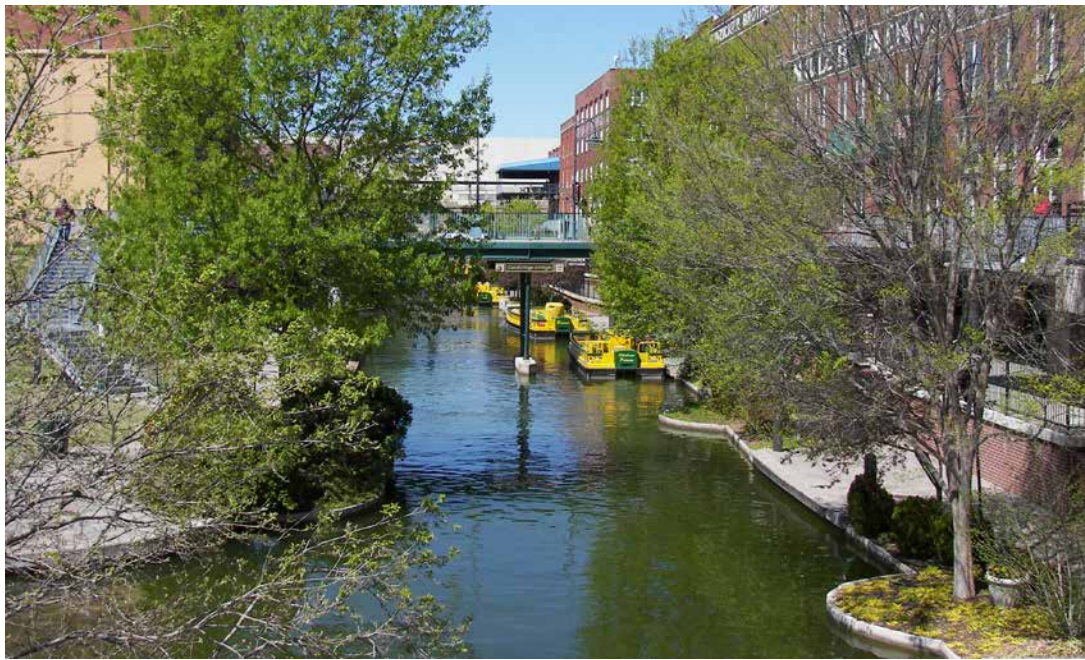
Creative cities provide engaging environments for residents and visitors, extend opportunities for life-long learning, and help preserve community history and identity. Over the past two decades, Oklahoma City has been steadily transitioning into a modern, urban city that is proud of its unique Native American and Western heritage.

People move to and invest in cities that offer a strong link to arts and cultural activities. The One Percent For Art Ordinance, enacted in 2009, is one of the many ways Oklahoma City is demonstrating its commitment to building a great community in which to live, work, play, and visit. It also exemplifies the successful leveraging of private sector support for the city's economic development, community development, and tourism efforts.

Oklahoma City is coming into its own and is eager to expand its commitment to arts and culture. The 2010 Cultural Plan describes a city where artists are thriving, arts organizations are growing audiences and revenues, and where citizens of all ages are becoming life-long arts learners and patrons.

AMP UP OKC provides a wide variety of tools and options for energizing, enlivening, and invigorating the community's vision for public art. It combines broad goals and objectives with practical strategies for implementation. A unified vision updates the existing public art ordinance and establishes new administrative guidelines that reflect best practices in the public art field, a menu of priority projects, and identification of revenue sources and other resources for realizing these goals.

Gail M. Goldman, Consultant
January 2015



“Public art can be used as a tool to revitalize and promote the community, making neighborhoods more inviting.”

AMP UP OKC



II. The Community

Oklahoma City is a dynamic and modern American city where rugged individualism and reserved sophistication thrive. Melding the past with the future, Oklahoma City is proud of its heritage and confident that current demographics prove that the city has evolved far beyond agriculture, ranching, and native and western heritage.

Growth is prolific. More people than ever before are deciding to stay. There’s a growing number of international residents and visitors who reinforce the importance of the arts as a major part of the decision to make Oklahoma City their home.

The positive momentum is palpable. Oklahoma City is now home to a sophisticated audience of young people and a large creative class of artists and designers. Based on data from the U.S. Census Bureau (2009), the creative sector in the Oklahoma City Metropolitan Area accounted for 5.5% of all business establishments and 5.4% of all employees. A total of 1,724 creative establishments employed nearly 25,000 workers in 2009, representing \$716 million in payroll. The arts, aesthetics --and particularly public art--are embraced as tangible opportunities to seize the future, balancing Oklahoma’s unique history with the celebration of what it is and what it will become.

Acknowledged for its receptivity and willingness to embrace change, Oklahoma City prides itself as a community of energetic and passionate people who are dedicated to transforming ideas into reality. With strong leadership and citizenry committed to active participation in the decision-making process, the buzz and excitement of the city is continually renewed.



“Public art is more than aesthetics. It helps to create an overall environment.”

AMP UP OKC

III. Evolution of an Art Master Plan for Oklahoma City

By Resolution in 1980, the City Council of Oklahoma City recognized the importance of arts and culture and that the artists, performers, and various artistic and cultural institutions make great contributions to our city by providing education, recreation, entertainment and culture.

City leaders knew that arts and cultural investments make cities great places to live, to travel and study, and more attractive for economic development. Their vision is supported by recent national studies that have found that cities with these types of community and economic benefits instill a sense of pride and loyalty in citizens often resulting in higher rates of economic growth.



The actions that followed the 1980 Resolution created the Oklahoma City Arts Commission to:

- Make regular assessments of the needs of the City concerning the arts.
- Advise Council on works of art to be placed on public property.
- Make recommendations to Council concerning grants from the public and private sectors, and when directed by Council, to oversee arts and cultural projects and programs.
- Increase the public's awareness of the value of arts and cultural resources.
- Encourage greater arts and cultural involvement by departments of the City and greater utilization of private arts and cultural agencies for services to citizens.
- To advise Council concerning the coordination of projects and programs which involve arts and cultural matters.

By 2009, City Council recognized the importance of public art investment in leveraging community and economic value from public projects and enacted the One Percent for Art Ordinance requiring that one percent of the construction cost for any new [public building, or park, or major renovation] of public property using public funds be allocated for public art. Projects eligible for One Percent for Art will be referred to as Capital Improvement Projects (CIP) throughout this document.

Also that year, the City commissioned a Cultural Plan from the Cultural Development Corporation of Central Oklahoma. The consortium group of local corporate, non-profit and government leaders completed the Cultural Plan in 2010 and began implementation in early 2011. Recommendations were outlined in the plan that prioritized establishing an arts and culture position at the City and the need for a comprehensive art master plan.

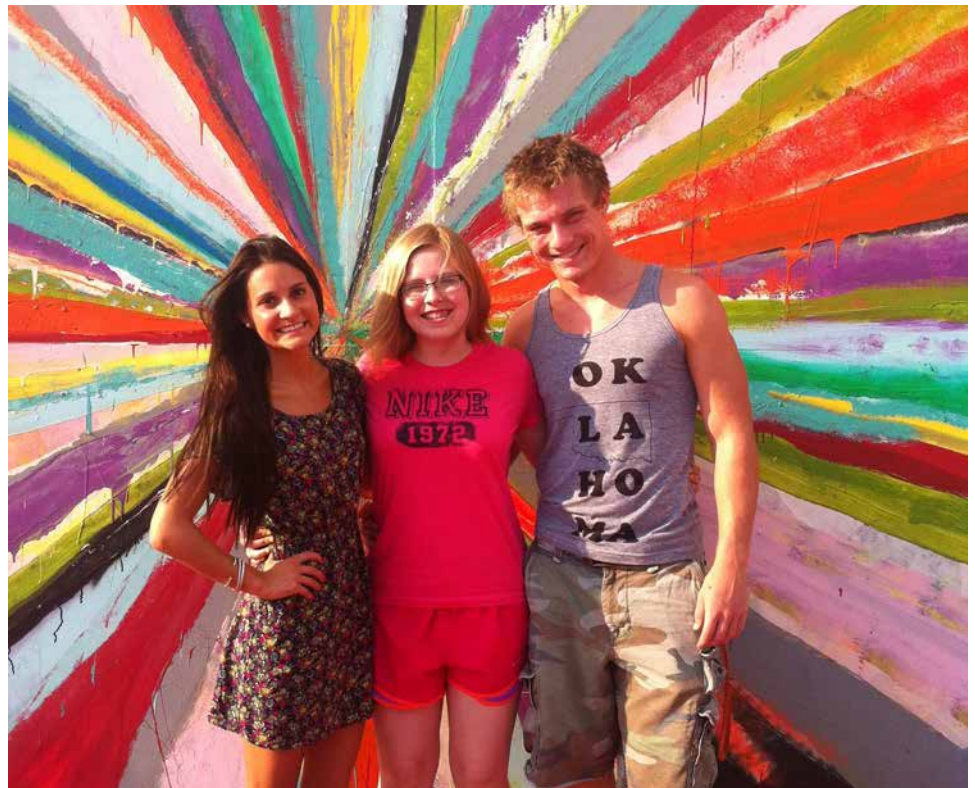
In response, the City established an Arts & Cultural Affairs position in 2012 to oversee the Arts Commission and the One Percent for Art Program. The major goals of the program include:

- Leveraging the City’s public art investment to provide additional benefits to the City through multi-departmental projects, multi-agency projects and public/private partnerships.
- To obtain maximum benefit from the One Percent for Art Program, by fully integrating public art into implementation phases of key planning and development initiatives and other key strategies being developed by the various departments, trusts and authorities of the City as well as downtown, neighborhood, and commercial districts.

In July 2013, the Cultural Development Corporation of Central Oklahoma in partnership with the City of Oklahoma City received a prestigious Our Town grant from the National Endowment for the Arts in support of the Art Master Plan (AMP). The funding was dedicated to hire a consultant to develop a plan that will support the City’s One Percent for Art Ordinance. A Task Force was appointed by the Cultural Development Corporation, and was led by two Arts Commissioners, Liz Eickman and Jim Hasenbeck. The Task Force has worked alongside consultant Gail M. Goldman for over a year to identify people and opportunities and to shape the plan’s direction.

“Everything we have here we build. We have a perfect opportunity to create the city we want with this art master plan.”

Ken Fitzsimmons





“Public art is a reinvestment in the community, making history unintentionally.”

Michael Owens



IV. Vision and Priorities

AMP UP OKC: An Art Master Plan for the City of Oklahoma City contains recommendations that were developed by the consultant following a thorough review of all relevant policies, plans, and procedures currently in place. In addition, information was gathered through individual and group interviews with more than 180 people (Appendix A: Methodology).

A number of topics were raised repeatedly throughout the individual interviews and focus group meetings. Whether an artist, designer, developer, arts advocate, resident, business owner, City staff, or student, what participants stated over and over is, “More art is better.”

The priorities that emerged are as follows:

- **Commit to Quality.** Set the bar as high as possible.
- **Involve Artists Early in the Process.** Fully integrate the artist into the design phases of eligible Capital Improvement Projects (CIP), Plans, Studies and Development Initiatives.
- **Streamline Internal Allocation Process.** Establish a mechanism within the City for automatic deposit of One Percent for Art funds from eligible Capital Improvement Projects (CIP).



“Set the bar as high as possible.”

OKC Resident



- **Standardize Administrative Practices.** Enhance public art program administrative practices internally by developing consistent standards and guidelines.
- **Clarify Role of Arts Commission.** Establish term limits for Arts Commissioners, diversify membership, and redefine roles.
- **Simplify the Permit Process.** Simplify the review and permitting process to encourage developers and neighborhood groups to install public art.
- **Engage the Private Sector.** Develop ways to encourage private developers to include public art in development projects.
- **Expand Public Art into Neighborhoods.** Create opportunities for public art to extend to Oklahoma City’s diverse neighborhoods.
- **Provide a Resource for Finding Artists.** Establish a preselected artist directory.
- **Build Local Artist Capacity.** Provide workshops and resources for artists to learn and explore the range of options for public art involvement.
- **Create a Mechanism to Accept Gifts of Artwork.** Develop a policy, guidelines, and criteria for the donation and loan of artwork to the City.
- **Inventory Potential Public Art Sites.** Create a list of existing sites as a reference for placement of permanent and temporary artwork throughout the neighborhoods and downtown.
- **Increase Visibility of Public Art in Oklahoma City.** Promote the arts locally, regionally and internationally through tourism initiatives, social media, and public presentations.

These topics are explored, and recommendations are made in this document that center on the creation, presentation, and promotion of public art that inspires and communicates the City’s commitment to the social, economic, and cultural well-being of Oklahoma City and its citizens.



GOALS

Update policies and procedures to meet national standards and best practices in the field of public art.

&

Provide opportunities for more public art throughout the city.

V. Goals & Recommendations

BACKGROUND

The City of Oklahoma City Council created an Arts Commission by ordinance in 1980, recognizing the importance of professional advisors in guiding decision-making related to arts and culture. In 2009, the City Council adopted a One Percent for Art Ordinance reinforcing its commitment to arts and culture and defining a policy for budgeting public funds for the selection and placement of works of art on City-owned property.

In 2012, the Office of Arts & Cultural Affairs was firmly established with the hiring of an Arts Liaison under the Planning Department. With two years of solid administrative oversight and five years' experience implementing the One Percent for Art Ordinance, the City of Oklahoma City is at the ideal point in its evolution to institute change.

As the national profile of Oklahoma City continues to rise, it's important that the policies and procedures related to public art are updated to meet best practices in the field of public art. Enough time has passed for the Office of Arts & Cultural Affairs to know what works and doesn't work, and yet early enough in its development to easily make substantial, positive changes.



CITY PROCESSES AND PROCEDURES

ONE PERCENT FOR ART ORDINANCE

If an ordinance is vague, it is open to interpretation, which is likely to result in inconsistencies in implementation and misunderstanding about its purpose. Therefore, providing the broadest and clearest definitions to accurately represent the specific objectives inherent to the public art ordinance is critical to its success.

To bring Oklahoma City's ordinances to current national standards and best practices in the field of public art, and to provide adequate information on the purpose, requirements, and procedures necessary to implement it, the following key changes are recommended.

RECOMMENDATION

Revise Municipal Code 38-487 to 38-494 Public Art Ordinance and Municipal Code 38-495 to 38-510 Arts Commission and combine them as one ordinance dedicated to arts and culture (Appendix B: Revised One Percent For Art Ordinance).

ARTS COMMISSION

Since the 1980's, the Arts Commission has expertly guided the development of public art in Oklahoma City. Many of the same commissioners continue to serve because of their experience and track record. As the Office of Arts & Cultural Affairs matures, the composition of the Arts Commission can now be redefined to better reflect the diverse demographics of the city. This can be accomplished through establishing term limits and developing by-laws.



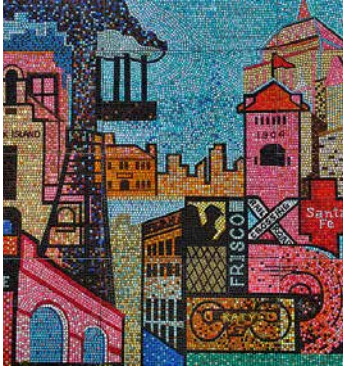
With a large and enviable creative community from which to draw, it is time to infuse the Arts Commission with new energy, perspective, and ideas to help the Office of Arts & Cultural Affairs flourish. New expertise, connections, and demographic representation--which is sorely lacking--are qualities that will benefit the City as an organization and the community it serves.



There are important ways for the Office of Arts & Cultural Affairs to further engage members who rotate off the Arts Commission. They can serve on committees, artist selection panels, and they can become mentors to future community leaders, as well as serve as special ambassadors who advocate for the arts on a local, statewide, and national basis. Former members can be appointed to City design and planning commissions as well as serve on other boards of universities, foundations, and organizations like the Downtown Oklahoma City, Inc.'s public art subcommittee.

RECOMMENDATIONS

- Redefine and clarify the role of the Arts Commission as policy-makers and advocates.
- Broaden membership to better represent Oklahoma City's diversity including culture, age, and gender.
- Expand expertise among Commissioners to include arts industry-related experience such as curators, art historians, conservators.
- Use former Commissioners on committees and artist selection panels.
- Maintain three-year terms and establish a limit of two terms.
- Stagger rotation of current Commissioners and appointments of new Commissioners.
- Develop and adopt by-laws consistent with other City boards and commissions.



MURALS

Oklahoma City’s Municipal Code 2010 includes murals under Advertising and Signs. Murals are public artworks and can be more appropriately part of the revised arts and culture ordinance as evidenced by current language that clearly states “a mural shall not be considered an accessory or non-accessory sign” and that “murals shall be submitted to the Arts Commission for review and comment.”

Because murals are not signs that require a licensed sign contractor, a signage permit is unnecessary, excessive, and discouraging to private business owners and developers who choose to enhance their property with original artwork.

RECOMMENDATIONS

- Address murals in the revised arts and culture ordinance.
- Consider eliminating signage permit requirements and associated fees for murals.
- Revise existing Municipal Code 2010, Advertising and Signs, to (1) exclude murals and (2) define and acknowledge murals as public art requiring review and approval oversight by the Office of Arts & Cultural Affairs and the Arts Commission.

APPLICABILITY

When the One Percent for Art Ordinance was adopted, applicability was limited to new and rehabilitated buildings and park development projects. Buildings were defined as convention centers, sports arenas, transit stations and facilities where public meetings and public educational or training sessions are held. Excluded were pump stations, warehouses, and by practice, streetscape, sidewalk, road, and bridge improvements.

Throughout the country, it is the standard for percent for art allocations to apply to all capital construction projects with the exception of below-ground utility projects. The majority of pump stations are built in neighborhoods and often are considered aesthetic eyesores, which could be ameliorated through the integration or application of public art. Road and streetscape improvements provide a unique opportunity to enhance a business district, neighborhood, and stretch of monotonous roadway.



By broadening the applicable construction projects, a greater number of public artworks can be realized thereby meeting one of the primary community goals, which is increasing the availability, accessibility, and growth of public art throughout the city.

RECOMMENDATION

- Consider including all Capital Improvement Projects (CIP) as applicable with the exception of below-ground utility construction projects in the revised Municipal Code 38-487. This would apply to future City projects, not Trusts and Authorities.

ALLOCATION & TRANSFER OF ONE PERCENT FOR ART FUNDS



The current process for determining the percent for art allocation and subsequent transfer of funds is complex and inconsistent. Without consistent standards to calculate the percent for art, including a published list of restricted and unrestricted funds, the transfer of money to the Office of Arts & Cultural Affairs frequently is delayed. This delay is natural for a new program, but steps can be taken to assure that funds are identified and transferred as early as possible.

This is important because when delays occur, the opportunity for artwork to be integrated into the architecture, landscape, and urban design of a site is compromised. When the artist is selected at or near project completion, the options for public art are considerably limited. With access to decision-making from the inception of the design process, the artist's ideas can help shape aspects of the site and the building, thereby creating a relationship of maximum impact between the art and the building project. Even if the overall design and construction process is unclear, or if the artwork is expected to be fabricated and installed later in the construction process, it is important to ensure that the artist has access to the broadest possible opportunities.

The Five Year Capital Improvement Projects Plan anticipates new construction projects. This resource enables the One Percent for art allocation to be proactively calculated, based on the budget estimates prepared by the department forwarding the construction project request. Once the City Council approves the budget, the funding for public art can be transferred to the Office of Arts & Cultural Affairs at the same time the funding for design, engineering, and construction is transferred to the relevant department.



The most successful administrative structure is one that minimizes bureaucratic complications and simplifies financial transactions. To help streamline the allocation process, it would be advantageous for the Finance Department to host a meeting with the Public Works Department to determine the optimal timing and method for facilitating early budget estimates and invoicing of the percent for art funds. This would expedite a timely transfer of funds to the Office of Arts & Cultural Affairs, thereby enabling artist selection to take place at the inception of the project's design process (Appendix H: Percent for Art Allocation and Selection Process Flow Chart).

RECOMMENDATIONS

- Through a joint meeting of the Finance and Public Works Departments, establish a procedure for eligible projects that will facilitate early budgeting of One Percent for Art Projects and enable project identification as early as possible.
- Distribute a monthly CIP report to the Office of Arts & Cultural Affairs.

ART CONSERVATION FUND

To ensure that projects are provided with adequate long-term care, funding needs to be set aside that effectively serves as an endowment and exists in perpetuity. To the extent permitted by law and funding source restrictions, five percent (5%) of each percent for art allocation would be set aside in a separate pooled, interest-bearing account for the repair and conservation of artwork in the City's public art collection.

RECOMMENDATION

- Research laws and funding source restrictions, including General Obligation Bond (GO Bond) funds, to consider establishing an Art Conservation Fund in the revised Municipal Code 38-487.

PUBLIC ART DONATIONS

A mechanism to receive cash donations and grants in support of public art is needed. Funds accumulated would be stipulated for public art programs, education, conservation, and special



initiatives throughout Oklahoma City that include the following expenditures:

- Acquisition and commissioning of new artwork.
- Artist selection processes including artist fees for proposal development, materials, and travel.
- Community outreach and publicity.
- Public art project documentation including photographs and video.
- Services of a professional conservator to conduct condition surveys, repair, and conservation of City-owned artwork.

RECOMMENDATION

- Use the Special Purpose Fund to account for public art contributions.

GIFTS AND LOANS OF ARTWORK POLICY

When gifts and loans of visual artwork are proposed for placement on public land and in buildings owned by the City of Oklahoma City, it is critical that the proposals are reviewed using the same criteria applied to the commissioning and exhibition of other artworks undertaken through the City. The primary objectives of a Donation Policy are to:

- Provide deliberate, uniform procedures for the review and acceptance of gifts and loans of public artwork to the City.
- Maintain high artistic standards in all artwork displayed by the City.
- Facilitate more cohesive planning for the placement of artwork in the city.
- Include evaluating the cost to the City when considering a donation and including that cost in the decision-making process.

RECOMMENDATION

- Adopt a Policy for Review and Acceptance of Gifts and Loans of Visual Artwork to the City of Oklahoma City, with review and recommendation by the Arts Commission and approval by City Council (Appendix C: Gifts and Loans of Artwork Policy).



DEACCESSION OF ARTWORK POLICY

It is important for the City to retain the right to remove any artwork in the public art collection that, among other considerations, requires excessive maintenance, poses public safety risks, is damaged beyond repair, or is adversely affected by changes in the site. It is critical that considerations of removal and relocation of an artwork are governed by careful, standardized procedures that represent best professional practices in the field of public art and serve to insulate the deaccessioning process from fluctuations in personal taste.

RECOMMENDATIONS

- Adopt a Deaccession Policy for the removal and disposition of artwork on City-owned land and in City-owned facilities for review and recommendation by the Arts Commission and approval by City Council (Appendix D: Deaccession Policy).

PUBLIC ART WORKPLAN

An annual Public Art Workplan is an important tool in charting current and future public art projects and determining resources and funding priorities. It serves to inform the policy-makers, City staff, and the public about the activities and opportunities available through the Office of Arts & Cultural Affairs.

Planning for public art needs to balance the long-range with the near-term. To ensure operational consistency and accountability, the Office of Arts & Cultural Affairs needs annually to identify new projects to be initiated within that fiscal year and provide a status report on current and completed projects.

The Workplan is to be updated each fiscal year and include:

- Public art projects that will be initiated within the following one-year period.
- Budget and funding source for each project.
- Location of each project and identification of community partners.
- Estimated timeline for project initiation and completion.
- Projects currently funded and in progress noting selected artist(s) and estimated project completion.



RECOMMENDATION

- Develop an annual Public Art Workplan for review and recommendation by the Arts Commission and approval by the City Manager.

PERMITTING FOR PUBLIC ART

Neighborhood and private sector arts advocates continue to be challenged as they attempt to navigate the complex zoning, design review, licensing, and permit requirements of Oklahoma City government. What they need is a simple and straightforward document for public art describing the permitting and review requirements, including what steps need to be taken, expectations of City staff and decision-makers, contact info and locations, as well as estimated time and cost obligations. Clear and consistent public art procedures will greatly improve the permitting experience and serve to encourage neighborhood organizations and private developers to commit to advocating for more public art in Oklahoma City.

RECOMMENDATIONS

- Support and empower neighborhood groups and artists in the effort to place art in their communities.
- Find ways to streamline and simplify the permitting process.
- Provide access to a list of pre-qualified artists to make identification of artists suitable for neighborhoods projects easier to find.
- Provide access to a list of pre-qualified licensed engineers to enable neighborhood groups and artists to engage the services of licensed professionals to prepare calculations and construction drawings required for City review and to assist in obtaining a required permit.



“Seeing public art is free. There are no tickets. People don’t have to dress up. You can view it alone or in groups. It’s open to everyone.”

Mary Blankenship Pointer



URBAN DESIGN AND PLANNING FRAMEWORK FOR PUBLIC ART

Incorporating public art into the fundamental aspects of planning elevates the quality of the urban environment and promotes a cohesive vision for the character of public places and neighborhoods. Including public art considerations in General Plan updates, Strategic Plans, and Master Plans redefines the relationship of art to urban space as an integral part of the urban infrastructure and the natural environment.

When public art is addressed at the planning level, it can contribute to economic prosperity, create great public spaces, foster cultural diversity, and attract tourists—all while celebrating the distinctiveness of Oklahoma City and its neighborhoods. Artwork enlivens the pedestrian experience by serving as a point of reference, landmark, or critical linkage.

All appropriate general, strategic, and master planning documents should include a set of prioritized public art goals and opportunities. When implemented, the inclusion of public art becomes part of the vision and is further refined in relevant design standards and other implementation documents. Future plans should:

- Identify and define public art goals, guidelines, and opportunities that include the examination of character, connections, history, and land uses.
- Outline criteria for placement of public art, including appropriate material and scale.
- Classify high-visibility placement opportunities.
- Describe programming ideas for temporary public art installations and performances.



Opportunities to address public art in existing or developing plan areas include:

- Incorporating public art in the development of the Downtown Development Framework.
- Integrating public art opportunities into the implementation of the 2014 Oklahoma City Parks Master Plan.
- For neighborhood parks with existing landscape maintenance contracts with the City, include language that encourages artist-created amenities.
- Establish arts and culture stakeholder groups within neighborhood and district planning initiatives.

RECOMMENDATION

- Incorporate public art into planning processes to enhance community development, economic development, and social enrichment goals of Oklahoma City.

ADMINISTRATION

OFFICE OF ARTS & CULTURAL AFFAIRS

PROGRAM MANAGEMENT

The Office of Arts & Cultural Affairs is ably managed through the strong and visionary leadership of the Arts Liaison who was hired to fill the new position in 2012. Tasked with oversight of millions of dollars of public art and a public art process that involves multiple departments and review bodies, the role of the Arts Liaison has expanded significantly since the position was first established.

The increasing volume of projects, focus on partnerships, new program initiatives and policy changes recommended in this Art Master Plan (AMP) require a sufficient workforce of experienced and dedicated staff to achieve success. This includes developing the annual Public Art Workplan, staffing the Arts Commission and its committees, and being an advocate and spokesperson for the program both within City government and throughout the community (Appendix J: Public Art Staff Responsibilities).

STAFF



Administering a public art program is complex, time-consuming, and staff-intensive. A \$5,000 project and a \$500,000 public art project require similar amounts of staff and administrative resources. Public art projects have long selection processes and fabrication timelines, often spanning three to seven years. Even if the pace of City construction projects reduces over time, administrative costs will not decrease since projects in progress will continue to demand attention.

Currently, the Office of Arts & Cultural Affairs has one full-time position and one part-time intern (29 hours per week) tasked with providing program services for an estimated \$1.7million in One Percent for Art projects (Appendix H: Percent for Art Projects). In addition, the staff oversees the work of the Arts Commission, Cultural Planning and implementation, provides collection care, works to secure additional financial resources like grants, and helps the private sector navigate the City's review and approval process.

A hallmark of the City of Oklahoma City is operating with minimal staff. With that in mind, the City may choose to retain independent consultants to assist with large-budget public art projects such as the MAPS 3 Convention Center, and other areas where consultants are appropriate including oversight of curatorial work, conservation, marketing, education and outreach programs.

The Office of Arts and Cultural Affairs has been fortunate to attract recent art college graduates as paid interns. They provide invaluable assistance to the Liaison by conducting research, preparing reports, helping to staff Arts Commission and Task Force meetings, and coordinating artist selection processes. As practicing artists, the interns have contributed invaluable input and ideas on a range of public art projects and special initiatives.

RECOMMENDATIONS

- Consider staffing needs through annual Public Art Workplan development and department general fund budget preparation.
- Evaluate classification for the Office of Arts & Cultural Affairs positions.
- Expand paid artist interns as Public Art Workplan and general fund resources allow.



TRUSTS AND AUTHORITIES

The City Council had the great foresight to encourage any Trust and Authority to which the City is beneficiary to adopt the One Percent for Art Ordinance defined within Municipal Code 38-487. Equally impressive is the fact that the Trusts and Authorities of the City have made a commitment by Resolution to incorporate the One Percent for Art provision into future projects.

Since the Trusts and Authorities (see Diagram 1.0) are decentralized and operate independently with separate boards, the acquisition, management, and maintenance of each respective One Percent for Art project falls under the sole jurisdiction of the Trust or Authority who commissions it. However, for the artwork to be considered part of the City's overall public art collection, the project must be reviewed by the Arts Commission which in turn makes a recommendation to the Trust or Authority Board. As an example, the Airport Trust advertises and selects public art for airport facilities, which is then reviewed and recommended by the Oklahoma City Arts Commission.

All Trusts and Authorities have the option to pay a fee for the expert services of the Office of Arts & Cultural Affairs staff. Initiating these reciprocal relationships and utilizing the City as the implementing agency is the most efficient way to put into place a comprehensive public art program that serves the broad interests of Oklahoma City.

On a case-by-case basis, any Trust can negotiate an agreement or memo of understanding with Arts & Cultural Affairs to assist with:

- Site location and artist selection
- Artist contracts
- Art handling services
- Maintenance and conservation studies
- Repair and conservation services
- Promotion and marketing of the public art collection
- Public education and tours

DIAGRAM 1.0
Relationship of City Departments to Trusts and Authorities



CITY DEPARTMENTS

There is a strong need to develop policies and procedures to reinforce professional practice and consistency. To do this, it is important that Department Heads develop a better understanding of the benefits of public art and recognize that the process is unique from other City procedures.



Establishing administrative guidelines will serve to facilitate operations, explain legal requirements, and reflect best practices in the public art field. Defining the review and approval processes and the roles and responsibilities of City staff, Arts Commission, other review bodies, City Manager, and City Council, will make the public art process easier to navigate. In addition to guiding City department staff, the guidelines serve to inform the general public in understanding the goals, policies, and procedures of the Office of Arts & Cultural Affairs.



To help City department staff understand the positive impact of public art, the Office of Arts & Cultural Affairs staff could make a presentation during regularly scheduled departmental staff meetings. This would further reinforce the role of the Office of Arts & Cultural Affairs as the first point of contact for all City public art projects. Conversely, it is important that the Arts & Culture Liaison have access to information related to activities of other City departments as they relate to projects eligible for the One Percent for Art Ordinance.

In instances where a Capital Improvement Project (CIP) is large in scale and scope and the One Percent for Art budget is comparable, it is advisable to consider developing an area-specific physical art master plan. This would be the case for the MAPS 3 Fairgrounds Exposition Center, Public Park, Convention Center, and for certain trail projects where multiple facilities need to be considered as a cohesive, unified whole.

RECOMMENDATIONS

- Develop and publish guidelines to establish consistent practices for the administration of One Percent for Art projects.
- Schedule presentations by Office of Arts & Cultural Affairs staff with City Departments involved in or undertaking future public art projects.
- Include Office of Arts & Cultural Affairs Liaison as part of project teams to strengthen project communication.
- Develop physical art master plans for large and complex buildings, sites and campuses to aid in guiding materials, scale, placement and maintenance of commissioned public artwork.
- Clarify and publish the role of committees and commissions as it pertains to the review and approval of proposed public art projects.



ROLE OF CITY DEPARTMENT COMMITTEES & COMMISSIONS VIS-À-VIS ARTS COMMISSION

For public art projects that fall within the jurisdiction of City committees and commissions such as the Park Commission or Golf Commission, it is important that the role be defined as it pertains to the review of public art in the Capital Improvement Project (CIP).

For example, criteria appropriate to Park Commission review of public art may include the following:

- Does the art take away from green space?
- Does it change the fundamental function of the park?
- Is it appropriate for the space?
- How does it impact public use of the park?
- Is it resistant to vandalism, graffiti, and other potential damage?

Review and approval of all other specifics of a proposed artwork for municipal construction projects—including artist, art concept, style, materials, colors and other artwork details—is the responsibility of the Arts Commission.

CAPITAL IMPROVEMENT PROJECT (CIP) PROJECT IMPLEMENTATION

The timing of the artist selection process is critical to the successful integration of public art into any CIP. Pivotal to that success is the recognition on the part of the architectural community of the value of including an artist in the design process. Optimally, the artist needs to be selected by the time the schematic design is developed so he/she can be on board by the design development phase.

To assure optimal communication and coordination, it is vital that the artist attend the project pre-construction meeting. This is the most efficient and effective way for the artist to have equal access to pertinent schedules, timelines, and other construction details as well as key personnel.



PROJECT ARCHITECT SELECTION

To reinforce the City's commitment and expectations regarding public art in Capital Improvement Projects (CIP), it is important to provide advance notice regarding the One Percent for Art requirement in all Requests for Qualifications to potential project consultants. In addition, language regarding the consultant's responsibility to work with artists needs to be included in the contract between the City and the consultant.

During interviews, it is useful to include questions regarding the consulting firm's experience working with artists and the firm's approach to public art. To assist in the assessment of the firm's, it is recommended that the Office of Arts & Cultural Affairs Liaison participate on the interview panel.

RECOMMENDATION

- To assist in the assessment of the candidates for CIP project design lead, it is recommended that the Office of Arts & Cultural Affairs Liaison participate on the interview panel.

ARTIST SELECTION PROCESS

There are a number of opportunities to streamline the artist selection process in an effort to get the project artist on board as early as possible in the design process.

RECOMMENDATIONS

- Establish a directory of pre-qualified artists for public art projects under \$25,000.
- Create a pool of professional public art experts approved by the Arts Commission from which the Office of Arts & Cultural Affairs staff may choose.
- As artist applications increase in numbers, consider convening a panel of visual arts professionals to pre-screen applications with at least one member also serving on the stakeholder selection committee.
- If One Percent for Art Project numbers exceed staffing resources, consider contracting additional personnel to support the artist selection process, similar to outside consultant support for MAPS 3.

MAINTENANCE



The image and value of the City's public art collection depends on the work being in good condition, which requires careful documentation, monitoring, and maintenance. The City currently owns 100 artworks valued at over \$10 million dollars that need to be inventoried, chronicled, and catalogued on a regular basis.

RECOMMENDATIONS

- Conduct an annual condition survey of all City-owned artwork. Include a condition report on each artwork and prioritized recommendations for restoration, repair, or maintenance as needed.
- Ensure that routine maintenance of the artwork, by the City department under whose jurisdiction the artwork is located, occurs with some regularity. Ensure that all repair and restoration of the artwork is completed with the highest standards of professional conservation practice.
- Proactively address maintenance and conservation needs for new artwork being commissioned and purchased by the City by facilitating a technical review of the artist's conceptual and final design in consultation with a public art professional or art conservator.
- Offer periodic workshops on maintenance needs and practices to City field workers in departments responsible for maintaining the artwork.

NEW FUNDING CONSIDERATIONS

As traditional arts funding sources come under pressure, local governments are finding the need to develop new mechanisms to maintain and increase arts and culture support. The following paragraphs describe examples from other cities. It is recommended that Oklahoma City research local and state laws in these areas and consider if any of the following ideas can be utilized to build and sustain resources for on-going support of public art in Oklahoma City.



TAX INCREMENT FINANCE (TIF) DISTRICTS

Tax increment financing is an economic tool that cities are authorized to use in promoting development in underserved and blighted areas. A percentage of TIF funds can be used in newly established TIF districts for public art. The City of Oklahoma City has eight tax increment financing districts, all located at or near the core of the city.

DEVELOPER FEES

A developer fee is a one-time charge imposed by cities and applied to new development to help fund offsite improvements such as parks, open space, and public art. Establish a \$100 Developer Fees as a funding source for public art, an inconsequential amount for private and single family residential development.

FRIENDS OF PUBLIC ART FOR OKLAHOMA CITY

Find a qualified non-profit organization to serve as fiscal agent for the purpose of receiving donated funds for public art. This provides a mechanism for individuals and businesses to contribute funds for the purpose of building a city's public art collection.

ONE DOLLAR CHECK-OFF

Cities are including a one dollar (\$1.00) fee for public art in utility payments to encourage residents and business owners to voluntarily contribute one dollar per year to support public art acquisitions and initiatives. For example, Edmond and Norman already use a check-off box on utility bills for this purpose.

GENERAL FUND

Annual line item allocations from the City's general fund are often designated to support specific program and project initiatives that result in the acquisition of a permanent artwork.

Principles reiterated as fundamental to the value of public art in Oklahoma City:

Public art reinforces a sense of identity and place-making while connecting people to their history and culture as well as to those of other traditions.

Public art lifts community spirit and pride while enhancing civic involvement as people gather to experience and be inspired by creative works in the public realm.

Public art affects how people relate to each other.



PUBLIC EDUCATION & MARKETING

The success of a public art program is measured in part by the community's awareness of and respect for public artwork as a cultural resource. How public education is handled can make a significant difference in public reception of a project. By building a regular program of educational and promotional activities, a sense of community ownership can be instilled and cultivated. These activities can generate broader community appreciation of public art and recognition of the contribution public art makes in creating meaningful places.

A major priority for Oklahoma City's arts community is encouraging broader thinking on what defines public art. A comprehensive program of community education and outreach, directed to the general public and to the numerous special constituencies affected by the program, would help establish Oklahoma City as a community that recognizes and supports the importance of public art.

RECOMMENDATIONS

- Build public expectation for exceptional quality public art.
- Provide access to online information about the public art collection.
- Continue to evaluate the effectiveness of communicating in more than one language as demographics change.



“Public Art brings surprise and emotion, whether or not you like the artwork. If you like the art, the place becomes more inspiring. If you don’t, you might appreciate the surrounding a little more. The place becomes more meaningful for everyone.”

Arjan Jager



PROJECT STAKEHOLDERS

A specific aspect of advocacy and development is the outreach and interaction that occurs with a community of project stakeholders. When a new public art project begins, it is important that the project stakeholders have accurate information about the project and the art selection process. This allows stakeholders to appropriately engage in the art selection process, assist in developing goals and objectives that help define the success of the public art project, realize the most benefit, and ultimately become spokespeople and resources for public art in their community.

The Office of Arts & Cultural Affairs is responsible for fostering ownership by involving stakeholders in the artist selection process. The aptly-titled “Stakeholder Selection Committee” meets three times—first for a project overview and selection process orientation, next to adjudicate artist submissions, and finally to interview artist finalists and review their artwork proposals to make a final recommendation.

OUTREACH

The Office of Arts & Cultural Affairs has maintained a strong presence on social media, sharing announcements, events and links through social media platforms like Facebook, MailChimp, Pinterest, and Twitter. These platforms allow a page owner to trace metrics around posted content tracking growth and demographics, consumption of content and creation of content. In addition, photographs of the artwork fabrication and installation processes, special exhibitions, and other activities are regularly posted by staff on social media and to the site, Culture Now: Museum Without Walls, for the public to view.



FINDING NEW WAYS TO ENGAGE THE PUBLIC

There are a number of public education and outreach options available to keep the community engaged and informed. These initiatives help foster ownership in what's being created and build a better understanding of the value of public art. The audience is vast, including artists and design professionals, schools, neighborhoods and diverse communities, corporate and private development interests, and public sector officials.

PUBLIC ART TOOLKIT

The Office of Arts & Cultural Affairs could develop a public art “toolkit” with curriculum developed specifically for teachers, and for use by community leaders, that provides information and examples of all aspects of public art from contemporary ideas and resources to a guide to the process of creating and maintaining public art. Excellent examples are the Public Art Toolkit developed by Forecast Public Art (<http://forecastpublicart.org/toolkit/>) and The Public Art Roadmap: How to Start, Build, and Maintain a Public Art Project in Your Neighborhood developed by the City of Seattle Public Art Program (<http://www.seattle.gov/arts/publicart/roadmap.asp>)

SOCIAL MEDIA

As technology continues to advance, it is important for the Office of Arts & Cultural Affairs to retain a healthy online presence. Social media is a way for artists and the general public to connect with the Office of Arts & Cultural Affairs and establish itself as a valuable resource. The City can participate in a variety of social media platforms to raise awareness of upcoming artist opportunities, exhibitions, and special public art events and activities.

VIDEO

The City's public art collection, temporary and permanent installations, and special events can be brought to life through video sharing channels like YouTube and Vimeo, allowing the public to discover and share original videos. Skydance Bridge and the Centennial Land Run Monument are already posted on YouTube.

For future consideration, an Office of Arts & Cultural Affairs channel could be established on these networks to allow a page owner to track demographics and consumption of content.



Content can be searched through a database; viewers can “like” and comment on favorite videos, share embedded videos on their own personal social media networks and blogs, and subscribe to the Office of Arts & Cultural Affairs channel for a one source video feed.

SMART PHONE

According to Pew Research, over 60% of the U.S. population uses smart phones. The Office of Arts & Cultural Affairs could develop a smart phone application specific to its art collection with linkages to information on the artists. A portal could be placed on each artwork that links to the Arts & Cultural Affairs website, artist’s website, and other resources utilizing Quick Response I or GPS coordinates. These same resources could link important cultural sites and cultural assets like theatres and performance venues.

INTERACTIVE PROJECTS

The Office of Arts & Cultural Affairs can engage with location-based, ‘check-in’ social media platforms like Gowalla and FourSquare to encourage users to interact with temporary projects and changing exhibitions. These social media platforms allow users to keep up with their friends from Facebook and Twitter, discover new places and hotspots, share photos and trip recommendations with friends and pick-up rewards from places where they check-in.

RECOMMENDATIONS

- Develop and promote guided and self-guided public art tours of Downtown through apps and other online resources.
- Commission economic studies and provide testimonials to elevate awareness of public art.
- Provide consistent identification markers on all public artwork owned by the City.
- Provide presentations that illustrate the vision for public art in Oklahoma City to neighborhoods, districts, civic groups and City staff.
- Collaborate with local educational institutions, art organizations and museums to co-host educational programs, workshops, and lectures by sharing venues, professional resources, and funding.



NEIGHBORHOOD INITIATIVES

Public art is an effective tool for economic and community development, serving as a driver for neighborhood revitalization and cultural tourism. Expanding opportunities for public art to urban and rural neighborhoods throughout Oklahoma City was a priority communicated repeatedly in interviews and focus group sessions. Residents recognize that public art can make neighborhoods more inviting, inclusive, and safe, and that public art can be used as a tool for promoting the community.

RECOMMENDATIONS

- Find ways to use public art as a tool to celebrate the diverse populations that are integral to Oklahoma City's past and present.
- Through public art, stimulate cultural exchange in public engagement and educational programming.

PROJECT IDEAS

Based on input from Oklahoma City's residents, including artists, arts and business communities, and City staff, the following project ideas are offered to encourage the exhibition of public art throughout Oklahoma City.

INVENTORY POTENTIAL SITES

Creating an inventory of potential public art sites throughout Oklahoma City neighborhoods provides an opportunity to engage residents, business districts, artists, and civic leaders in the identification of locations where permanent and temporary art could be placed. In this way, public art becomes a cohesive and integral part of the larger vision for each neighborhood. These inventories can serve as the "go-to resource" and roadmap for funding and donations of artwork. Locations and opportunities can range from gateways, to directional signage, and from park locations for large-scale artwork to interventions of artwork in unexpected places.

“Art amplifies
the tourism
experience.”

SITES FOR ARTWORK CAN BE SELECTED THAT:

- Anchor individual communities and neighborhoods.
- Are shared by and significant to several contiguous neighborhoods.
- Are expected and intended to attract people from other parts of the city.
- Are of historical, cultural, or civic importance to the community and serve as a destination and gathering point for the general populace.
- Are clustered near each other or overlap, creating a convergence and synergy.
- Make a strong visual and programmatic impact.

ROTATING SCULPTURE IN MEDIANS AND PARKS

Work with groups interested in adopting specific areas throughout Oklahoma City to designate as outdoor galleries for the display of sculpture for long-term loan (12-24 months). Placing sculpture on medians, parks, plazas and other heavily trafficked areas with high visibility would enliven the landscape, create a dynamic visual experience for residents and visitors, and establish more venues for artwork in the city.

To accommodate the sculptures, individual platforms and lighting would need to be constructed to code on each predetermined site. Artists could be invited to submit images of existing artwork for review and if selected, would be responsible for the transportation and installation of the artwork. Each artist could receive a predetermined stipend. The works could also be made available for sale.

GREAT IDEAS COMPETITION

Work with groups interested in establishing a “Great Ideas Competition” open to artists to propose ideas for temporary public art on a site of their choosing. Artists could submit a letter of interest and qualifications. Each selected artist could receive a fixed fee for the design, fabrication, and installation of the artwork. This is an important opportunity for artists new to public art to gain experience.

ARTISTS IN RESIDENCE

Work with groups interested in developing an Artist In Residence Program in neighborhood schools, recreation centers, libraries, or other institutions in which artists work with residents to create permanent or temporary art



installations. To encourage cultural exchange, artists from one neighborhood could conduct residencies in another.

SHARING STORIES

Develop educational programs in schools and libraries utilizing high school students to conduct interviews with long-time neighborhood residents and commission interactive artwork utilizing the spoken word.

TRADITIONAL ARTS APPRENTICESHIP

Offer an apprenticeship program focused on traditional forms of expression that have been an important part of Oklahoma City for many years. Non-profit arts organizations and artist groups working to sustain, develop, and perpetuate community-based traditional art forms can be important developers of these programs. An apprenticeship program enables master traditional artists to pass along their unique knowledge and skills to promising novice artists. The master artist would work with the apprentice on a one-on-one basis over an agreed upon period of time to teach specific aspects of the tradition.

LET THERE BE LIGHT

Transform neighborhoods into a dynamic nighttime environments of temporary, site-specific public art by commissioning artists who work in light, sound, video and projection art work. The event would include light art installations and sculptures as well as interactive and performance-based art. Partner neighborhood groups with arts organizations who can assist with artwork selection through a combination of curatorial and competitive processes.

ART IN THE PARKS

Work with groups interested in commissioning an artist to develop an interactive temporary artwork to coincide with a community celebration or special event at a neighborhood park or series of parks or trails sites. Designed to encourage active participation, the event would engage local residents, institutions, and community groups in the planning, construction, and design of installations and performances.



VACANT STOREFRONTS & BUILDINGS

Empty storefronts and unoccupied buildings are evident throughout neighborhood commercial districts. Work with business district leaders and private property owners who are interested in organizing vacant storefront programs that will make these spaces available to artists for an ongoing series of temporary art installations, artist studios, and community workshops.

Business district leaders could inventory available storefronts and work with property owners and artists to develop projects based on the anticipated duration of the vacancy and the willingness of the owner to provide the space to artists. Activating and animating these vacant properties will help eliminate blight and increase the economic viability of the community.

PUBLIC SCHOOLS: CAMPUS ART AMENITIES

For an innovative, cost-effective approach to providing unique furnishings throughout Oklahoma City public school campuses, a catalogue of prototypical artist-designed seating, litter and recycling receptacles, gates, playground equipment, garden decor, and other amenities could be developed by interested artist coops and artist run organizations. As improvements to campus environments occur, items from the catalogue could be ordered, manufactured, and installed in the landscape to add character, identity, and definition to the school grounds and surrounding neighborhood.

Artist run competitions could be open to self-defined artist teams. One team could be selected to design the amenities in partnership with students, faculty, and landscape maintenance staff. Another option is to select individual teams to work with separate age groups—elementary, middle, and high schools.

SITE-SPECIFIC PROJECTS

A range of other neighborhood-specific public art project options were suggested in interviews and meetings. As the private sector developers and non-profit groups build capacity to carry out their own projects, the following projects could be considered:



- Create series of temporary art installations and video streaming throughout Adventure District facilities.
- Establish a cultural arts center in north Oklahoma City, repurposing existing space that is owned by private developers.
- Commission artists to design tents and floatables for sale to the public to raise funds for the Boathouse District.
- Using Paseo as a model, develop similar arts and culture satellites throughout Oklahoma City neighborhoods.
- Develop a program of rotating art to generate retail business along NE 23rd Street Corridor.
- Create a promenade of artwork along the Oklahoma City trails system.
- Preserve and display artifacts that hold public sentiment and value.
- Identify walls for sanctioned urban street art.
- Encourage pop-up galleries throughout neighborhoods.

NEIGHBORHOOD RESOURCES

The following neighborhood resources can be cultivated as multifaceted partners in advocating for, commissioning, and maintaining public art. Leveraging community and financial resources can result in more artwork along commercial and residential corridors.

COMMERCIAL DISTRICT REVITALIZATION PROGRAM (CDRP)

Administered by the Oklahoma City Planning Department, the Commercial District Revitalization Program (CDRP) provides financial assistance and/or identification of funding opportunities to increase the social capacity and financial sustainability of commercial districts in partnership with their surrounding neighborhoods.

BUSINESS IMPROVEMENT DISTRICTS (BID)

Business Improvement Districts (BIDs) help improve the appearance of the area, market local businesses, and host special events that energize the area. They are comprised of a committed group of property owners who define the commercial district, prepare the annual budget, and direct their funds to specified projects and district services. Oklahoma City currently has four BIDs which are Downtown, Stockyards City, Capitol Hill, and Western Avenue.



“Public art distinguishes a community and contributes to its identity.”



STRONG NEIGHBORHOOD INITIATIVE (SNI)

Strong Neighborhood Initiative (SNI) encourages programs that unite the community, inject vitality and foster self-sufficiency. SNI is funded by the City of Oklahoma City through its US Department of Housing and Urban Development Block Grant (CDBG) and HOME Investment Partnership Program funds.

NEIGHBORHOOD ALLIANCE OF CENTRAL OKLAHOMA

Neighborhood Alliance empowers and educates citizens to become neighborhood leaders. Awards in the amount of \$2,500, \$1,500, and \$1,000 are granted to communities that show they are GREAT Neighborhoods.

ADDITIONAL NEIGHBORHOOD RESOURCES

- Downtown Rotary
- Friends of the Library Metropolitan Library System
- Junior League
- Kirkpatrick Family Fund
- Leadership Oklahoma City
- Linking OKC's Young Adult Leaders
- Oklahoma Arts Council
- Leadership Arts and Cultural District Initiative
- Oklahoma City Beautiful
- Oklahoma City Community Foundation
- The Foundation for Oklahoma City Public Schools
- Oklahoma Visual Arts Coalition

OPPORTUNITIES FOR LOCAL ARTISTS

The artist community in Oklahoma City is talented, diverse, and passionate about their commitment to learning and contributing to the evolution and sustainability of the arts. They are eager for opportunities to spend time together in casual conversation and in a more formal setting where they could meet representatives from arts organizations to brainstorm about potential collaborations.



There is concern that most One Percent for Art project announcements, or “Calls to Artists,” lean towards more established artists. Additionally, a large percentage of local artists work in two-dimensional media and would welcome projects that allow their work to be translated into a larger scale. Artists have encouraged the Office of Arts & Cultural Affairs to develop project initiatives under \$25,000 to provide an entrée into public art for emerging artists.

PROFESSIONAL DEVELOPMENT

Workshops, lectures, and webinars can be offered to artists to support, launch, and sustain successful careers. Artists can learn best practices in the business of being an artist including sessions on administration, financing, contracts, insurance, and marketing. When new public art project opportunities are announced, the Office of Arts & Cultural Affairs could host sessions on responding to Calls to Artists, Proposal Preparation, understanding application processes and contract issues, forming collaborations, and other relevant issues.

An “Information for Artists” page could be added to the Office of Arts & Cultural Affairs website presence that identifies current public art project opportunities, explains how to apply to Project Announcements, and provides information on public art resources for artists. An excellent model is the public art website for the City of San Francisco Arts Commission at <http://www.sfartscommission.org/pubartcollection/public-art-resources-for-artists/> (Appendix K: Public Art Resources for Artists)

Artists can learn a great deal about the selection process by attending Artist Selection Workshops and Arts Commission meetings to observe the proceedings. Because these meetings are open to the public, the Office of Arts & Cultural Affairs could send an e-blast to artists on its mailing list encouraging them to attend.

RECOMMENDATION

- Formalize partnerships with Oklahoma Visual Arts Coalition (OVAC) and other artist organizations to provide general resources and professional development training to artists.



ARTIST RESOURCES

The following artist support resources could be cultivated by arts organizations to support and sustain the development of the local artists:

ARTIST IN RESIDENCE PROGRAM

An Artist in Residence program provides the opportunity for an artist to work in a specified environment for an extended period of time. It encourages artists to explore new working methods, create arts-rich learning environments, and develop socially engaging, interactive art experiences in community and educational settings.

Potential host institutions include:

- Public schools
- Myriad Botanical Gardens
- Neighborhood organizations and cultural districts, including Business Improvement Districts
- Parks and Recreation sites and public libraries
- Youth and senior centers
- Homeless shelters and jails
- City Departments, particularly the Office of Arts & Cultural Affairs, as a resource for small budget public art projects

MENTORSHIP PROGRAM

Emerging artists have few professional development opportunities in the field of public art. A value expressed repeatedly by those interviewed was the creation of opportunities to attract and nurture emerging Oklahoma City artists. A Mentorship Program offers a resource to local artists by educating them about the public art process through direct hands-on experience. Emerging artists are given the opportunity to work with established public artists on a project from inception to completion and earn a stipend.



Responsibilities for specific aspects of the project are identified by the lead artist. The artist being mentored shadows the public artist in studio, meetings, and presentations, following the course of the project from design through installation. The willing participation of the commissioned public artist is important to the success of this initiative.

The Office of Arts & Cultural Affairs is to be commended for its current practice of including language in contracts with project artists encouraging them to provide mentorship opportunities to local artists, as exemplified by the Arts District Parking Garage project.

PORTABLE WORKS COLLECTION

A Portable Works Collection involves the acquisition of existing two- and three-dimensional visual artwork by Oklahoma City artists for placement throughout publicly-accessible City facilities for long-term or short-term periods of time. The purpose is to enhance the environment and enable the public to view quality artwork outside a museum setting.

The artwork may include and is not limited to sculpture, painting, mixed media, prints, photography, video, folk art, and traditional and contemporary crafts by emerging and established artists. The review and selection process presents the opportunity to invite curators of corporate collections to view the work of local artists.

ARTIST REGISTRY

An online local artist registry could provide a centralized resource and platform in which artists at varied career levels could expand their audience and publicize their work. It also connects artists to opportunities by presenting their work in a searchable form for organizations, curators, architects, developers, community organizations, individuals, and businesses. The registry should be free to join and free to use.

A framework could be established where each artist inputs her/his own data and updates it as needed. Visual arts organizations could link existing artist directories to the website. Once set up, the directory could operate with minimal administrative oversight with the understanding that the artists—who are eager to have the information centralized, accessible, and current—would keep it updated.



RETAIL OPPORTUNITIES

Oklahoma City has a burgeoning tourist industry, attracting thousands of visitors worldwide to the city. In addition to the plethora of competitive and recreational outdoor activities including river sports and horse shows, many people come to Oklahoma City to take advantage of the exceptional medical, military, aircraft, and energy resources available. Because the city is situated equidistant from both coasts, it is a recurrent vacation destination for many people in the United States.

As mementos of their travels, people like to buy things that tell the story of the places they've visited. This presents an ideal opportunity to feature the work of local artists in retail and gift shops and tourist destinations. This boosts the visibility and livelihoods of Oklahoma City artists while showcasing and celebrating the talent and culture that is indigenous to the city.

PARTNERSHIPS

The Office of Arts & Cultural Affairs has distinguished itself as a leader in effecting dynamic collaborations and coalitions with arts organizations, businesses, and private developers. Working with Oklahoma City community organizations, institutions, and citizen groups on public art projects and other special initiatives leverages financial and staff resources, reputations, and strengths. Collaborations deliver greater quality, value, and a broader range of public art experiences that would otherwise be impossible.

There is great potential in Oklahoma City for enduring, mutually-beneficial partnerships to support and perpetuate thoughtful and quality public art.

FEE FOR SERVICE

The Office of Arts & Cultural Affairs manages programs that bring neighborhood groups, public agencies, and community leaders together with artists and designers to find creative solutions to specific urban challenges. These partnerships expand the effectiveness of the Office of Arts & Cultural Affairs, help people work together to visualize common themes and project opportunities, demonstrate the benefits of incorporating public art into public infrastructure, and ensure that high-quality, community-sensitive public art will contribute to the region's



vitality and culture now and in the future. This is clearly evident in the partnerships that Arts & Cultural Affairs has nurtured to date with the Norman Regional Healthcare Authority, the Vietnamese American Community and with other potential public art donors.

RECOMMENDATIONS

- Offer public art project management and consulting services on a fee-for-service basis, so the City can provide input and leadership in comprehensive public art planning and quality project development through partnerships with area organizations, institutions, businesses, developers, and other government agencies.



“Art amplifies the tourism experience.”



CULTURAL TOURISM

Cultural tourism is consistently ranked as one of the top three travel activities in the United States. Culture and creative industries are increasingly being used to promote destinations and enhance their competitiveness and attractiveness. Many locations are now actively highlighting their cultural assets as a means of developing competitive advantages in an increasingly competitive tourism marketplace.

The arts can be used to create destinations that encourage people to explore all sections of the city, for linking the arts to community revitalization initiatives, and for tying education and job readiness to the creative sector. A partnership between the public and private sectors could be formed to develop a series of pedestrian and vehicular itineraries and an interactive map of public artwork, museums, arts districts, and artist studios throughout Oklahoma City that would be available online.

RECOMMENDATION

- Collaborate with district organizations, arts organizations and the Convention and Visitors Bureau on marketing Oklahoma City as a cultural destination.

ADDITIONAL OPPORTUNITIES TO EXPLORE WITH LOCAL PARTNERS

Additional opportunities to raise awareness and promote Oklahoma City as a cultural destination include the following:

- Provide public art orientations to bus drivers, taxi drivers, Police Ambassadors, street car drivers, canal boat operators, and hotel concierge.



- Include public art in collateral such as the Oklahoma City Convention and Visitor's Guide, response-based website, and out-of-town trade shows, as well as State Tourism Office information.
- Integrate public art into tours provided to convention attendees.
- Create themed tours for schools, professional associations, cycling clubs and other special interest groups.

COLLEGES & UNIVERSITIES

Oklahoma City is centered among the region's top university art programs. A concerted effort to reach out to these younger artist audiences would build relationships between the Office of Arts & Cultural Affairs and the future creative and art business community. University programs are also an outlet to source students for temporary projects, technology influenced artworks, and emerging artist opportunities.

The Office of Arts & Cultural Affairs has established strong relationships with the University of Oklahoma (OU) in Norman, Oklahoma City University (OCU), and University of Central Oklahoma (UCO) art departments. All are highly regarded for the outstanding education and practical knowledge they impart to their students.

The OU art faculty recently began conducting a pilot Oklahoma City Studio to provide the students with hands-on experience in public art planning and project development. They are especially interested in social practice and assisting with neighborhood public art initiatives.

OCU is making a concerted effort to attract the public to their campus, actively promoting special lectures, events, and exhibitions to those outside the university community. In light of their commitment to create partnerships with the public sector, OCU has offered to host an artist lecture series featuring local and out-of-town artists installing work resulting from the City's One Percent for Art projects. They'd also like to video document the lectures.

Other ideas that were generated in the spirit of partnership, education, and the arts include:

- Participation in student orientations on campus by introducing art students to the work of the Office of Arts & Cultural Affairs

and inviting them to take advantage of the public art project and planning opportunities.

- Collaboration with faculty to integrate public art studies into the curriculum on a recurring basis.
- Development of an independent study option for students to compete for City public art projects.
- Engagement of student interns to research and document history of artworks in Oklahoma City.
- Utilizing the mailing list of art students and faculty for notification of public art opportunities.
- Sponsorship of workshops with and exhibitions of local and out-of-town artists working on One Percent for Art projects in Oklahoma City.

PRIVATE DEVELOPERS

Oklahoma City is home to an enviable cadre of enlightened, forward-thinking developers who are dedicated to the economic health of the city, aesthetic quality of the built environment, and the personal well-being of the people who call Oklahoma City home. They take pride in the positive and productive working relationship between the business community and the local government.

The following ideas were generated by a group of local developers who have independently and consistently supported public art in their respective developments. The developers noted, however, that they would be inclined to acquire more public art if the permit process were easier.

- Private developers could sponsor the installation of large sculptures of up to \$25,000 on publicly-accessible private property. Each sculpture would be available for sale with the initial investor having the first right of refusal to purchase the artwork.
- The City could partner with a private developer to contribute additional resources to a One Percent for Art pilot project as an incentive to other developers to follow suit.
- Economic development incentives for integrating art into private development could include include retail sales tax rebates, infrastructure improvements, fee waivers, matching grants for façade improvements, non-cash incentives, and public improvement districts.



“Arts opportunities are a major part of why people stay and live in Oklahoma City.”

OKC Resident

VI. Action Plan

The following chart outlines the actions that can be undertaken by the Office of Arts & Cultural Affairs over the next 10 years in partnership with community organizations, institutions, and businesses.

SECTION	RECOMMENDATION	IMMEDIATE	SHORT TERM	LONG TERM
REVISE ORDINANCE	<ul style="list-style-type: none"> Revise Municipal Code 38-487 to 38-494 Public Art Ordinance and Municipal Code 38-495 to 38-510 Arts Commission and combine them as one policy dedicated to arts and culture (Attachment B: Revised Percent for Art Ordinance). PROJECT APPLICABILITY: Consider including all Capital Improvement Project (CIP) as applicable with the exception of below-ground utility construction projects in the revised Municipal Code 38-487 (with application for future City projects only, not Trusts and Authorities). ART CONSERVATION FUND: Research laws and funding source restrictions, including General Obligation Bond (GO Bond) funds, to consider establishing an Art Conservation Fund in the revised Municipal Code 38-487. ADDRESS MURALS (see below). Will also involve sign code changes. ARTS COMMISSION (see section below). 			

SECTION	RECOMMENDATION	IMMEDIATE	SHORT TERM	LONG TERM
ARTS COMMISSION	<ul style="list-style-type: none"> • Redefine and clarify the role of the Arts Commission as recommendation body and advocates. • Broaden membership to better represent Oklahoma City's diversity including culture, age, and gender. • Expand expertise among Commissioners to include arts industry-related experience such as curators, art historians, and conservators. • Maintain three-year terms and establish a limit of two-terms. • Develop an Emeritus Role for previous Arts Commissioners who have served for more than four terms. • Stagger rotation of current Commissioners and appointments of new Commissioners. • Develop and adopt Bylaws consistent with other Boards and Commissions of City addressing officers, attendance, committees, and the mandatory orientation. 			
MURALS	<ul style="list-style-type: none"> • Address murals in the revised arts and culture ordinance. • Consider eliminating signage permit requirements and associated fees for murals. • Revise existing Municipal Code 2010, Advertising and Signs, to (1) exclude murals and (2) define and acknowledge as public art requiring review and approval oversight by the Office of Arts & Cultural Affairs and Arts Commission. 			
ALLOCATION & TRANSFER OF PERCENT FOR ART FUNDS	<ul style="list-style-type: none"> • Through a joint meeting of the Finance and Public Works Departments, establish a procedure for future funded CIP projects that will facilitate early budgeting of estimated One Percent for Art Projects and enable project identification as early as possible. • Include Office of Arts & Cultural Affairs on information distributed about GO Bond funded projects. 			

SECTION	RECOMMENDATION	IMMEDIATE	SHORT TERM	LONG TERM
POLICIES, PROCEDURES AND BEST PRACTICES	<ul style="list-style-type: none"> • Develop and publish guidelines to establish consistent practices for the administration of One Percent for Art projects. • Schedule presentations by Office of Arts & Cultural Affairs staff with City Departments involved in or undertaking future public art projects. • Include Office of Arts & Cultural Affairs Liaison as part of project teams to strengthen project communication. • Develop physical art master plans for large and complex buildings, sites and campuses to aid in guiding materials, scale, placement and maintenance of commissioned public artwork. • Clarify and publish the role of committees and commissions as it pertains to the review and approval of proposed public art projects. 			
GIFTS AND LOANS OF ARTWORK POLICY	<ul style="list-style-type: none"> • Adopt a Policy for Review and Acceptance of Gifts and Loans of Visual Artwork to the City of Oklahoma City, with review and recommendation by the Arts Commission and approval by City Council. 			
DEACCESSION OF ARTWORK POLICY	<ul style="list-style-type: none"> • Adopt a Deaccession Policy for the removal and disposition of artwork on City-owned land and in City-owned facilities for review and recommendation by the Arts Commission and approval by City Council. • Deposit funds realized from Deaccessioning into Special Purpose Fund for Artwork Repairs and Maintenance. 			
CITY REVIEW AND PERMITTING PROCESS	<ul style="list-style-type: none"> • Find ways to streamline and simplify the permitting process. • Provide access to a list of pre-qualified artists to make identification of artists suitable for neighborhoods projects easier to find. • Provide access to a list of pre-qualified licensed engineers to enable neighborhood groups and artists to engage the services of licensed professionals to prepare calculations and construction drawings required for City review and to assist in obtaining a required permit. 			

SECTION	RECOMMENDATION	IMMEDIATE	SHORT TERM	LONG TERM
CITY REVIEW AND PERMITTING PROCESS				
URBAN DESIGN AND PLANNING FRAMEWORK FOR PUBLIC ART	<ul style="list-style-type: none"> • Incorporate public art into planning processes as a guide for the community, economic, and social development of Oklahoma City. 			
OFFICE OF ARTS & CULTURAL AFFAIRS	<ul style="list-style-type: none"> • Consider staffing needs through annual Public Art Workplan development and department general fund budget preparation. • Evaluate classification for the Office of Arts & Cultural Affairs positions. • Expand paid artist interns as Public Art Workplan and general fund resources allow. 			
PROJECT ARCHITECT SELECTION	<ul style="list-style-type: none"> • Establish a directory of pre-qualified artists for public art projects under \$25,000. • Create a pool of professional public art experts approved by the Arts Commission from which the Office of Arts & Cultural Affairs staff may choose. • As artist applications increase in numbers, consider convening a panel of visual arts professionals to pre-screen applications with at least one member also serving on the stakeholder selection committee. • If One Percent for Art Project numbers exceeds staffing resources, consider contracting additional personnel to support the artist selection process, similar to ADG support to MAPS3. 			
COLLECTION CARE & MAINTENANCE	<ul style="list-style-type: none"> • Conduct an annual condition survey of all City-owned artwork. Include a condition report on each artwork and prioritized recommendations for restoration, repair, or maintenance as needed. 			

SECTION	RECOMMENDATION	IMMEDIATE	SHORT TERM	LONG TERM
COLLECTION CARE & MAINTENANCE (cont.)	<ul style="list-style-type: none"> • Ensure that routine maintenance of the artwork occurs with some regularity. The assignment of responsibility can be negotiated on a case by case basis when art project budgets are established. Ensure that all repair and restoration of the artwork is completed with the highest standards of professional conservation practice. • Proactively address maintenance and conservation needs for new artwork being commissioned and purchased by the City by facilitating a technical review of the artist's conceptual and final design in consultation with a public art professional or art conservator. • Offer periodic workshops on maintenance needs and practices to City field workers in departments responsible for maintaining the artwork. 			
PUBLIC EDUCATION & MARKETING	<ul style="list-style-type: none"> • Build public expectation for exceptional quality public art. • Provide access to online information about the public art collection. • Continue to evaluate the effectiveness of communicating in more than one language as demographics change. 			
LOCAL ARTIST PROFESSIONAL DEVELOPMENT	<ul style="list-style-type: none"> • Formalize partnerships with Oklahoma Visual Arts Coalition (OVAC) and other artist organizations to provide general resources and professional development training to artists. 			
FEE FOR SERVICE	<ul style="list-style-type: none"> • Offer public art project management and consulting services on a fee-for-service basis, so the City can provide input and leadership in comprehensive public art planning and quality project development through partnerships with area organizations, institutions, businesses, developers, and other government agencies. • An initial meeting to brainstorm the range of public art possibilities for a project and giving introductory presentations about public art to boards, committees, and design team members would be available free of charge. Additional services including coordination and facilitation of artist selection and public art project management would be available on a fee-for-service basis. Fees are calculated at 10% to 20% of the total public art project cost depending on the scale, scope, and timeline of the project and recommended artist selection process. 			

SECTION	RECOMMENDATION	IMMEDIATE	SHORT TERM	LONG TERM
CULTURAL TOURISM	<ul style="list-style-type: none"> • Leverage collaboration with district organizations, arts organizations and the Convention and Visitors Bureau on marketing Oklahoma City as cultural destination by Identifying mutually beneficial reasons and ways to collaborate. 			
ENGAGING THE PUBLIC	<ul style="list-style-type: none"> • Develop and promote guided and self-guided public art tours of downtown through apps and other online resources. • Commission economic studies and provide testimonials to elevate awareness of public art. • Provide consistent identification markers on all public artwork owned by the City. • Provide presentations that illustrate the vision for public art in Oklahoma City to neighborhoods, districts, civic groups and City staff. • Collaborate with local educational institutions, art organizations and museums to co-host educational programs, workshops, and lectures by sharing venues, professional resources, and funding. 			
NEIGHBORHOOD INITIATIVES	<ul style="list-style-type: none"> • Find ways to use public art as a tool to celebrate the diverse populations that are integral to Oklahoma City's past and present. • Through public art, stimulate cultural exchange in public engagement and educational programming. 			

APPENDIX

THESE EXAMPLES ARE TO ILLUSTRATE
THE TYPES OF CHANGES THAT COULD
BE CONSIDERED FOR POLICY AND
ORDINANCE DEVELOPMENT UTILIZING
STANDARD CITY PRACTICES.

Appendix A

METHODOLOGY

Gail M. Goldman Associates developed AMP UP OKC: A Comprehensive Art Master Plan for the City of Oklahoma City from December 2013 through August 2014. Three special focus group meetings with artists were held (Istvan Gallery, Inclusion in Art, and IAO Gallery), two with architects (Architectural Design Group and JRB Gallery), and one with private developers. Individual meetings in person or by phone with members of the community were held as well as multiple meetings with the Comprehensive Public Art Master Plan Task Force and City officials and staff.

ART MASTER PLAN TASK FORCE

- Elizabeth Eickman (Co-Chair), OKC Arts Commission, Kirkpatrick Family Fund
- Jim Hasenbeck (Co-Chair), OKC Arts Commission, Studio Architecture
- Alexis Akard, Artist in Residence, Office of Arts & Cultural Affairs
- Stan Carroll, Architect, Artist
- Lori Carroll, Beyond Metal
- Meredith Downing, Cultural Development Corporation of Central Oklahoma and Allied Arts
- Michael Hatcher, Artist in Residence, Office of Arts & Cultural Affairs
- Julia Kirt, formerly Oklahoma Visual Arts Coalition, Oklahomans for the Arts
- Deborah Senner, Cultural Development Corporation of Central Oklahoma and Allied Arts
- Amber Sharples, Oklahoma Arts Council
- Clint Stone, Oklahoma Arts Council, Artist
- Anna Thomas, Artist in Residence, Office of Arts & Cultural Affairs
- Debby Williams, formerly Art in Public Spaces, Public Art Consultant

CITY OFFICIALS & STAFF

- Jane Abraham, Community and Government Affairs
- Terry Ash, OKC Parks & Recreation
- Rick Cain, Central Oklahoma Transportation & Parking Authority (retired)
- Karen Carney, Will Rogers World Airport, Airport Trust
- Lisa Chronister, Planning
- Russell Claus, Planning
- Ian Colgan, Planning

- Wayne Courville, MAPS Office
- Peter Dolese, OKC Arts Commission, Arts Council OKC
- Rita Douglas-Talley, Municipal Counselor's Office
- David Greenwell, City Council
- Michael Hatcher, Office of Arts & Cultural Affairs, Artist
- Aubrey Hammontree, Planning
- Laura Johnson, Assistant City Manager
- Stephen Kovash, OKC Arts Commission, Istvan Gallery
- James Loftis, OKC Arts Commission, Architect
- Douglas Kupper, Parks & Recreation
- Deborah Miller, Public Works
- Melinda McMillan, Parks & Recreation
- Lance Musgrave, MAPS Office
- Meg Salyer, City Council
- Carrie Snell, Parks & Recreation
- Anna Thomas, Office of Arts and Cultural Affairs, Artist
- David Todd, MAPS Office
- Eric Wenger, Public Works
- Wendell Whisenhunt, Parks & Recreation (retired)

INTERVIEWEES

- Nancy Anthony, OKC Community Foundation
- Joy Reed Belt, JRB Gallery Owner, Paseo Arts District
- Rick Bewley, Artist
- Tracey Bewley, Artist
- Milo Borges, Greater OKC Hispanic Chamber of Commerce
- Betsy Brunsteter, Architect
- David Castillo, Greater OKC Hispanic Chamber of Commerce
- Michael Carrier, Convention and Visitors Bureau
- Mickey Clagg, Midtown Renaissance
- Patrick Downes, Strategic Solutions, OKC River Front Redevelopment Authority
- Brian Dougherty, OKC Community Foundation
- Rob Elliott, Elliot Architects
- Brian Fitzsimmons, Architect

- Ken Fitzsimmons, Architect
- Chris Fleming, Midtown Renaissance
- Rosetta Funches, Oklahoma Black Museum
- Kyle Golding, Artist, Inclusion In Art
- Nicolle Goodman, ADG Architecture
- Meredith Gresham, Allied Arts
- Jalisa Haggins, Artist
- Maureen Heffernan, Myriad Gardens
- Ana Herrera, The Greater OKC Hispanic Chamber of Commerce
- Jonathan Hils, University of Oklahoma, Artist
- Terri Hoersch, Neighborhood Leader Ward 2
- Melissa Hunt, American Institute of Architects, Central Oklahoma Chapter
- Jane Jenkins, Downtown OKC, Inc.
- A. J. Kirkpatrick, Downtown OKC, Inc.
- Emma Dean Kratochwill, The Greater OKC Hispanic Chamber of Commerce
- Mike Knopp, OKC Boathouse Foundation
- Nathan Lee, Artist, Inclusion in Art
- James Loftis, OKC Arts Commission, Architect
- Donald Longcrier, Oklahoma City University, Artist
- Kim Lowe, Windsor Area Business Group
- Elaine Lyons, South OKC Chamber
- David Maxwell, Artist
- Beatriz Mayorca, Artist
- Ginger McGovern, Neighborhood Leader Ward 2
- Richard McKown, Artist, Developer
- Jennifer Meckling, Neighborhood Alliance
- Catherine Montgomery, Preservation and Design Studio
- Don Narcomey, Artist
- Cathy O'Connor, Alliance for Economic Development
- Eric Oesch, Red Earth Museum
- Christie Owen, Artist
- Michael Owens, The Alliance for Economic Development
- Tomoaki Orikasa, Artist
- Louise Painter, Ward I Neighborhood

- Geoffrey Parks, Architect
- David Phelps, Artist
- Nathan Pratt, Artist
- Cynthia Reid, Greater Oklahoma City Chamber of Commerce
- Mary Reynolds, Musician
- Patrick Riley, Artist
- Collin Rosebrook, Paseo Pottery
- Klint Schor, Artist
- Barbara Scott, Artist
- Wendi Schuur, Devon Energy
- Fred Schmidt, Architect
- Connie Scothorn, Architect
- Andrew Seamans, Architect
- Rick Sinnett, Artist
- Joe Slack, Artist
- Barbara Smalley, Neighborhood Alliance
- Todd Stewart, University of Oklahoma, Artist
- Amy Stephens, OKC Zoo
- Sue Moss Sullivan, Paseo Arts District, Artist
- Lisa Synar, OKC Beautiful
- Sherri Vance, OKC Zoo
- David Wanzer, DW Development
- Charleen Weidell, Artist
- E. Michael Whittington, OKC Museum of Art
- Charles Wiggin, Wiggin Properties
- Mike Wimmer, Oklahoma City University, Artist
- Adrian Young, Western Avenue Association
- Devery Youngblood, The Chickasaw Nation

Appendix B

REVISED ONE PERCENT FOR ART ORDINANCE

Note: Text in brown denotes language from the original Municipal Codes 38-487 and 38-495. These examples are to illustrate the types of changes that could be considered for policy and ordinance development utilizing standard city practices. The suggested language is a starting point for discussion.

OFFICE OF ARTS & CULTURAL AFFAIRS

SECTIONS:

- 38-487. Purposes
- 38-488. Definitions
- 38-489. Policy
- 38-490. Exemptions
- 38-491. Artwork Expenditures
- 38-492. Green Principles
- 38-493. Gifts and Loans of Artwork
- 38-494. Deaccession of Artwork
- 38-495. Arts Commission
- 38-496. City Manager
- 38-497. Public Art Review Criteria
- 38-498. Maintenance and Replacement of Public Art
- 38-499. Public Art Fund
- 38-500. Public Art Workplan
- 38-501. Public Art Guidelines
- 38.502 - 38.510 Reserve

38-487. Purposes.

Enhance aesthetic and cultural quality throughout the community; provide opportunities for the public to be exposed to a broad range of visual and performing arts; acknowledge the local artist community; inspire pride, identity, and a sense of place among the residents of the community; and enhance the general welfare of people living and working in Oklahoma City.

38-488. Definitions.

For purposes of this section, the following terms shall have the following meanings:

- A. “Artist” shall mean an individual generally recognized by critics and peers as a professional practitioner of the visual arts as judged by the quality of the professional practitioner’s body of work, educational background, experience, past public commissions, sale of works, exhibition record, publications, and production of Artwork.

- B. “Artwork” shall mean works in any style, expression, genre and media created by an Artist as defined herein that may be permanent, temporary, and functional. Artwork may be stand-alone and integrated into the architecture, landscaping, or other site development if such are designed by an Artist as defined herein. Excluded are gifts of state by foreign governments or by other political jurisdictions of the United States.
- C. “Arts Professionals” shall mean visual Artists, curators, educators, and others who engage in specialized practices pertaining to the visual arts.
- D. “Budgeted Construction Cost” shall mean that amount determined by the City Engineer or other designated person as the price of a public project before its design begins, and shall not include land acquisition costs, administration, or testing and consultant fees.
- E. “Capital Improvement Project (CIP)” shall mean any construction project of any new City building or facility, renovation of any existing City building or facility, transportation improvement projects, new parks, and other structures such as bridges that is financed wholly or in part by funds appropriated by the City Council. For the purposes of this section, below-ground utility projects are not applicable.
- F. “City” shall mean the government entity that constitutes The City of Oklahoma City.
- G. “Conservation” shall mean the activities required to repair, restore, and conserve a damaged or malfunctioning Artwork, including treatment that returns the Artwork to its original condition.
- H. “Deaccession” shall mean the removal of Artwork from the City’s collection and care.
- I. “Design Professionals” shall mean architects, landscape architects, interior designers, civil, structural, mechanical, electrical engineers, and others whose services require licensing or registration by the State of Oklahoma. Also included are urban planners, graphic designers, industrial designers, fashion designers and others whose services require the knowledge and application of design principals.
- J. “Maintenance” shall mean all activities required to conserve, repair, or preserve the integrity of the artwork and setting within which the Artwork is located. Routine maintenance is limited to the basic day-to-day care of the Artwork.
- K. “Major Renovation” shall mean any change, addition or modification to an existing building that increases the square footage by a minimum of 20 percent or the renovation of an existing building in which a minimum of 25 percent of the interior square footage is the subject of renovation in a

manner that invokes the provisions of the Oklahoma City Building Code or any significant work on an existing park which enhances the function or use of substantial areas of an existing park.

- L. “Mural” shall mean visual depictions and/or works of art including mosaic, painting, graphic art technique, video, or light applied, painted, implanted, projected, or placed directly onto the exterior of any wall of a building; such depictions shall not contain words, logos, emblems, trademarks or other similar devices which identify or advertise any product, service or business. Provided, however, such depictions may include a signature or sponsor’s identification area within the depiction so long as such area does not exceed ten percent of the total size of the depiction, or two and one-half percent of the surface area of the wall onto which it is attached or painted whichever is less.
- M. “Public Art” shall mean Artwork located in a public place on land or in a building owned by the City of Oklahoma City. Public Art shall encompass the broadest possible range of expression, media, and materials.
- N. “Public Place” shall mean an area on public or private property that is freely accessible to and available for use by the general public during normal hours of business operation consistent with the operation and use of the premises including public rights-of-way, landscape areas, entry plazas, building facades, interior lobbies, meeting spaces, and rooftop gardens.

38-489. Policy

The policy for budgeting of public funds for public art and for the selection and placement of artwork upon property owned or leased by the City shall be as follows:

- A. The City’s adopted annual Capital Improvement Project budget shall include funds for the acquisition of Public Art, at a minimum of one (1) percent of the total amount budgeted for the Capital Improvement Projects in that fiscal year, subject to the exclusions set forth in paragraph 38-490. The calculation of funds for public art shall be based upon the budgets for Capital Improvement Projects which are funded in whole or in part by the City, if the property was acquired for the identified Capital Improvement Projects.
- B. In conjunction with submission of the City’s proposed annual Capital Improvement Project budget to the City Council, the City Manager shall notify the Office of Arts & Cultural Affairs of:
 - 1. Those Capital Improvement Projects that include public art allocations in said budgets; and
 - 2. Any proposed discretionary funds added to the Public Art Fund.

- C. The funds for public art shall be placed in a separate account to be established and such funds shall be appropriated and expended for acquisition of public art in accordance with the provisions of this section. Appropriations for purposes of acquiring public art in order to carry out the provisions of this title shall be made in accordance with law and the budgeting procedures of the City.
- D. Such funding is subject to appropriation and encumbrance of revenues as provided for by Oklahoma law applicable to municipal corporations. Provided, funds budgeted for public art under this section may be used for artwork either incorporated into the project or building projects or on any property owned by the City.
- E. The provisions of this section shall apply to any trust of which the City is beneficiary, if said trust has by resolution approved one percent for art provisions. It is the policy of the City that all future special sales tax documents, bond resolutions and Tax Increment Financing documents shall include a provision for one (1) percent for art.
- F. All artwork acquired by the minimum one (1) percent set aside, shall first be reviewed by the Arts Commission, which shall make a recommendation regarding its acquisition to the Oklahoma City Council or beneficiary public trust.
- G. Nothing herein shall require the City to expend funds in a manner that is inconsistent with any applicable law, rule or regulation. Artwork obtained as a result of funding that is restricted by law, shall be acquired within the time frame of the project-restricted proposition and funding shall be placed and spent in accordance with limitations of the restricted funding.
- H. Artwork acquired through this section shall be installed in public places owned or leased by the City.
- I. Management of the acquisition of public art including selection of an artist, contract negotiation, and contract administration shall be by the Office of Arts & Cultural Affairs.
- J. The Office of Arts & Cultural Affairs shall work with other City departments to develop budgets for maintenance and conservation of public art in City facilities. Funds that may be legally used to maintain public art shall be identified in the annual operating funds of each City department that includes public art in its facilities and in the general fund budget for the department.
- K. If the City enters into an agreement with another public entity, whereby City funds are transferred to such other public entity for the Capital Improvement Project that would otherwise be deemed subject to the public art requirements under this title, City staff shall use reasonable

efforts to include in such agreement, whenever it is lawful to do so, a requirement that the recipient entity or its successor in interest shall take appropriate measures to insure that not less than one (1) percent of the City funds so transferred are expended for acquisition of public art.

38-490. Exclusions

The following are exclusions to this section:

- A. Costs of non-construction related activities such as studies, reports, leases, and easements; including, without limitation, activities in the City's Capital Improvement Project budget which are designated as "non-construction."
- B. The cost of environmental review, whether or not the environmental review is related to a construction project.
- C. Sewer and drainage projects and other below-ground construction.
- D. Capital Improvement Projects that are designated as maintenance in the City's Capital Improvement Project budget or designated as non-construction projects in the Capital Improvement Project budget, retrofits (such as seismic or those required to meet legal requirements such as the Americans with Disabilities Act); site remediation; acquisition or installation of furniture, fixtures and equipment; and affordable housing projects.
- E. Nothing is intended to prohibit the City Manager, in conjunction with the submission of the annual Capital Improvement Project budgets of the City and subject to the approval of the City Council from designating additional funds, subject to applicable restrictions, to be utilized for public art.

38-491. Artwork Expenditures

- A. The one (1) percent public art allocation may be used for the following expenditures:
 - 1. Costs and expenses incurred in the process of selecting, installing, documenting, administering, and maintaining public art, subject to applicable laws, rules and regulations.
 - 2. Acquisition of artwork through direct purchase or through the design, fabrication, transportation, and installation of Public Art.
 - 3. Artist fees and expenses.
 - 4. Supplies and materials.
 - 5. Costs for insurance, identification plaques, project management by an independent public art consultant, and other reasonable expenses associated with the planning, development and completion of Public Art.

6. Other related expenses as recommended by the Arts Commission.
- B. The one (1) percent public art allocation may not be used for the following expenditures:
 1. Reproductions, by mechanical or other means of original Artwork, except in cases of cast sculpture, limited editions, original prints, film, video, photography and other media arts.
 2. Objects that are mass produced, ordered from a catalog, or of a standard design, such as playground equipment and fountains.
 3. Decorative or ornamental elements which are designed by the building architect or consultants engaged by the architect.
 4. Directional and other functional graphic elements such as signage, supergraphics, color coding, and maps.
 5. Expenses related to the ongoing operation of the artwork, such as electrical, water, or mechanical service required to operate the public art.

38-492. Green Principles

The following principles shall be utilized whenever possible:

- A. Sustainable design principles including alternative energy sources, recycled materials, low polluting and energy conserving production techniques, and renewable resources.
- B. Public Art that incorporates sustainable strategies, demonstrates green processes, and utilizes green design, materials, theories, and techniques.

38-493. Gifts and Loans of Artwork

- A. The City Council shall review all proposed Gifts and Loans of Artwork pursuant to the City Council policy on Gifts and Loans of Artwork.
- B. Gifts of state by foreign governments or by other political jurisdictions of the United States are not considered artwork.

38-494 Deaccession of Artwork

- A. The City shall retain the right to Deaccession any Artwork in the Public Art Collection.
- B. The City Council shall review recommendations from the Arts Commission for artwork being considered for Deaccession by deliberate, standardized procedures independent of political pressures, fluctuations in artistic taste, and public opinion pursuant to the City Council policy on the Deaccession of Artwork.

38-495. Arts Commission.

There is hereby created the Arts Commission which shall be a part of the Office of Arts & Cultural Affairs.

A. Members.

1. The Arts Commission shall be composed of fifteen (15) members appointed by the Mayor with the approval of the Council, each of who has considerable knowledge and experience in the visual arts. The Arts Commission shall have the following composition, with at least twelve (12) of the members being residents of the City:
 - a. At least three (3) members shall be Artists.
 - b. At least two (2) members shall be Design Professionals.
 - c. At least four (4) members shall represent arts and cultural organizations.
 - d. Up to six (6) members at large.
2. The term of each member shall be three (3) years or until a successor takes office. The term shall expire on September 1 in the year in which the term would normally expire.
3. Any incumbent member of the Arts Commission shall be eligible for reappointment at the end of the member's term of office. No member shall serve more than two consecutive terms.
4. A member appointed to fill a vacancy shall serve the remainder of the unexpired term. Should a member serve a partial term to complete the non-expired term of a prior member, such partial term shall not be included for purposes of the maximum service of two consecutive terms.
5. Any member of the Arts Commission may be removed from office for neglect of duty or malfeasance. Removal shall be effected by action of the Mayor.
6. All members of the Arts Commission shall serve without compensation.

B. Officers.

The Arts Commission shall select one of its members as Chair, another as Vice-Chair and another as Secretary. The Chair, Vice-Chair and Secretary shall be residents of Oklahoma City and shall receive no salary for their services.

C. Functions.

Unless otherwise specified in this section, the duties of the Arts Commission shall be as follows:

1. To provide expert advice regarding:
 - a. Office of Arts & Cultural Affairs policies and procedures;
 - b. Artist selection, review panels, and processes for one percent for art projects;
 - c. Artwork review and selection for one percent for art projects;
 - d. Artwork review and selection for murals on private buildings;
 - e. Maintenance and conservation of Artwork;
 - f. Proposed Deaccession of Artwork;
 - g. Proposed Gifts and Loans of Artwork;
 - h. Advocacy, community outreach, and strategic planning in support of the Office of Arts & Cultural Affairs.
2. To increase public awareness of the value of our arts and cultural resources by developing and participating in public information programs;
3. To advise and assist the Council in connection with such other arts and cultural matters as may be referred to it by the Council;
4. To keep minutes and records of all meetings and proceedings, including voting records, attendance records, resolutions, findings of fact and decisions; and

38-496. Arts Liaison

The Arts Liaison shall be responsible for the following, based on advice provided by the Arts Commission:

- A. Administration and implementation of this Municipal Code, including review and approval of Public Art Guidelines.
- B. Selection of Artists and Artwork.
- C. Ongoing care, maintenance, and conservation of Artwork.
- D. Deaccession of Artwork.
- E. Gifts and Loans of Artwork.

- F. Upon recommendation from the Arts Commission and if necessary, authorization by the City Council, negotiation and execution of contracts with artists for the acquisition of artwork for the City.
- G. Development of the Annual Public Art Workplan for submission to the City Manager.

38-497. Public Art Review Criteria

The Arts Commission may select artists and approve plans for artwork that is subject to this section only if all of the following criteria can be met:

A. Criteria for artist selection

1. The artist meets the definition of Artist, as defined in paragraph 38-488.
2. Demonstrates artistic excellence, innovation and originality as represented in past work and supporting materials.
3. Demonstrates capacity for working in the selected media and with concepts that are appropriate to the project goals and site.
4. Demonstrates interest and capability in creating public art in collaboration with the City, Office of Arts & Cultural Affairs, the design team (if applicable) and other project partners.
5. Demonstrates experience in successfully completing artwork of similar scope, scale, budget and complexity, or ability to articulate how he or she would be able to bring the necessary artistic and technical skills to this project.
6. Demonstrates interest in and understanding of the project.
7. Is available to perform the scope of the work in a timely and professional manner.
8. Contributes to the diversity of the City's public art collection.
9. Demonstrates a cohesive team (if applicable).

B. Criteria for evaluating artwork

1. Clearly responds to the project goals.
2. Meets the definition of Artwork as defined in Section 38-488.
3. Demonstrates excellence in aesthetic quality, workmanship, innovation, and creativity.

4. Demonstrates appropriateness in scale and form and is of materials and media suitable for the site.
 5. Demonstrates feasibility in terms of budget, timeline, safety, durability, operation, maintenance, conservation, legal and ethical issues related to possession and use of proposed artwork, security, storage, and siting.
 6. Builds the diversity of the City's public art collection or adds depth to an existing art form or heritage already contained in the City's public art collection
- C. Additional criteria for evaluating murals
1. Must be appropriately attached to the wall so as to not create a safety hazard to the public, particularly if it extends beyond or projects above the vertical or horizontal line of any wall onto which it is painted or affixed.
 2. Must not create a public safety issue such as a distraction to drivers.
 3. Proposals for a mural shall be submitted to the Office of Arts & Cultural Affairs on an approved application form accompanied by the following information:
 - a. Site plan showing the lot and building dimensions, and indicating the proposed location of the mural.
 - b. Scale drawing and color photo of the building showing proposed size and placement of the mural.
 - c. Colored drawings of the proposed mural.
 - d. Proposed maintenance schedule.
 - e. An affidavit signed by the property owner giving permission to place the mural on the building.
- D. Signed waiver by Artist to any and all rights arising under or relating to the Visual Artists Rights Act of 1990, 17 USC 106A with respect to any use and any further use of the Artwork that may be authorized by the Artist.

38-498. Maintenance of Public Art

- A. Routine maintenance of public art and the costs of such maintenance shall be performed by the City Department under whose jurisdiction the artwork is located, consistent with the specifications of the artist.
- B. There is hereby created a Maintenance Fund as a separate pooled, interest-bearing account whose purpose is solely to fund the repair and restoration of City-owned artwork. To the extent permitted by law and funding source restrictions, of the one percent for art allocation for each eligible

Capital Improvement Project, five percent (5%) shall be set aside in the Maintenance Fund.

38-499. Public Art Fund.

A. There is hereby created a Special Purpose Fund for Public Art Donations whose purpose is to receive gifts, grants and donations for artwork that are made to the City of Oklahoma City.

B. The revenues in such fund shall be used solely for:

1. The acquisition, commission, design, fabrication, installation, presentation, and insurance of artwork as identified herein.
2. Services of a professional conservator to conduct condition surveys and provide professional art conservation services and repairs of City-owned Artwork.
3. Other expenses associated with implementation of the annual Public Art Workplan. These expenses may include program administration; artist selection processes including artist fees for proposal development, materials, and travel; community outreach and publicity; and project documentation.

C. The Special Purpose Fund for Public Art Contributions shall be distributed as follows:

1. Up to twenty (20%) of the annual Special Purpose Fund for Public Art Donations may be used for all necessary and reasonable program administrative costs incurred in connection with City staff supervision and control of the expenditure of all funds appropriated for public art.
2. The balance of the Special Purpose Fund for Public Art Contributions shall be used to support public art throughout Oklahoma City that may take the form of site-specific artwork commissions, purchase of artwork, public art events, and other special public art initiatives as determined by the Arts Commission in compliance with this section.

D. The Special Purpose Fund for Public Art Contributions shall be self-perpetuating from year to year to the extent permitted by law and funding source restrictions.

E. The annual Public Art Workplan shall contain recommendation for the use of Special Purpose Fund Public Art Donation funds consistent with the purpose of this section.

38-500. Public Art Workplan

A. Annually, the Arts Liaison shall develop a Public Art Workplan, detailing

the proposed Office of Arts & Cultural Affairs projects to be implemented in the next fiscal year, a status report on current projects, and a report on projects completed in the last year.

- B. The Arts Commission shall review and make a recommendation to the City Manager.
- C. The Public Art Workplan shall be administered by the Office of Arts & Cultural Affairs.

38-501. Public Art Guidelines

- A. The City Manager may adopt rules and guidelines consistent with this section further defining the process and method of calculation of the amount of funds to be set aside for acquisition of public art as provided in this section.
- B. Policy and procedures for the implementation and administration of the Office of Arts & Cultural Affairs shall be developed by the Arts Liaison and approved by the Planning Director after recommendation by the Arts Commission.
- C. Revisions to the policy and procedures after approval can be developed by the Arts Liaison after recommendation by the Arts Commission and approval by the Planning Director.

38.502 - 38.510. Reserve

Appendix C

GIFTS AND LOANS OF ARTWORK POLICY

Policy and Guidelines for Donation of City-Owned Artwork

Note: The suggested language is a starting point for discussion.

PURPOSE

- A. From time to time, private individuals, organizations and agencies make donations of Artwork or funding to acquire or commission Artwork to the City of Oklahoma City (City) for general or specific purposes. This policy outlines the procedures that the City shall follow in accepting donations of Artwork. This policy also shall apply to Artwork proposed for long-term loan to the City.
- B. Acceptance of an Artwork into the City's collection shall imply a commitment to its long-term care and preservation. Therefore, the acceptance of such donations must be deliberate, must maintain high aesthetic standards, and must further the goals of the public art program. Recognizing that Oklahoma City's public spaces are a valuable and limited public resource, each proposed Artwork must add significant and long-term value to the space in which it is proposed to occupy.
- C. The purposes of this policy are to:
 - 1. Provide uniform procedures for the review and acceptance of donations or loans of Artwork to the City;
 - 2. Vest in Office of Arts & Cultural Affairs the responsibility of insuring the management and long-term care of donated Artwork;
 - 3. Facilitate planning for the placement of Artwork on City-owned property;
 - 4. Preserve the City's public spaces for the greatest enjoyment of the citizens and visitors;
 - 5. Maintain high aesthetic standards for Artwork displayed or installed in City facilities; and
 - 6. Provide for appropriate recognition for donors of Artwork to the City.
 - 7. Further the goals of the City's public art program.

DEFINITIONS

- A. **ARTIST.** An individual generally recognized by critics and peers as a professional practitioner of the visual arts as judged by the quality of the professional practitioner's body of work, educational background, experience, past public commissions, sale of works, exhibition record, publications, and production of Artwork.
- B. **ARTWORK.** Works in any style, expression, genre and media created by an Artist as defined herein that may be permanent, temporary, and functional, may be stand-alone and integrated into the architecture or landscaping if such are designed by an Artist as defined herein. For the purposes of this policy, the following are not considered Artwork:
 - 1. Reproductions, by mechanical or other means of original Artwork, except in cases of film, video, photography, printmaking, theater, or other media arts and limited editions of sculpture;
 - 2. Art objects that are mass produced, ordered from a catalog, or of a standard design, such as playground sculpture or fountains; and
 - 3. Directional or other functional elements such as signage, supergraphics, color coding, or maps.
- C. **CONSERVATION.** The activities required to repair, restore, and conserve a damaged or malfunctioning Artwork, including treatment that returns the Artwork to its original condition.
- D. **DONATION.** A gift of an Artwork, or funding to acquire or commission an Artwork for placement on City-owned property.
- E. **LONG-TERM LOAN.** Any loan or display of an Artwork that is proposed to be on City-owned property for a period in excess of one year.
- F. **MAINTENANCE.** All activities required to conserve, repair, or preserve the integrity of the artwork and setting within which the art work is located. Routine maintenance is limited to the basic day-to-day care of the Artwork.
- G. **ARTS COMMISSION.** Oklahoma City Arts Commission established by resolution in 1980.
- H. **RESTRICTED DONATION.** A donation to the City for a specified purpose, or for which there are conditions or limitations by the donor as to the current or future use.
- I. **UNRESTRICTED DONATION.** A donation to the City without any restrictions or limitations being placed by the donor as to its current or future use.

POLICY

Any time a donation or long-term loan of an Artwork is proposed for placement on City-owned property, the City department that operates or maintains the site of the proposed Artwork (City department) shall consult with the Office of Arts & Cultural Affairs. The Arts Commission shall review and recommend acceptance or rejection of the donation or long-term loan. The City Council shall have final responsibility of reviewing and approving such proposed donation or long-term loan.

GUIDELINES

- A. When a donation or long-term loan of an Artwork has been proposed, the City department receiving the proposal shall notify the Office of Arts and Cultural Affairs whose staff shall contact the prospective donor to inform the donor of the City's donation policy and gather information about the proposal.
- B. Prior to consideration of a donation or long-term loan of Artwork to the City, the following criteria must be met by the donor or lender:
 1. OWNERSHIP. Any site recommended for the placement of Artwork must be owned by the City of Oklahoma City. Ownership must be confirmed by the City Attorney.
 2. VISIBILITY. Any site recommended for the placement of Artwork must be visible to a broad, public audience.
 3. SAFETY. Any site recommended for the placement of Artwork must not pose any hazard or threat to public safety and must meet the safety standards of the City's Risk Management and the City Attorney.
 4. MAINTENANCE. Any site recommended for the placement of Artwork must be easily maintained by City staff in a routine manner and with standardized equipment.
 5. ACCESSIBILITY. Any site recommended for the placement of Artwork must comply with the Americans with Disabilities Act.
 6. CONTEXT. Any site recommended for the placement of Artwork must be socially, culturally, historically, ecologically, physically, and/or functionally appropriate.
 7. DEPARTMENTAL SUPPORT. Any site recommended for the placement of Artwork must have the support of the City department that is responsible for operating and maintaining the site, as well as any advisory bodies that are responsible for making recommendations concerning the use of City-owned property.

8. COMMUNITY SUPPORT. No less than two public forums must be held to inform the community and receive feedback about the recommended site for a donation or loan of Artwork. This can take place during two subsequent regularly-scheduled meetings of the Arts Commission. The outcome of each public forum must be documented and communicated to the bodies responsible for reviewing recommended donations and loans of Artwork.
- C. The prospective donor shall meet with Office of Arts and Cultural Affairs staff and prepare written and visual documentation on the proposed donation (Donation Request). The Donation Request shall include, at a minimum, the following:
1. Contact information for the donor and the artist.
 2. Artist's name, biographical information, samples of past artwork, and resume.
 3. A written description and images of the Artwork.
 4. Artist's statement about the Artwork.
 5. A certified formal appraisal of the Artwork provided by a qualified art appraiser.
 6. Information about the origin, derivation, history, and past ownership of the Artwork.
 7. A warranty of originality of the Artwork.
 8. Information about the condition of the Artwork provided by a qualified visual arts conservator.
 9. A maintenance plan for routine care and long-term conservation, including estimated costs.
 10. Information about and images of the proposed Artwork site.
 11. Information about the methods used for collecting community feedback about the Artwork and the outcome.
 12. A written recommendation from the Director of the City department and relevant advisory board(s) responsible for operating and maintaining the Artwork's site.
 13. A detailed budget for all aspects of design, fabrication, installation, operation, conservation, maintenance, insurance, and staff support. Based on Sections Guidelines.C.8. and Guidelines.C.9. above, the donor or lender may be asked to provide an endowment for the routine maintenance and long-term conservation of the Donation or Loan for the duration that the donation or loan is owned by the City.

14. Detailed plans for the design, fabrication, installation, operation, maintenance, conservation, insurance, display, and storage of the Artwork.
 15. Conditions or limitations on the donation proposed by the donor.
- D. Donation Requests shall be reviewed by Office of Arts and Cultural Affairs staff, and then presented to the City Manager. If approved by the City Manager, the donations request will be presented to the Arts Commission for a recommendation at a regularly scheduled and noticed public meeting.
- E. Office of Arts and Cultural Affairs staff, as needed, shall solicit input from other City department advisory commissions and/or committees.
- F. The Arts Commission shall review the donation proposal and determine whether to recommend acceptance or rejection of the donation or loan to the City Council. The Arts Commission shall consider the following criteria in making their decision:
1. ARTISTIC EXCELLENCE. Qualifications and professional reputation of the Artist; craftsmanship, conceptual content, style, form, condition, and value of the Artwork.
 2. RELATIONSHIP TO EXISTING COLLECTION OF ARTWORK. Style, form, scale, condition, diversity, quantity, quality, longevity, and compatibility with the existing collection of Artwork and goals of the public art program.
 3. AVAILABILITY OF CITY SUPPORT. The availability of necessary funding for conservation, maintenance, and/or repair; exhibition and storage space; real property for siting Artwork; and staff support.
 4. RELATIONSHIP TO SITE. Accessibility, public safety, and social, cultural, historical, ecological, physical, and functional context of the Artwork in relation to the site, both existing and planned.
 5. LEGAL CONSIDERATIONS. Issues related to liability, insurance, copyright, warranties, ownership, theft, vandalism, loss, indemnification, and public safety.
 6. TIMING. Safety or hazard emergencies, relevant construction schedules, and the allowance of sufficient time for a normal review process.
 7. RESTRICTIONS. Any restrictions specified by the donor or lender.

- G. Members of the Arts Commission may request to view the actual Artwork during the Donation Review process.
- H. The Arts Commission shall make a recommendation to the City Council to approve, with or without conditions, or reject the Donation Request based on the review criteria defined herein.
- I. Upon reviewing the proposed Donation Request, the City Council shall decide to accept the donation, reject the donation, or accept the donation with conditions on the basis of technical, economic, and business considerations and adherence to the requirements of this policy.
- J. To the extent possible, donations shall be accepted without contractual limitations on the future use, display, photographic reproduction, or disposal of the Artwork. Preference shall always be given to unrestricted donations as opposed to restricted donations. As appropriate, the City Council shall ask the donor to provide funds to permanently endow the maintenance of the Artwork.
- K. If the City Council chooses to accept the Artwork as a donation or a loan, with or without conditions, the Arts & Cultural Affairs staff shall obtain either a legal instrument of conveyance of title or an executed loan agreement, as appropriate. Any conditions the City or donor places on a donation shall be stated in writing and attached to the instrument of conveyance including
- L. Once the Donation of Artwork has been accepted and the City becomes the legal owner, the Office of Arts and Cultural Affairs staff shall coordinate all processes relating to the installation, maintenance, removal or relocation of the Artwork on City-owned property. If a specific City department operates and maintains the site of the Artwork, the Office of Arts and Cultural Affairs staff shall consult with the City department to discuss the financial and practical responsibilities of maintaining or operating the Artwork.
- M. The Office of Arts and Cultural Affairs staff, working with the department head and the donor, shall provide for appropriate recognition of the donor's contribution to the City.
- N. City departments shall:
 - 1. Direct all parties wishing to donate or lend Artworks to the City to the Office of Arts & Cultural Affairs.
 - 2. Provide routine maintenance of the donated or loaned Artwork, upon advice from the Office of Arts and Cultural Affairs staff, and perform maintenance work in a manner that is consistent with requirements supplied by the donor or lender.

3. Be responsible for reporting to Office of Arts and Cultural Affairs staff any damage to a donated or loaned Artwork.
4. Not intentionally destroy, modify, relocate or remove from display any donated or loaned Artwork without prior consent from the Arts Commission and City Manager in accordance with the Policy for Deaccession of City-Owned Artwork.
5. Not cause any non-routine maintenance or repairs to donated or loaned Artworks without prior consent from the Arts Commission and City Manager.

EXCEPTION

Gifts of state presented to the City by foreign governments or by other political jurisdictions of the United States – municipal, state or national – which may be accepted by the Mayor, City Council, or City Manager shall be reviewed as follows:

- A. Permanent placement of Artwork suitable and accessible for public display shall be determined jointly by the appropriate City department and the Office of Arts & Cultural Affairs.
- B. Appropriate recognition and publicity shall be the responsibility of the City department with jurisdiction over the site of permanent placement, in consultation with the Office of Arts & Cultural Affairs.
- C. If not provided for by the donor, maintenance of the Artwork shall be the responsibility of the department with jurisdiction over the site, in consultation with the Office of Arts & Cultural Affairs.

Appendix D

DEACCESSION OF ARTWORK POLICY

Policy and Guidelines for Deaccession of City-Owned Artwork

Note: The suggested language is a starting point for discussion.

I. POLICY

A. Any proposal for removal, destruction, or relocation of an Artwork shall be reviewed by the Arts Commission according to the policies and procedures contained herein and shall be deliberate and independent of political pressures, fluctuations in artistic taste, popularity, and public opinion.

B. Deaccession shall be a seldom employed action that is taken only after issues such as Artists' rights, public trust, censorship, copyrights, and legal obligations have been carefully considered. The final decision with respect to deaccession of Artworks owned by the City shall rest with the City Council.

II. DEFINITIONS

A. ARTIST. An individual generally recognized by critics and peers as a professional practitioner of the visual arts as judged by the quality of the professional practitioner's body of work, educational background and experience, past public commissions, sale of works, exhibition record, publications, and production of Artwork.

B. ARTWORK. Works in any style, expression, genre and media created by an Artist as defined herein that may be permanent, temporary, functional and non-functional. Artwork may be stand-alone and integrated into the architecture, landscaping, or other site development if such are designed by an Artist as defined herein.

For the purposes of this policy, the following are not considered Artwork:

1. Reproductions, by mechanical or other means of original Artwork, except in cases of film, video, photography, printmaking, theater, or other media arts;
2. Art objects that are mass produced, ordered from a catalog, or of a standard design, such as playground sculpture or fountains; and
3. Directional or other functional elements such as signage, supergraphics, color coding, or maps.
4. DEACCESSION. The procedure for the removal of an Artwork owned by the City and the determination of its future disposition.

5. DEACCESSION REQUEST. A written letter referencing the applicable condition(s) of the Artwork and describing reasons why the deaccession review needs to be undertaken.

III. GUIDELINES

- A. During the review process, the Artwork shall remain accessible to the public in its original location.
- B. Artwork owned by the City shall be eligible for deaccession with the exception of an Artwork that is accompanied by verified legal stipulations that the Artwork may not be deaccessioned.
- C. Artwork may be considered for review toward deaccession if one or more of the following conditions apply:
 1. The condition or security of the Artwork cannot be reasonably guaranteed;
 2. The Artwork requires excessive maintenance or has faults of design or workmanship and repair or remedy is impractical or unfeasible;
 3. The Artwork has been damaged or has deteriorated and repair or remedy is impractical or unfeasible;
 4. The Artwork's physical or structural condition poses a threat to public safety;
 5. The Artwork is proved to be inauthentic or in violation of existing copyright laws;
 6. The Artwork is not, or is only rarely, on display because it lacks a suitable site;
 7. No suitable site is available, or significant changes in the use, character or design of the site have occurred which affect the integrity of the Artwork;
 8. Changes to the site have significantly minimized or eliminated the public's access to the Artwork;
 9. The site where the work is located is undergoing privatization;
 10. The Artwork has received documented and unabated adverse public reaction over an extended period of time (at least five years);
 11. Deaccession is requested by the Artist;
 12. The Arts Commission wishes to replace the artwork with a more appropriate work by the same artist.

- D. If the Artwork has been lost, stolen, or is missing, the Arts Commission may approve formally deaccessioning it from the collection by removing it from the database of City-owned Artwork.
- E. Artwork may be reviewed for deaccession at any time at the initiative of City staff, Arts Commission members, or members of the public residing in Oklahoma City. Review also may be initiated by the Artist regarding the Artwork she/he created, that Artist's designated heir(s), or legally recognized representative(s).
- F. A Deaccession Request referencing the applicable condition(s) outlined in the above Section II.D. DEACCESSION REQUEST and describing reasons why the deaccession review needs to be undertaken shall be submitted to the Office of Arts & Cultural Affairs. A Deaccession Request must also contain information about the requestor's relationship to the Artwork and stake in deaccessioning the Artwork.
- G. Deaccession Requests shall be reviewed by Office Arts & Cultural Affairs staff, and then presented to the Arts Commission at a regularly scheduled and noticed public meeting. The Arts Commission may appoint an ad hoc committee comprised of practicing conservators, art appraisers, registrars, and/or other visual arts professionals to review and advise the Arts Commission on the Deaccession Request. Every reasonable effort to contact the Artist who created the Artwork named in the Deaccession Request and any other known parties with a vested interest in the artwork shall be made in advance of the presentation to the Arts Commission or ad hoc committee.
- H. In addition to the Deaccession Request, Office of Arts & Cultural Affairs staff may provide relevant corresponding materials including, but not limited to:
 - 1. Artist's name, biographical information, samples of past artwork, and resume.
 - 2. A written description and images of the Artwork.
 - 3. Artist's statement about the Artwork named in the Deaccession Request.
 - 4. A description of the selection/acquisition process and related costs that was implemented at the time the Artwork was selected.
 - 5. A formal appraisal of the Artwork provided by a qualified art appraiser.
 - 6. Information about the origin, derivation, history, and past ownership of the Artwork.
 - 7. A warranty of originality of the Artwork.

8. Information about the condition of the Artwork provided by a qualified visual arts conservator.
 9. Information about and images of the Artwork's site.
 10. Information about the methods used for collecting community feedback about the Artwork and the outcome.
 11. Feedback from the Director of the City department responsible for operating and maintaining the Artwork's site.
 12. A detailed budget for all aspects of conservation, maintenance, repair, installation, operation, insurance, storage, and City staff support.
 13. The Artist's contract with Donor or comparable legally binding document with Proof of Title.
 14. Deed of gift restrictions, if any.
 15. An opinion from the City Attorney or the City's Risk Management.
- I. The review criteria for Deaccession Requests include, but are not limited to:
1. ARTISTIC EXCELLENCE. Qualifications and professional reputation of the Artist; craftsmanship, conceptual content, style, form, condition, and value of the Artwork.
 2. RELATIONSHIP TO EXISTING COLLECTION OF ARTWORK. Style, form, scale, condition, diversity, quantity, quality, longevity, and compatibility with the existing collection of Artwork and goals of the Office Arts & Cultural Affairs.
 3. AVAILABILITY OF CITY SUPPORT. The availability of necessary funding for conservation, maintenance, and/or repair; exhibition and storage space; real property for siting Artwork; and staff support.
 4. RELATIONSHIP TO SITE. Accessibility, public safety, and social, cultural, historical, ecological, physical, and functional context of the Artwork in relation to the site, both existing and planned.
 5. LEGAL CONSIDERATIONS. Issues related to liability, insurance, copyright, warranties, ownership, theft, vandalism, loss, indemnification, and public safety.
 6. TIMING. Safety or hazard emergencies, relevant construction schedules, and the allowance of sufficient time for a normal review process.

7. ACQUISITION PROCESS. Method by which the Artwork was acquired and accessioned into the collection of City-owned artwork (i.e. donation, loan, commission).
8. COMMUNITY FEEDBACK. Community feedback about the Artwork, its site, and its condition.
9. RESTRICTIONS. Any recognized restrictions associated with the Artwork.
- J. Members of the Arts Commission may request to view the actual Artwork during the Deaccession Review process.
- K. The Arts Commission shall make a recommendation to the City Council to approve, with or without conditions, or reject the Deaccession Request based on the review criteria in the above Section I.
- L. Deaccession Requests, along with the Arts Commission's recommendation, shall be reviewed by the City Council who shall approve, with or without conditions, or reject the Deaccession Request. Every reasonable effort to contact the Artist who created the Artwork named in the Deaccession Request and any other known parties with a vested interest shall be made in advance of the presentation to the City Council.
- M. When a Deaccession Request is rejected, the Artwork shall remain in the collection of City-owned Artwork and shall be declared surplus City property.
- N. The deaccessioned Artwork shall be removed from the collection of City-owned Artwork through methods administered by the Office of Arts & Cultural Affairs.
 1. In all cases, the Artist or the Artist's designated heir(s), or legally recognized representative(s) shall be given, when possible and within a reasonable time frame, the opportunity to purchase the Artwork for the fair market value (as determined by a qualified art appraiser), or, if the Artwork is determined to be of negligible value, the Artist shall be given the opportunity to claim the Artwork at the Artist's own cost.
 2. If the Artist or the Artist's designated heir(s) or legally recognized representative(s) does not agree, the Artist or designee has the right to prevent the use of Artist's name as the author of the artwork, as stipulated in the Visual Artists Rights Act.

- O. When the Artist does not purchase or claim the deaccessioned Artwork, the methods which may be utilized to remove Artwork include, but are not limited to:
1. Sale, including auction or sealed bid. Proceeds from the sale shall be deposited into the Public Art Fund.
 2. Trade.
 3. Donation.
 4. Destruction. This method shall only be used in the following instances:
 - a. The entire Artwork has been damaged or has deteriorated and repair or remedy is impractical or unfeasible.
 - b. Most of the Artwork has been damaged or has deteriorated and repair or remedy is impractical or unfeasible, and any remaining intact parts of the Artwork are deemed to have negligible value, and the Artist is not willing to claim the remaining parts at the Artist's own cost.
 - c. Public safety can be protected only by destroying the Artwork.
- P. When possible, the method for removing the Artwork from the collection of City-owned Artwork shall be selected to ensure that the highest reasonable price is received. Any profits received by the City through the sale, trade, or auction of a deaccessioned Artwork shall be deposited into the Public Art Fund administered by the Office Arts & Cultural Affairs.
- Q. Artworks may not be sold, traded, or donated to current employees of the City of Oklahoma City, their business partners, or their immediate family members. Current elected officials, Arts Commission members, their business partners, and their immediate family members may not buy, receive or own any Artwork which has been deaccessioned from the collection of City-owned Artwork.
- R. Nothing in these guidelines shall limit the City's ability to take appropriate action to protect public health and safety in the event of an emergency.

Appendix E

CURRENT OKLAHOMA CITY MUNICIPAL CODE 2010 EXCERPTS REGARDING MURALS

Chapter 3 ADVERTISING AND SIGNS ARTICLE V. SIGN REGULATONS

§ 3-82. DEFINITIONS.

(32.2) Mural means visual depictions and/or works of art including mosaic, painting or graphic art technique applied, painted, implanted or placed directly onto the exterior of any wall of a building; such depictions shall not contain words, logos, emblems, trademarks or other similar devices which identify or advertise any product, service or business. Provided, however, such depictions may include a signature or sponsor's identification area within the depiction so long as such area does not exceed ten percent of the total size of the depiction, or two and one-half percent of the surface area of the wall onto which it is attached or painted whichever is less. A mural shall not be considered an accessory or non-accessory sign; rather, a mural shall comply with the applicable standards set forth in Section 59-9350.46 of Chapter 59 of the Oklahoma City Municipal Code. A building, for purposes of this section only, shall mean any structure built for the support, shelter, or enclosure of persons, animals, chattels or movable property of any kind.

§ 3-150. Issuance.

a. No person shall be issued a permit pursuant to the provisions of this division unless he is a sign contractor licensed by the City, except as provided for certain signs in this Article V, and except murals.

§ 3-166. License.

b. No person, except a licensed sign contractor, shall engage in the business of manufacturing, installing, erecting, repairing, painting, altering, servicing or removing signs; provided however, this section does not apply to murals.

Chapter 59 ZONING AND PLANNING CODE

§ ARTICLE IX. USE STANDARDS

59-9350. Standards for specific uses.

9350.46. Murals (59-8250.16).

a. Murals shall be considered a conditional use in all zoning districts, except the HP District.

- b. Murals, which are to be located in a special zoning district, or proposed to be affixed to public structures, shall be approved by the appropriate board and/or commission.
- c. Murals shall be submitted to the Arts Commission for review and comment. Those murals that require approval from a special board and/or commission shall obtain said approval following submittal of said Mural to the Arts Commission.
- d. Murals that extend beyond or project above the vertical or horizontal line of any wall onto which the mural is painted or affixed shall be appropriately attached so as to not create a safety hazard to the public.
- e. Murals shall not create a public safety issue, such as a distraction to drivers.
- f. Applications for a mural permit shall be submitted to the Department on an approved application form accompanied by the following information:
 - i. Site plan showing the lot and building dimensions, and indicating the proposed location of the mural.
 - ii. Scale drawing and color photo of the building showing proposed size and placement of the mural.
 - iii. Colored drawings of the proposed mural.
 - iv. Proposed maintenance schedule.
 - v. An affidavit signed by the property owner giving permission to place the mural on the building.
 - vi. A statement by the applicant indicating said applicant waives any VARA rights.
- g. Applicants for a mural permit shall not be required to be a licensed sign contractor.
- h. Such application shall be accompanied by the fee established in Chapter 60 of the Oklahoma City Municipal Code, 2010, as amended. Such fee shall be used to defray the expense of processing the mural application and shall be nonrefundable, regardless of the action taken on the application.

Chapter 60 GENERAL SCHEDULE OF FEES

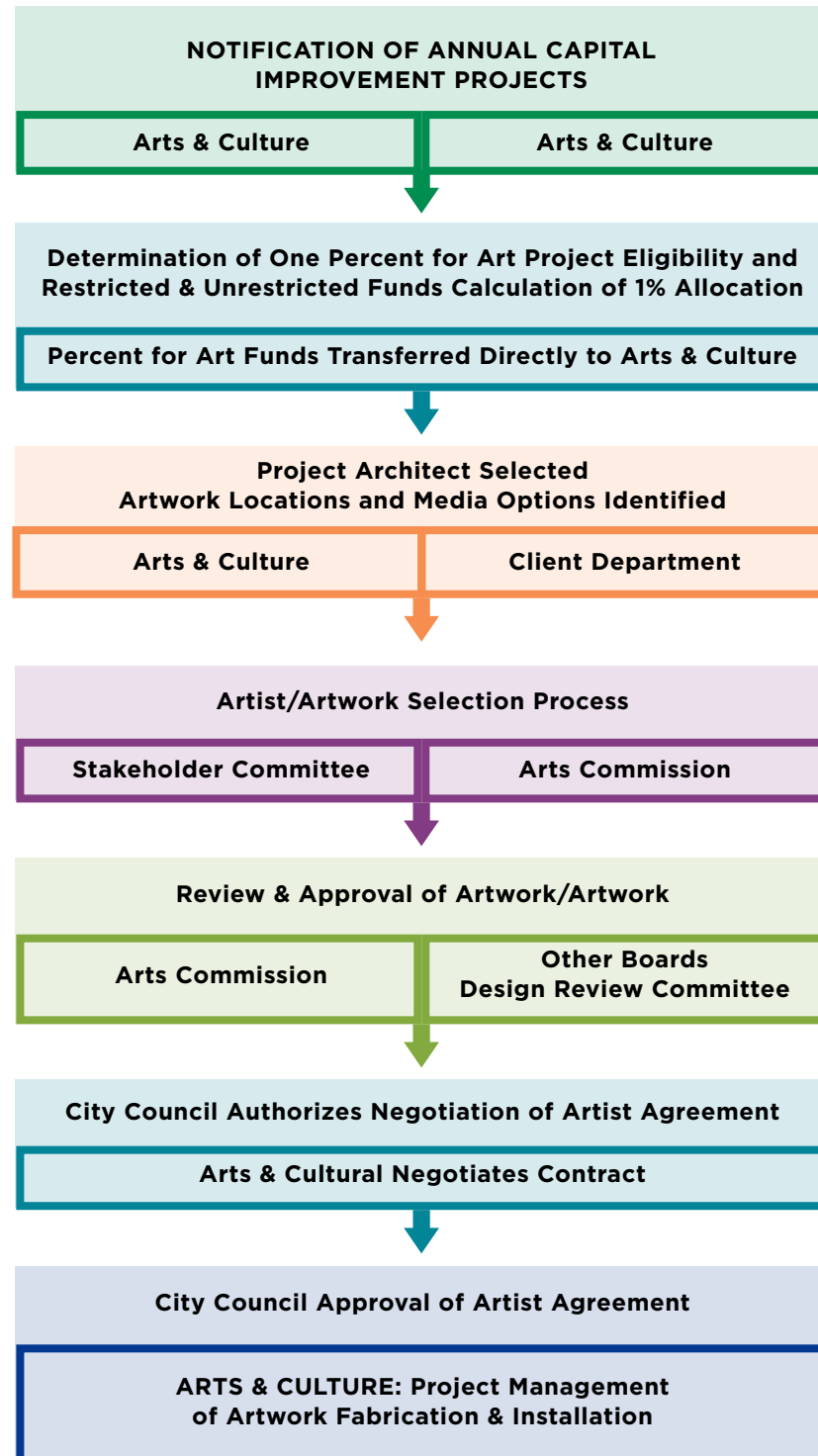
ARTICLE VII. ADMINISTRATION

§ 60-59-27. Permit for mural.

- A. Display surface less than 100 square feet in area\$33.00
- B. Display surface 101 to 200 square feet in area42.00
- C. Display surface 201 to 500 square feet in area86.00
- D. Display surface greater than 500 square feet in area112.00

Appendix F

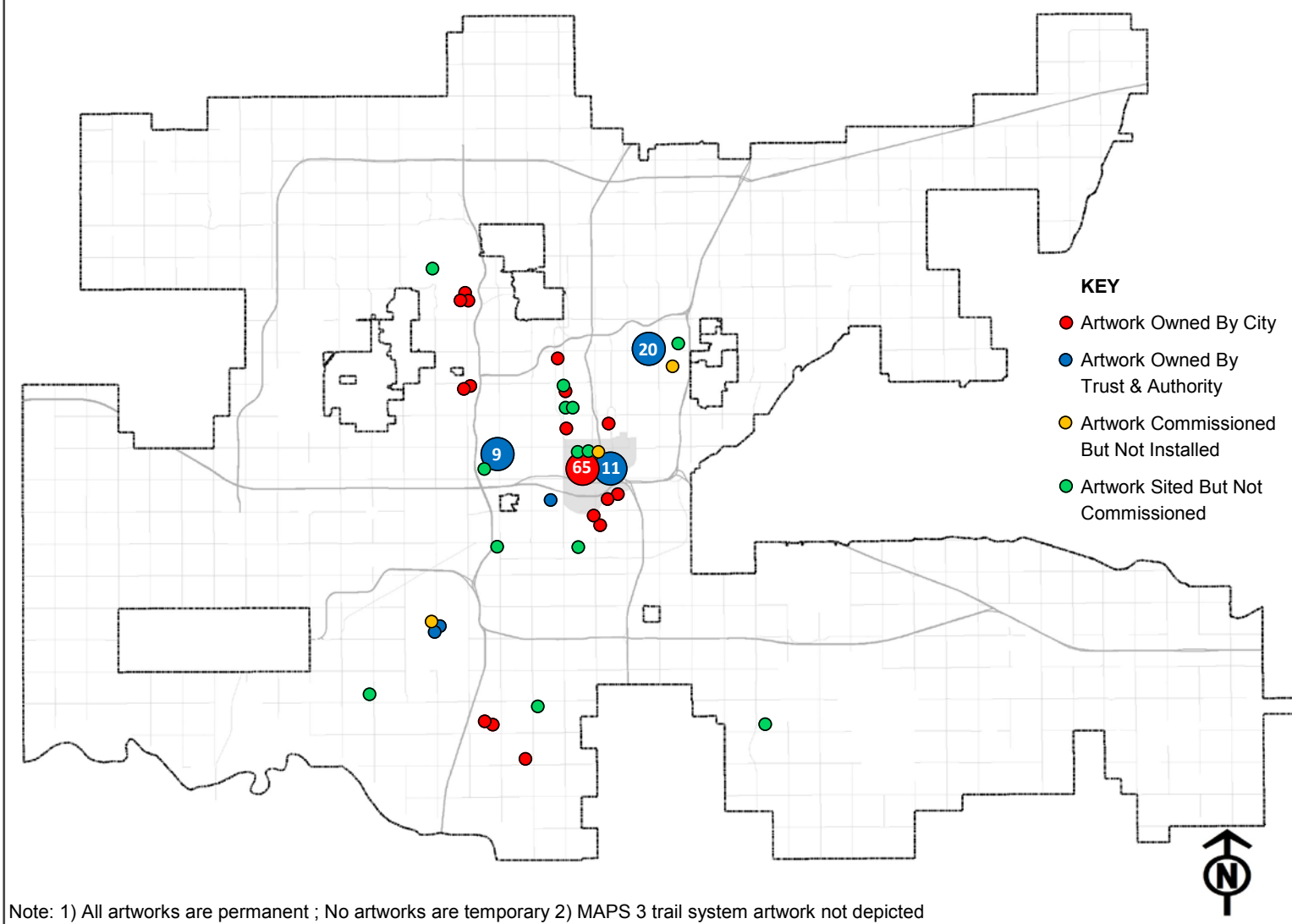
PERCENT FOR ART ALLOCATION & SELECTION PROCESS FLOW CHART

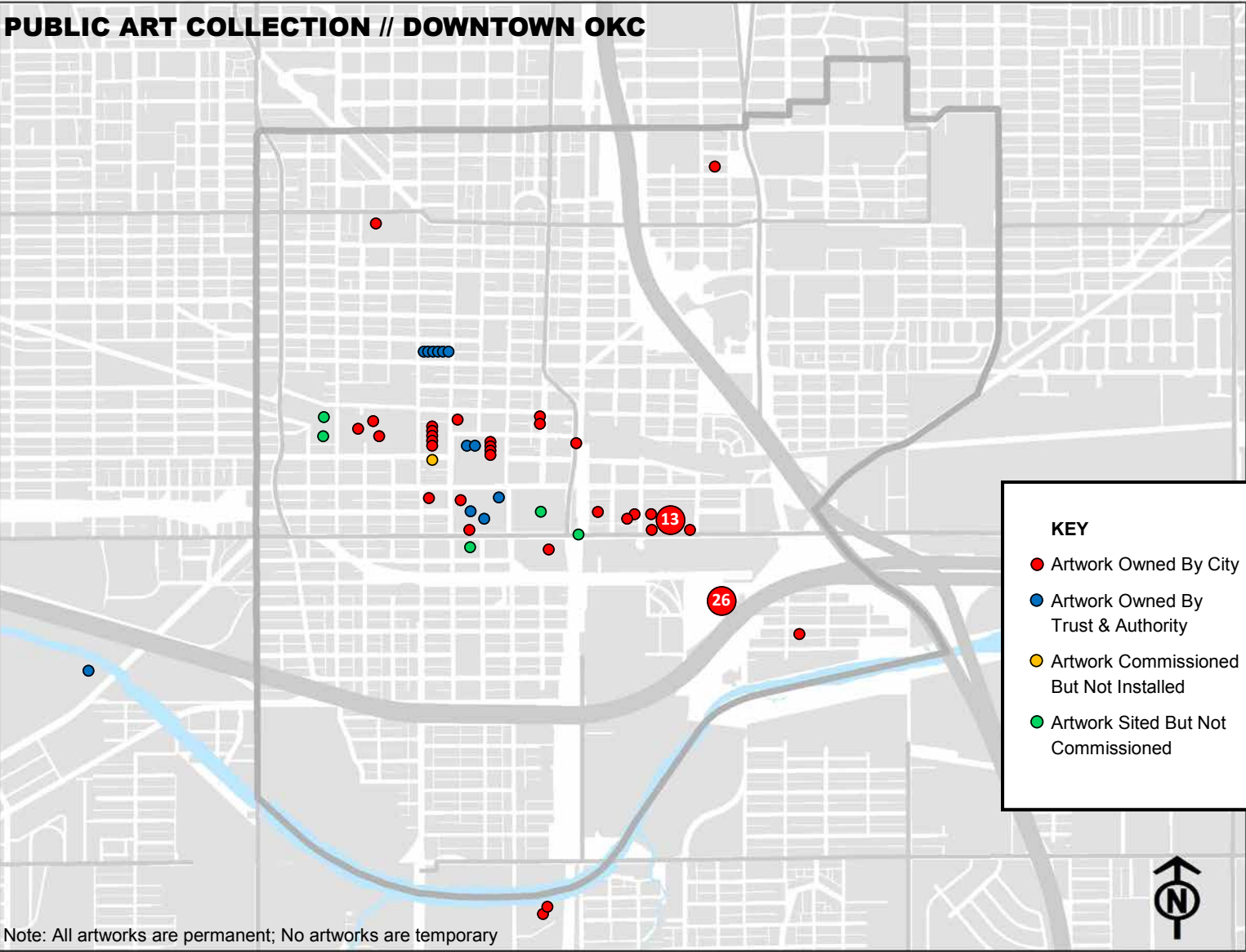


Appendix G

CITY'S PERCENT FOR ART COLLECTION: EXISTING AND PLANNED

PUBLIC ART COLLECTION // GREATER OKC





Appendix H

CITY'S PERCENT FOR ART COLLECTION: EXISTING AND PLANNED

August 1, 2015

	PROJECT TITLE	DEPARTMENT/ TRUST/ AUTHORITY	1% FOR ART BUDGET	FUNDS STATUS	ARTIST UNDER CONTRACT	ARTIST SELECTION IN PROCESS	PROJECT APPROACH IN DEVELOPMENT	ANTICIPATED INSTALLATION
1	Lincoln Golf Course Clubhouse	Parks & Recreation	\$75,000	In use				"Jan 2015 Readjustment in May 2015"
2	Consolidated Rental Car Facility	Will Rogers World Airport (WRWA)	\$130,000	In use				1st Q 2016
3	Pedestrian Walkway in the Arts District Parking Garage	Central Oklahoma Transportation and Parking Authority (COTPA)	\$200,000	In use				7/1/2015
4	Police Headquarters Exterior Project	Police	\$207,500	In use				9/1/2015
5	Police Headquarters Interior Project	Police	\$50,000	In use				TBD
6	Municipal Courts	Courts	\$217,804	In use				TBD
7	Softball Hall of Fame	Oklahoma City Public Property Authority (OCPPA)	\$21,802	In use				TBD
8	MAPS 3 Park	MAPS	\$692,629	In use				TBD
9	MAPS 3 Expo Center	MAPS	\$469,210	In use				TBD
10	MAPS 3 Convention Center	MAPS	Funds not identified					TBD

Appendix H

	PROJECT TITLE	DEPARTMENT/ TRUST/ AUTHORITY	1% FOR ART BUDGET	FUNDS STATUS	ARTIST UNDER CONTRACT	ARTIST SELECTION IN PROCESS	PROJECT APPROACH IN DEVELOPMENT	ANTICIPATED INSTALLATION
11	MAPS 3 Oklahoma River Whitewater Facility Building	MAPS	\$43,889	In use				TBD
12	MAPS 3 Trails (3 Phases)	MAPS	\$302,460	In use				TBD
13	MAPS 3 Intermodal Transit Facility	Public Works/ COTPA (Operator)	\$72,773	In use				TBD
14	MAPS 3 Wellness Center #1	MAPS	\$82,430	In use				TBD
15	MAPS 3 Wellness Center #2	MAPS	\$98,777	In use				TBD
16	Woodson Park Sports Complex	Parks & Recreation	\$55,575	In use				TBD
17	Kitchen Lake	Parks & Recreation	\$5,183	In use				TBD
18	Memorial Park	Parks & Recreation	\$18,434	In use				TBD
19	Capitol Hill Library	Public Works/ Greater Metro Library (Operator)	\$33,782					TBD
20	Fire Station No. 21	Fire	\$26,525					TBD
21	Fire Station No. 26	Fire	\$24,443	In use				TBD
22	Fire Station No. 29	Fire	\$26,914					TBD
23	Military Park	Parks & Recreation	Funds not identified					TBD

Appendix I

COMPARABLE CITIES

	ALBUQUERQUE	CHARLOTTE	DALLAS	FORT WORTH	MEMPHIS	NASHVILLE	OKC
POPULATION	555,417	775,202	1.241 mill	777,992	655,155	609,644	599,199
PROGRAM ADMIN	City of Albuquerque, Cultural Services Department	NFP, Arts and Science Council	City of Dallas, Office of Cultural Affairs	NFP, Arts Council of Ft. Worth & Tarrant County	NFP, Urban Art Commission	City of Memphis, Metro-Nashville Arts Commission	City of OKC Office of Arts & Cultural Affairs
NAME OF PROGRAM	Public Art & Urban Enhancement Program	Charlotte-Mecklenburg Public Art Program	City of Dallas Public Art Program	Fort Worth Public Art	City of Memphis Public Art Program	Metro Arts Public Art Program	1% for Art Public Art Program
NUMBER OF STAFF	4 Full-Time 1 Intern	2 Full-Time 1 Part-Time	3 Full-Time (Adding 1 Full-Time)	5 Full-Time	2 Full-Time 2 Part-Time	3 Full-Time	1 Full-Time 1 Part-Time
PERCENT FOR ART	1%	1%	.75% - 1.5%	2%	1% (Non-Mandatory)	1%	1%
YEAR % ADOPTED	OCT 1978	2002	SEP 1988	OCT 2001	MAR 2002	JUN 2000	SEP 2009
ORDINACE REVISION(S)	6	0	0	1	1	0	1
% CALCULATED	1% of CIP construction cost (added to)	1% of CIP construction cost	1.5%/.75% of appropriation	2% of total project cost	1% of CIP total project cost	1% of total project cost	1% of CIP construction cost
TYPES OF PROJECTS ELIGIBLE	All CIPs funded by voter approved G.O. bonds	CIP Projects for City/County (Note: Includes, buildings, parks, trails, greenways, bikeways, parking facilities)	All CIPs funded by voter approved G.O. bonds	All CIPs funded by voter approved G.O. bonds	CIPs for buildings and parks only	All CIPs paid for in part or in whole by the City or County (Note: Includes, buildings, parks, trails, greenways, bikeways, parking facilities)	CIPs for buildings and parks only
ART FUNDING RESTRICTIONS	Projects are restricted to bond purpose	???	Projects are restricted to bond purpose	Projects are restricted to bond purpose	NONE	NONE	Funds derived from bond issuances are restricted to the project location
ABILITY TO POOL FUNDS	YES	YES	YES	YES	YES	YES	YES (Note: Unrestricted Funds ONLY)
PRIVATE % FOR ART	NO	NO	NO	NO	NO	NO	NO

Appendix I

	ALBUQUERQUE	CHARLOTTE	DALLAS	FORT WORTH	MEMPHIS	NASHVILLE	OKC
FUNDING FOR ART BESIDES % ORDINANCE	NO	NO	NO	NO	NO	NO	NO
ART MAINTENANCE FUNDING	By ordinance, up to 20% of 1% monies may be set aside for maintenance of the collection and management of the program	The city department in charge of the CIP assumes financial responsibility for the maintenance of artwork	No dedicated funding source at this time	2% of the Water Department's contribution is set aside for the maintenance and conservation of artworks	Within the Engineering Division, the City budgets for the maintenance of artwork	No dedicated funding source at this time	1% Can be used for maintenance and the City Dept/Trust is typically responsible
REVIEW BODY	Albuquerque Arts Board	Public Art Commission	Public Art Committee	Art Commission	Public Art Oversight Committee	Public Art Committee	Art Commission
ROLE OF REVIEW BODY	Mayor (Note: City Council must also approve projects above \$75,000)	Public Art Commission	Cultural Affairs Commission (Note: City Council must also approve projects above \$50,000)	City Council (Note: must authorize any contracts over \$50,000)	Public Art Oversight Committee	Arts Commission	City Council (Note: in some instances Trust/ Authorities must also approve)
ADDITIONAL REVIEW BODIES	Historic Preservation (when art is located within its jurisdiction)	NONE	Parks & Rec Board reviews funding and approves location of art projects when artwork is in a park	Parks Board, Historic Landmark Commission (Note: Only when necessary)	NONE	When necessary, the Parks Board must also approve art projects	Design Review Bodies: Downtown, River, Urban Design, HP; Trusts/Authorities
ARTIST RESPONSIBLE FOR PERMITTING FEES	YES	YES	YES	YES	YES	YES	YES
NO. OF WORKS IN COLLECTION	827	127	255 projects with over 500 objects	82	350 - 500 (exact no. unknown)	30	Close to 100
APPROX. NO. OF WORKS IN SITU	Approx. 1/3 of the collection	127	252	61	350 - 500 (exact no. unknown)	30	
FUNDS FOR TEMPORARY INSTALLATIONS	NO	NO	NO	NO	YES (Note: temporary art is NOT funded by 1% ordinance, but through grants obtained by the contracting agency)	NO	NO
APPROX. NO. OF % FOR ART PROJECTS	2012 - 12 2013 - 16 2014 - 8 (in process)	Approx. 20-25 projects in process / yr.	2012 - 10 2013 - 8 2014 - 9 (in process)	Installed: 2012 - 8 2013 - 12 2014 - 2	Approx. 25 projects in process / yr.	5-10 projects in process / yr.	2013-14: 5 2013-15: 11

Appendix I

	ALBUQUERQUE	CHARLOTTE	DALLAS	FORT WORTH	MEMPHIS	NASHVILLE	OKC
LOCAL ARTIST POLICY	Yes	NO	Yes. Local artists are selected for projects less than \$100,000	NO	Yes	NO	NO
ARTIST DIRECTORY	NO	NO	Yes. Prequalified list for projects less than \$100,000	Yes, Prequalified	YES	YES, registry is open. Guidelines permit both individual selection and limited competitions	NO (Note: currently developing prequalified artist pool)

Researched and prepared with assistance from Michael Hatcher

Appendix J

PUBLIC ART STAFF RESPONSIBILITIES

Professional staff is crucial to the long-term successful management, continuity, transparency, and accountability of a public art program. A public art director and staff assume the pivotal role of guiding the public art process and coordinating the efforts of a multitude of participants so that the full potential of each project can be realized. Staff must:

- Manage the interests and needs of a varied range of stakeholders including City department staff, City Council, Arts Commission and Committees, private developers, peer professionals, community members, and others.
- Coordinate public information and community outreach, including the Office of Arts & Cultural Affairs website.
- Be knowledgeable about the range of artistic possibilities and familiar with local and national resources in the field.
- Facilitate the artist and artwork selection and approval processes, including management of the Artist Registry, pre-qualified Artist Directory, and art inventory databases.
- Represent and defend the interests of the artist and the intended artwork from the beginning to the end of a project while at the same time, understand and balance the interests and needs of all the other players in the public art process.
- Prepare for a public art controversy in the event that one occurs. Develop proactive systems for distributing information, responding to the media, and activating supporters.
- Manage the design, fabrication, and installation of public artwork.
- Anticipate, plan for, and implement the complex layers of competing schedules, information requirements, budgets, and programmatic needs.
- Negotiate contract agreements and develop consensus around highly complex issues and situations.
- Oversee the documentation, care, and maintenance of the City's public art collection.
- Administer the donation of artwork gifts and memorials to the City from private individuals, collectors, artists, foreign cities, or countries.

Appendix K

PUBLIC ART RESOURCES FOR ARTISTS

NATIONAL PUBLIC ART RESOURCES FOR ARTISTS

Note: This is verbatim from the website of the City of San Francisco Arts Commission.

AMERICANS FOR THE ARTS' PUBLIC ART NETWORK (PAN)

http://www.americansforthearts.org/networks/public_art_network/default.asp

<http://www.thepublicartnetwork.blogspot.com/>

Americans for the Arts' Public Art Network (PAN) develops professional services for the broad array of individuals and organizations engaged in the expanding field of public art. More than 350 public art programs exist in the United States at the state, local and national level. PAN connects the field by stimulating dialogue, discussing critical issues, developing public art products and services, and providing information through the website and the PAN Listserv.

PUBLIC ARTIST FORUM

<http://groups.yahoo.com/group/publicartistforum/>

For visual artists and related professionals active in the creation of permanent or temporary artwork for public spaces, or those who would like to be, this forum is a place to exchange questions, advice, support and wisdom about the field of public art.

PUBLIC ART REVIEW

<http://forecastpublicart.org/>

Public Art Review is the only national journal focused on exploring the many dimensions of public art. Each issue provides opinion, analysis, criticism and discussion about the nature and trends in public art. Published semi-annually since 1989, its readership includes artists, architects, curators, city planners, educators, design professionals, program administrators, community leaders, writers, and students.

CAFÉ, CALL FOR ENTRY

www.callforentry.org

CaFé is a Web-based service that allows organizations and administrators to easily and cost-effectively manage artist-application and jury processes related to calls for entry. The service is especially designed for use with public art projects, artist fellowships, and juried visual-arts competitions.

SLIDEROOM

www.slideroom.com

SlideRoom was founded in 2006 with the belief that creative materials are an important part of the application process and they need to be easy to send and review online within a private environment. Since this inception, SlideRoom has blossomed into a widely used applicant management system capable of handling media, forms and references all in one place.

CULTURE NOW

www.culturenow.org

CultureNOW dedicates itself to celebrating our vast cultural environment as a gallery that exists beyond museum walls through cultural tourism and arts education. CultureNOW believes that the three facets to understanding the world around us are art, architecture and history. Mapping these empowers the public to better visualize the place they live in making it a powerful tool to understand the richness and diversity of a community.

MURALS - BEST PRACTICES

HERITAGE PRESERVATION'S RESCUE PUBLIC MURALS INITIATIVE

www.heritagepreservation.org/RPM/MuralBestPractices

Information regarding best practices in mural planning, wall selection, wall or surface preparation, painting, coating, and maintenance.

ARTIST PROTECTION

VISUAL ARTISTS RIGHTS ACT

www.sfartscommission.org/pubartcollection/mural-guidelines/pa05-mural-guidelines/pa05-2-visual-artists-rights-act/

VARA states the artist of a work of visual art has the right to claim authorship of that work. It prevents the use of his or her name as the author of any work of visual art which he or she did not create; prevents the modification of the work, and prevents any destruction of a work without reasonable allotments of time to contact the artist.

PUBLIC ART CONSERVATION

CAMBRIDGE ART COUNCIL, PUBLIC ART CONSERVATION AND MAINTENANCE

www2.cambridgema.gov/CAC/Public/conservation.cfm

Initiated in 1996, the Cambridge Arts Council's award-winning Conservation and Maintenance Program provides consistent and professional care to its growing collection, and is nationally recognized as a model in the public art field through professional practice, workshops, and information posted on its website.

FORECAST PUBLIC ART: PUBLIC ART TOOLKIT, CONSERVATION AND RESTORATION

forecastpublicart.org/toolkit/tools/conservation.html

The fact of the matter is, once the artwork is installed, its life is just beginning. For permanent projects (lasting several years or more), a smart approach is to involve, if possible, a conservator in the process of planning and design. If this is not done, conservation and restoration will not be far off. Three sample projects illustrate options for an artwork when the work requires conservation or restoration.

READING LIST

THE ARTIST'S GUIDE TO PUBLIC ART

Lynn Basa

The book shows how to start and build a career in public art and assists in navigating the "system," working efficiently, and standing up for the rights of artists. First-hand accounts from experienced public artists and arts administrators provide tips for the best ways to find, apply for, and win public art commissions.

PUBLIC ART BY THE BOOK

Barbara Goldstein

A nuts and bolts guide for arts professionals and volunteers creating public art in their communities. This is a definitive resource for information on public art for local government, arts agencies, arts professionals and artists.

DIALOGUES IN PUBLIC ART

Tom Finkelpearl

The work presents a rich blend of interviews with the people who create and experience public art. The twenty interviews are separated into Controversies in Public Art, Experiments in Public Art as Architecture and Urban Planning, Dialogues on Dialogued-Based Public Art Projects, and Public Art for Public Health.

THE ART OF PLACEMAKING: INTERPRETING COMMUNITY THROUGH PUBLIC ART AND URBAN DESIGN

Ronald Lee Fleming

This work offers an engaging and comprehensive introduction to planning, funding, and designing public art to enhance sense of place. With its unique function as a guidebook and catalogue of examples, and its wealth of practical information, it is an essential handbook for professionals in architecture, city planning, and public art.

ONE PLACE AFTER ANOTHER: SITE SPECIFIC ART AND LOCATIONAL IDENTITY

Miwon Kwon



Informed by urban theory, postmodernist criticism in art and architecture, and debates concerning identity politics and the public sphere, the book addresses the siting of art as more than an artistic problem. It examines site specificity as a complex cipher of the unstable relationship between location and identity in the era of late capitalism.

CONSERVATION AND MAINTENANCE OF CONTEMPORARY PUBLIC ART

Hafthor Yngvason

This resource brings together 27 papers presented at an international conference on contemporary public art conservation. The publication features essays by some of the most renowned artists, administrators, critics and conservators working in the field of public art.

CREDITS

COVER		<i>SkyDance Bridge</i> by SXL & MKEC Engineering (photo: Dale Hamblin)	PAGE 13		<i>La Maestro</i> by Mike Larsen (photo: Oklahoma City Staff)
PAGE 6		Bricktown Canal (photo: Oklahoma City Staff)			<i>Horse</i> by Fredrick Prescott (photo: Oklahoma City Staff)
		Bricktown Fountain (photo: Oklahoma City Staff)			The Womb Gallery (photo: Oklahoma City Staff)
PAGE 7		<i>SkyDance Bridge</i> by SXL & MKEC Engineering (photo: Oklahoma City Staff)	PAGE 14		<i>Giraffe</i> by Fredrick Prescott (photo: Oklahoma City Staff)
PAGE 8		<i>Gateway</i> by Hans Van de Bouvenkamp (photo: Oklahoma City Staff)			<i>Compass Rose</i> by Owen Morrell (photo: Carl Shortt)
PAGE 9		<i>This Land</i> by Rick Sinnett (photo: Alexis Akard)	PAGE 15		<i>History of Bricktown</i> by Susan Morrison (photo: Oklahoma City Staff)
		The Womb (photo: Oklahoma City Staff)	PAGE 16		<i>Philodendron Dome</i> by Laurie Spencer (photo: Oklahoma City Staff)
PAGE 10		<i>Memoirs of OKC 1935-1955</i> by B. Bayer, J. Palmer, R. Memoli, C. Wood (photo: Alexis Akard)			<i>Face Fragment</i> by Susan Evans (photo: Oklahoma City Staff)
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		Plaza District (photo: Oklahoma City Staff)			<i>As Long as the Waters Flow</i> by Marry Ann Moore (photo: Alexis Akard)
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PAGE 27		<i>Brick Sculpture</i> by Donna Dobberfuhl (photo: Alexis Akard)
PAGE 28		<i>This Land</i> by Rick Sinnett (photo: Alexis Akard)
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		Automobile Alley (photo: Oklahoma City Staff)
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PAGE 34		<i>Galaxy</i> by Alexander Liberman (photo: Oklahoma City Staff)
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PAGE 37		<i>Untitled</i> by Kenneth F. von Roenn Jr. (photo: Oklahoma City Staff)
PAGE 38		<i>Where Earth Meets Sky</i> by Phillip K. Smith III (photo: Oklahoma City Staff)
PAGE 39		<i>Centennial Land Run Monument</i> by Paul Moore (photo: Oklahoma City Staff)
PAGE 40		<i>Oklahoma Thunder Chalk Art</i> by Bobby Marsee (photo: Plaza District Staff)
		<i>Where the Buffalo Roam</i> by Kim Walker Ray (photo: Oklahoma City Staff)
		<i>Fresh Pain for Plaza</i> by Dylan Bradway (photo: Alexis Akard)
PAGE 41		<i>Joyous Repose</i> by Don Smalley (photo: Oklahoma City Staff)
PAGE 42		Oklahoma City National Memorial (photo: Oklahoma City Staff)
		<i>Inclined</i> by David Phelps (photo: Oklahoma City Staff)
PAGE 43		<i>Twirl at the Dance</i> by Dean Imel (photo: Oklahoma City Staff)
PAGE 44		<i>1889</i> by Leonard McMurry (photo: Oklahoma City Staff)
PAGE 45		<i>Galaxy</i> by Alexander Liberman (photo: Oklahoma City Staff)
		Oklahoma City National Memorial by Butzer Design Partnership (photo: Oklahoma City Staff)

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Plaza District
(photo: Plaza District Staff)

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Plaza District
(photo: Plaza District Staff)



Centennial Land Run Monument
by Paul Moore
(photo: Plaza District Staff)

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Devon Boathouse
(photo: Oklahoma City Staff)

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Arts Festival
(photo: Oklahoma City Staff)



As Long as the Waters Flow
by Marry Ann Moore
(photo: Alexis Akard)

PUBLIC ART MASTER PLAN RFP #MLMO301

HOURLY RATE SHEET

1/29/2016

City of Austin
Austin-Bergstrom International Airport

SUBMITTED BY:

Gail M. Goldman Associates, LLC

with

Patty A. Ortiz

PUBLIC ART MASTER PLAN RFP

#MLMO301

CITY OF AUSTIN
AUSTIN-BERGSTROM INTERNATIONAL AIRPORT

HOURLY RATE SHEET

Gail Goldman	\$175/hour
Patty Ortiz	\$150/hour

Section 0900: Minority- and Women-Owned Business Enterprise (MBE/WBE) Procurement Program No Goals Form

The City of Austin has determined that no goals are appropriate for this project. Even though goals were not assigned for this solicitation, the Bidder/Proposer is required to comply with the City's MBE/WBE Procurement Program, if areas of subcontracting are identified.

If any service is needed to perform the Contract and the Bidder/Proposer does not perform the service with its own workforce or if supplies or materials are required and the Bidder/Proposer does not have the supplies or materials in its inventory, the Bidder/Proposer shall contact the Small and Minority Business Resources Department (SMBR) at (512) 9747600 to obtain a list of MBE and WBE firms available to perform the service or provide the supplies or materials. The Bidder/Proposer must also make a Good Faith Effort to use available MBE and WBE firms. Good Faith Efforts include but are not limited to contacting the listed MBE and WBE firms to solicit their interest in performing on the Contract, using MBE and WBE firms that have shown an interest, meet qualifications, and are competitive in the market; and documenting the results of the contacts.

Will subcontractors or sub-consultants or suppliers be used to perform portions of this Contract?

No If no, please sign the No Goals Form and submit it with your Bid/Proposal in a sealed envelope

Yes If yes, please contact SMBR to obtain further instructions and an availability list and perform Good Faith Efforts. Complete and submit the No Goals Form and the No Goals Utilization Plan with your Bid/Proposal in a sealed envelope.

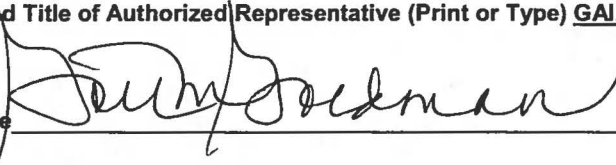
After Contract award, if your firm subcontracts any portion of the Contract, it is a requirement to complete Good Faith Efforts and the No Goals Utilization Plan, listing any subcontractor, sub-consultant, or supplier. Return the completed Plan to the Project Manager or the Contract Manager.

I understand that even though goals were not assigned, I must comply with the City's MBE/WBE Procurement Program if subcontracting areas are identified. I agree that this No Goals Form and No Goals Utilization Plan shall become a part of my Contract with the City of Austin.

Company Name GAIL M. GOLDMAN ASSOCIATES, LLC

Name and Title of Authorized Representative (Print or Type) GAIL M. GOLDMAN, PRINCIPAL

Signature



Date JANUARY 27, 2016

Minority- and Women-Owned Business Enterprise (MBE/WBE) Procurement Program No Goals Utilization Plan

(Please duplicate as needed)

SOLICITATION NUMBER: MLM0301

PROJECT NAME: Public Art Master Planning Consultant for ABIA

PRIME CONTRACTOR / CONSULTANT COMPANY INFORMATION

Name Contractor/Consultant	GAIL M. GOLDMAN, LLC		
Address	7660 FAY AVENUE, SUITE H, PMB 330		
City, State Zip	LA JOLLA, CA 92037		
Phone Number	858-490-9270	Fax Number	N/A
Name of Contact Person	GAIL GOLDMAN		
Is Company City certified?	Yes <input type="checkbox"/> No <input type="checkbox"/> MBE <input type="checkbox"/> WBE <input type="checkbox"/> MBE/WBE Joint Venture <input type="checkbox"/>		

I certify that the information included in this No Goals Utilization Plan is true and complete to the best of my knowledge and belief. I further understand and agree that the information in this document shall become part of my Contract with the City of Austin.

Name and Title of Authorized Representative (Print or Type)

Signature

Gail Goldman

Date 01-27-2016

Provide a list of all proposed subcontractors / sub-consultants / suppliers that will be used in the performance of this Contract. **Attach Good Faith Effort documentation if non MBE/WBE firms will be used.**

Sub-Contractor/Sub-Consultant	PATTY A. ORTIZ		
City of Austin Certified	MBE <input type="checkbox"/> WBE <input type="checkbox"/> Ethics / Gender Code: <input type="checkbox"/> Non-Certified		
Vendor ID Code	N/A		
Contact Person	PATTY ORTIZ	Phone Number	210-913-1913
Amount of Subcontract	\$18,000		
List commodity codes & description of services	PUBLIC ART CONSULTING		

FOR SMALL AND MINORITY BUSINESS RESOURCES DEPARTMENT USE ONLY:

Having reviewed this plan, I acknowledge that the proposer (HAS) or (HAS NOT) complied with City Code Chapter 2- 9A/B/C/D, as amended.

Reviewing Counselor _____ Date _____ Director/Deputy Director _____ Date _____