

CONTRACT FOR THE DESIGN AND COMMISSION OF PUBLIC ARTWORK

BETWEEN THE
CITY OF AUSTIN
AND
MARY JANE GARZA

This Contract for the Design and Commission of Public Artwork (“Contract”) is entered into by and between the City of Austin (“City”), a home-rule municipality incorporated in the State of Texas, and Mary Jane Garza (“Artist”), located at 6006 Dunbury Dr, Austin, TX 78723.

Article 1. Introduction

1.1. Background

Established by the City of Austin in 1985, the Art in Public Places (AIPP) program collaborates with local and nationally-known artists to include the history and values of the Austin community into cultural landmarks that have become cornerstones of Austin’s identity.

The City of Austin was the first municipality in Texas to make a commitment to include works of art in construction projects. By ordinance, two percent of eligible capital improvement project budgets are allocated to the commission or purchase of art for that site. The City’s Public Art Collection is found at sites such as the Austin-Bergstrom International Airport, the Austin Convention Center, and City libraries, parks, police stations, recreation centers, and streetscapes, enhancing public spaces for all residents and visitors to the City.

1.2. Purpose

The City, by and through the Austin Arts Commission and in accordance with the current AIPP Guidelines, selected the Artist to design, execute, fabricate and install the Artwork, as described in this Contract.

The Artist previously completed the Final Design, pursuant to an Agreement for Design of Public Artwork. The approved Final Design is attached as Exhibit F. The Artist shall fabricate and install the Artwork in accordance with the Final Design.

1.3. Recitals

- (a) The City is implementing the AIPP Program pursuant to Chapter 7-2 of the Austin City Code by appropriating certain funds for the establishment of artworks in public places and authorizing payments for the design, execution, fabrication, transportation, acquisition, installation, and maintenance of works of art and the support of an artist selection process.
- (b) The Public Art Fund for the Sponsoring Department and its Facility has been allocated for the selection, purchase, and placement of a work of art at, in, or near the Facility.
- (c) The City, by and through the Austin Arts Commission and in accordance with the current AIPP Program Guidelines, selected the Artist to design, execute, fabricate and install the Artwork at the Site.
- (d) The Parties acknowledge that the Artist's qualifications, listed in Exhibit C, were reviewed, approved, and relied on by the AIPP Panel and the Austin Arts Commission prior to execution of this Contract.

1.4. Definitions

The following terms, as used in this Contract, have the meanings identified below. Terms not defined below will have their ordinary and customary meanings, as generally used in the field of public art.

- (1) "Approval" means prior, written authorization from the City for the Artist to take an action under this Contract.
- (2) "Artist" means **Mary Jane Garza**
- (3) "Artwork" means the original piece of public art conceived, designed, implemented, constructed, and installed by the Artist as set out in this Contract.
- (4) "City" means the City of Austin, acting by and through its duly authorized City Manager or designee.
- (5) "Community Engagement Plan" means a written plan documenting the manner in which the Artist will engage in a two-way process by which identified community representatives and stakeholders are given the opportunity to provide input that enhances the Artist's processes for creating the Artwork so that the Artwork may positively impact the community's well-being and interests.
- (6) "Contract" means this contractual document for Design and Commission of Public Artwork between the City and the Artist, including any and all attachments, exhibits, and amendments.

- (7) “Contract Administrator” means the AIPP Program Manager, the Director of the City’s Economic Development Department, or their respective designees.
- (8) “Contract Price” means the total compensation, identified in Section 3.1, to be paid to the Artist pursuant to this Contract.
- (9) “Effective Date” means the date on which this Contract becomes fully effective as between the Parties, and is the date on which the last Party executes this Contract.
- (10) “Facility” means the **Montopolis Recreation and Community Center**, owned, operated, or controlled by the Sponsoring Department and located **1200 Montopolis Drive, Austin Texas, 78741**.
- (11) “Final Design” means the final design of the Artwork, as approved by the Arts Commission.
- (12) “Mid-Design” means the partially developed design of the Artwork, submitted by the Artist to the City.
- (13) “Notice” means the prior, written announcement of a Party’s intention to take an action, or readiness to take action, authorized or required by the Contract.
- (14) “Party” means either the City or the Artist, and “Parties” means the City and the Artist, collectively.
- (15) “Project” means the City construction project at which the Artwork will be installed.
- (16) “Schedule” means the full and complete schedule developed and prepared by the Artist, for input and Approval from the City, to address the design, fabrication, delivery, transportation, and installation of the Artwork, and which complies with the Project completion schedule that the City provides to the Artist.
- (17) “Site” means the portion of the Facility at which the Artwork will be installed.
- (18) “Sponsoring Departments” means the **Parks and Recreation Department** of the City.

1.5. Term of the Contract

The term of this Contract shall begin on the Effective Date and end on April 1, 2021, unless terminated earlier in accordance with the requirements of this Contract.

Article 2. Artist's Responsibilities and Commitments

2.1. General Services

- (a) The Artist shall not start any work under this Contract until the Artist receives the Notice to Proceed from the City.
- (b) The Artist shall perform research about the neighborhood and area history.
- (c) The Artist shall engage with community representatives and stakeholders to develop the proposed Artwork concept and approach. Community representatives may include residents, local youth, neighbors and people who use the Site. Stakeholders may include advisory boards, neighborhood associations, and any other community constituency identified by the Artist in the Community Engagement Plan.
- (d) The Artist shall determine the artistic expression, scope, design, color, size, material, and texture of the Artwork, subject to Approval by the City.
- (e) The exact location of the Site will be mutually agreed upon by the Parties.
- (f) The Artist may request, at any time, all information, materials, and scaled drawings of the Site, if available, and any reasonable assistance required by the Artist to enable the Artist to perform the services required by this Contract. To the extent such information is available to the City or to third parties under the City's control, the City will promptly provide such information to the Artist.
- (g) The Artist shall support the City's commitment to sustainability throughout the entirety of this Contract. The City is dedicated to sustainability, which is defined as finding a balance among three sets of goals: (1) prosperity and jobs, (2) conservation and the environment, and (3) community health, equity, and cultural vitality. The Artist shall take all steps appropriate to the Artwork to enhance and promote green purchasing, energy conservation, solid waste recycling, green building, resource and water conservation, greenhouse gas reduction, and environmental reporting metrics. On request, the City will coordinate with the Artist to provide information on sustainability opportunities.

2.2. Schedule

- (a) Prior to beginning any other work under this Contract, the Artist shall develop and provide to the City a tentative Schedule.

- (b) The Artist shall coordinate with the City in order to ensure that all relevant dates and times are included and accounted for in the Schedule.
- (c) The City will either issue Approval of the Schedule, with or without modifications, or reject the draft Schedule. If the City rejects the draft Schedule, the Artist shall revise and resubmit the draft Schedule within the time period required by the City in its Notice of rejection.
- (d) When the City gives its Approval of the Schedule, either with or without modifications, it will issue Notice to the Artist to proceed with the design of the Artwork
- (e) Once approved by the City, the Schedule shall control all design, review, fabrication, implementation, transportation, installation, and completion deadlines for the Artwork.

2.3. Changes to the Schedule

- (a) The Artist may only make modifications to the approved Schedule upon written request to, and Approval of, the City. The City may request from the Artist any information or documentation it deems necessary in order to evaluate any request to amend the approved Schedule.
- (b) The City may, on its own initiative and at any time, direct any changes to the approved Schedule it deems necessary or appropriate.

2.4. Community Engagement Plan

Within 30 days after the Effective Date of this Contract, the Artist shall prepare and submit a Community Engagement Plan to the City for the City's review, feedback, and commentary.

2.5. Design

- (a) The Artist shall perform all services, including but not limited to meeting with City staff and City-designated project advisors and stakeholders as directed by the Contract Administrator, in order to prepare the Final Design.
- (b) The Artist shall perform as many inspections and investigations of existing Site conditions as needed, prior to beginning design of the Artwork, and shall ensure that the Final Design appropriately accounts for all existing Site conditions. If the Artist believes any differences, discrepancies, errors, omissions, or inconsistencies exist between the Artist's inspection of the Site and the Site materials provided by the City, the Artist must notify the City prior to continuing with any design of the Artwork.
- (c) After conducting all necessary Site inspections and investigations, and after any required consultation with the City, the Artist shall design the Artwork, in accordance with the guidelines set out in Exhibit B.

- (d) Within 120 days after the Effective Date, the Artist shall prepare and submit the Mid-Design to the City for review, feedback, and commentary by the AIPP Panel on the progress of the Artist's designs for the Artwork. The Artist is required to attend the Mid-Design review unless otherwise excused by the Contract Administrator. The time for the Mid-Design Review may be extended, in the City's sole discretion. In conjunction with the Mid-Design Review, the Artist shall submit to the City, at a minimum, the following:
- (1) A description of the results of the Community Engagement Plan to date, and how they are incorporated in the Mid-Design.
 - (2) All design sketches, including but not limited to the schematics, drawings, sketches, and other two-dimensional representations of the Artwork.
 - (3) The proposed siting of the Artwork, with dimensions depicted.
 - (4) A written narrative describing the Artist's concept and imagery, types and quantities of all materials to be incorporated into the Artwork, and an explanation of how the Artwork meets the project goals set out in Exhibit B.
 - (5) A preliminary budget for design, fabrication, and installation of the Artwork.
 - (6) A current Schedule.
 - (7) Any relevant information requested by the City prior to the Mid-Design Review, including but not limited to any requested information concerning the longevity and durability of the Artwork.
- (e) Within 90 days after the Mid-Design Review set out in Subsection (d), above, the Artist shall prepare and submit the Final Design to the City for a Final Design review and approval by the AIPP Panel. The Artist shall attend the Final Design review, unless otherwise excused by the Contract Administrator. In conjunction with the Final Design review, the Artist shall submit to the City, at a minimum, the following:
- (1) A description of the results of the Community Engagement Plan, and how they are incorporated into the Final Design.
 - (2) Renderings for all elements of the Artwork that show their form, color, texture, size and placement in relation to the Site.

- (3) Working drawings detailing all elements of the Artwork and the means of installing the Artwork at the Site, together with the Design Sketches and any other graphic material requested by the City in order to allow the City to carry out a structural design review of the Artwork and to certify compliance of the Artwork with applicable statutes and ordinances. The drawings submitted by the Artist must bear an engineer's or architect's seal, unless the City grants the Artist permission to submit sealed drawings after the Final Design Review is complete. The engineer or architect of record must provide to the City proof of the required Professional Liability Insurance required for this Artwork as set out in Exhibit E.
- (4) A comprehensive written narrative describing the Final Design, including information about concept and imagery, types and quantities of all materials to be incorporated into the Artwork, and how the Final Design meets the goals outlined in Exhibit B.
- (5) A completed conservation report verifying that the Artist has provided a completed Conservation Review Form, attached as Exhibit F, to the City's arts conservator and has consulted with the City's arts conservator to assess the materials and maintenance requirements of the Artwork, resulting in a conservation report provided by the arts conservator to address potential conservation issues or concerns. The Artist shall submit a report and any resolution to the Final Design resulting from the art conservator's comments in the report.
- (6) Samples of all materials proposed by the Artist to be used in the Artwork. On request by the City, the Artist shall provide the proposed quantities, manufacturer specifications, warranties, materials safety data sheets, and other requested information about the proposed materials.
- (7) A written maintenance plan that includes, but is not limited to, all technical information about the materials, the strength, durability, and maintenance requirements of the proposed Artwork, and any associated replacement costs.
- (8) If applicable or requested by the City, a written report from a Registered Accessibility Specialist indicating that all components of the Artwork are compliant with accessibility standards and requirements imposed upon the City by federal, state, or other applicable law, including but not limited to the Americans with Disabilities Act of 1990, as amended.
- (9) A list of permits that will be required for the completion of the Artwork.

- (10) An itemized budget for completion of the Artwork, including written vendor quotes for all materials, fabrication, engineering, installation, permitting, insurance, and any other associated costs.
- (11) An updated Schedule.
- (f) Within 30 days of its receipt of the Final Design, the City will notify the Artist of its approval or rejection, as well as any revisions to the Final Design required by the City, which revisions shall automatically become incorporated into the Final Design. The reasons the City may require the Artist to revise the Final Design, include but are not limited to:
 - (1) To comply with any applicable statutes, ordinances, or regulations.
 - (2) To account for any life, health, safety, or security concerns.
 - (3) Any non-aesthetic reason that the City, in its sole judgment and discretion, deems necessary or appropriate.
- (g) If the City rejects the Final Design, the Artist shall resubmit a revised Final Design within 15 days. The City will, within 15 days of its receipt of the revised Final Design, notify the Artist of its approval or rejection. If the City approves the revised Final Design, the Parties will execute a written amendment to document any change in scope and, if agreed to by the City, any change in price incurred because of the City's changes. If the City rejects the revised Final Design, the City may terminate this Agreement for cause in the manner set out in Section 5.4, except that the opportunity to cure will not apply.

2.6. Site Inspections

The Artist shall inspect the Site at least once and shall continue to conduct inspections, as needed, to ensure all information is known by the Artist about the Site that impacts or could affect the installation of the Artwork. If the Artist believes any differences, discrepancies, errors, omissions, or inconsistencies exist between the Artist's inspections and the information provided by the City or the Project design professionals, the Artist shall immediately give Notice to the City and cease the installation of the Artwork until the Parties mutually agree on how to address the Site conditions and the City gives the Artist Notice to proceed.

2.7. Fabrication

- (a) After the City approves of the Final Design submitted by the Artist, the City will issue notice to proceed with fabrication to the Artist, which will advise the Artist of any required modifications to the Schedule.
- (b) After the City provides Notice to proceed, the Artist shall begin fabrication of the Work in accordance with the Schedule.

- (c) The City shall have the right, on Notice to the Artist, to review the Artwork at reasonable times and locations throughout the fabrication process. The Artist shall submit to the City any progress reports requested by the City or identified in the Schedule.
- (d) Upon completing the fabrication of the Artwork and prior to beginning any transportation or installation, the Artist shall:
 - (1) Give the City Notice that all pre-installation fabrication is complete and that the Artist is ready to begin installation of the Artwork at the Site.
 - (2) Conduct any further Site inspections necessary to verify that installation of the Artwork can proceed according to the Final Design. The Artist shall immediately give Notice to the City of any changes to the Site observed since the inspection conducted pursuant to Section 2.3, and the Parties will resolve any such changes via the change procedures set out in Section 2.9 prior to installation.
 - (3) At the City's request, attend one or more pre-installation meetings with one or more of the following: (i) the AIPP project manager; (ii) the Sponsoring Department project manager; (iii) the general contractor; and (iv) the Project design professional, all as necessary to allow the Artist to adequately plan for delivery and installation of the Artwork. The City may, in its sole discretion, require or allow the Artist to attend the official pre-construction meeting for the Project in order to fulfill this requirement.
 - (4) Obtain all required permits for delivery and installation of the Artwork.

2.8. Installation

- (a) After the City has received the Artist's Notice that pre-installation fabrication is complete and any Site issues are resolved, the City will give Notice to the Artist authorizing installation of the Artwork at the Site. The Artist shall only start installation after receiving this Notice. At the City's direction, the Artist may be required to successfully complete any Site-specific, Project-specific, or general safety training prior to entering the Site.
- (b) If the City fails to provide notice to proceed with installation within the timeframe specified in the Schedule, despite the fact that the Artist is ready and able to begin installation, the Artist shall store the Artwork at the Artist's facility at no cost to the City. If the Artist is unable to do so, and provides a written explanation to the City, the City will either: (1) make arrangements for storage of the Artwork at a City-controlled or commercial storage facility; or (2) direct the Artist to obtain three quotes

for storage at a commercial storage facility, approve one of the quotes, and agree to reimburse the Artist for any direct, out-of-pocket, reasonable transportation and storage costs incurred by the Artist. Any reimbursements to which the City agrees will be reduced to writing in a Contract amendment.

- (c) The Artist shall remain responsible for all expenses, labor, and equipment necessary to prepare the Site for installation of the Artwork.
- (d) The Artist shall take all necessary precautions to protect and preserve the integrity and finish of adjacent surfaces and landscaping features while installing the Artwork. If requested by the City, the Artist shall return adjacent surfaces or landscape features impacted by the installation to the condition that existed prior to installation of the Artwork.
- (e) At all times during the installation of the Artwork, the Artist shall comply with all posted safety information signs at the Project, and shall comply with all requirements for use of personal protective equipment. The Artist shall comply with any directive necessary for the preservation of life, health, or property that is given by the City, the City's project managers, the Project's design professionals, or any law enforcement or administrative officer with jurisdiction over the Project location.

2.9. Changes to the Artwork

- (a) At any time prior to closeout as set out in Section 2.11, the Artist may make changes to the Final Design or the Artwork, whether for aesthetic, safety, construction, or other reasons, and the City may likewise direct the Artist to make changes to the Final Design or Artwork for any non-aesthetic reason. Such changes to the Final Design or Artwork shall be made as follows:
 - (1) Minor changes to the Final Design or Artwork initiated by the Artist require Notice to, but not Approval from, the City. Minor changes are changes that do not impact the overall scope, layout, color, shape, size, material, texture, or structural elements of the Artwork. The City has the sole discretion to determine what constitutes a minor or major change. The Artist may consult with the Contract Administrator, as needed, to ensure changes are properly classified as minor and major. The City may also reject, for non-aesthetic reasons, a minor change within 20 days of receipt of the Notice from the Artist of the change.
 - (2) Major changes to the Final Design or Artwork initiated by the Artist require Approval by the City. Major changes include, but are not limited to, changes to the overall scope, layout, imagery, color, shape, size, material, texture, or structural elements of the Artwork. The City may reject any proposed major change for any reason. If the City rejects a major change, the Artist shall either continue with

the Final Design as approved by the City, or shall revise and resubmit the proposed major change within 10 days of the City's original rejection. If the City rejects any re-submitted change, the City may terminate this Contract for convenience pursuant to Section 5.5, if the Artist will not revert to the Final Design without the proposed changes.

- (b) All changes initiated and approved under this Section shall be documented in a Contract amendment, executed by both Parties. The City may, in its sole discretion, determine that any change, whether initiated by the City or by the Artist, warrants an adjustment of the Contract Price or the Schedule, or both. Any adjustment to the Contract Price shall be included in a corresponding Contract amendment. Any adjustment to the Schedule must be documented and provided to both Parties. If the City does not change the Contract Price, the Artist shall bear the sole risk and cost of any changes to the Final Design or Artwork.

2.10. Completion

- (a) The Artist shall give Notice to the City when the Artist believes the installation of the Artwork is complete. The Artist shall attend any inspection of the Artwork by the City.
- (b) If the City, in consultation with the Project's general contractor and Sponsoring Departments' project manager, determines that the Artwork is unsafe, incomplete, or materially inconsistent with the Final Design, the City may take any of the following actions:
 - (1) Accept the Artwork as constructed and installed, reserving its right to modify the Contract Price to address the unsafe, incomplete, or materially inconsistent conditions;
 - (2) Direct the Artist to correct any unsafe, incomplete, or materially inconsistent condition in the Artwork, at the Artist's cost, reserving the City's right to modify the Contract Price in order to account for any delays caused by the deficiencies. The Artist shall bear the sole risk that the time required to comply with the City's directions will exceed the time allotted under the Schedule; or
 - (3) Reject the Artwork and terminate this Contract for cause in the manner set out in Section 5.4, reserving any and all other remedies available to the City under this Contract or applicable law. If the City terminates this Contract for cause under this Section, the opportunity to cure provided in that Section will not apply.
- (c) The Artist shall be responsible for any and all clean-up of the Site, including the proper recycling or disposal of any unused, excess, or leftover materials not incorporated into the Artwork. If the Artist fails to do this and the City incurs additional costs to clean up the Site, the City

shall be entitled to deduct all such costs from the final milestone payment.

- (d) If the City accepts the Artwork, either with or without modifications to the Contract Price, the City will issue a Certificate of Completion in a form provided by the City. The issuance of a Certificate of Completion does not waive any rights or remedies afforded the City in this Contract or by law, nor does it waive any deficiencies in the Artist's work.

2.11. Closeout

- (a) Within 30 days after installation of the Artwork is complete and the City has accepted the Artwork, the Artist shall submit to the City the following:
 - (1) A full set of as-builts (updated plans, specifications, and documentation) reflecting the actual installation of the Artwork, and noting any deviations from the Final Design.
 - (2) A Final Maintenance Plan, in a form provided by the City.
 - (3) A Final Budget Report, in a form provided by the City.
 - (4) A Plaque Information Form, in a form provided by the City.
 - (5) An Affidavit of Bills Paid, in a form provided by the City.
- (b) Within 30 days after the Artist completes the services set out in this Article, the City will evaluate the Artist's compliance with the terms of this Contract.

2.12. Lectures and Public Education

- (a) The Artist shall, if requested by the City, attend and present at least one lecture or other public education event to an audience designated by the City, in the format requested by the City and on a mutually agreeable date and time during the Scheduling Phase set out in Section 2.2, the Fabrication set out in Section 2.6, and Installation Phase set out in Section 2.8.
- (b) The Artist acknowledges that the public education event is for the purpose of introducing the Artwork to the citizens of Austin and its surrounding communities, and that such public education is an integral part of the City's procurement of the Artwork and the installation of the Artwork at the Site. As such, the public education event, if required by the City, shall be without additional compensation to the Artist.

Article 3. Payment to Artist

3.1. Contract Amount

The Contract Price for this Contract is \$40,000.

3.2. Full Consideration

In exchange and consideration for the Artist undertaking the obligations in this Contract, the City agrees to pay the Artist the Contract Price. The Artist agrees that the Contract Price is the only compensation owed to the Artist under this Contract, and agrees to be solely responsible for all costs related to design, execution, fabrication, transportation, travel, delivery, mailing, shipping, delivery, installation, labor, insurance, permitting and licensing, and any other costs incurred by the Artist in fulfilling all obligations under this Contract.

3.3. Payment Schedule

- (a) Payment of the Contract Price will be in the following percentages and at the following payment milestones:
- Milestone 1 – 5% upon execution of Contract and the City’s approval of Community Engagement Plan as it informs commissioned artwork.
 - Milestone 2 – 5% within 30 days after completion of the Mid-Design review.
 - Milestone 3 – 10% within 30 days after Artists submits Final-Design documents for City’s review.
 - Milestone 4 – 10% within 30 days after completion of the Final-Design review and City gives Notice to Proceed with fabrication.
 - Milestone 5 – 15% within 30 days after the Artist gives Notice to the City of 50% completion of Fabrication
 - Milestone 6 – 15% within 30 days after the Artist gives Notice to the City of 100% completion of Fabrication.
 - Milestone 7 – 30% within 30 days after the City verifies that Delivery and Installation of the Artwork are complete.
 - Milestone 8 – 10% within 35 days after the Artist has transferred title to the Artwork to the City.
- (b) Pursuant to City Code §2-8-3, the City may withhold payment otherwise due under this Contract in order to offset any debt owed by the Artist to the City, including but not limited to any tax debt owed by the Artist to the City pursuant to Article VIII, Section 1 of the Austin City Charter. The Artist acknowledges notice of this City ordinance and Charter provision.

3.4. Tax-Exempt Status

The Artist acknowledges that the City is a tax exempt organization, and that no state or local sales taxes, and no federal excise tax, will be due on the

Artwork or the materials and supplies used in the design and fabrication of the Artwork. The Artist acknowledges receipt of a Texas Sales Tax and Local Sales Tax Exemption Certificate for Contractors, attached as Exhibit G. The Artist shall only use this certificate in accordance with law. The City shall not reimburse the Artist for state sales tax, local sales tax, or federal excise tax.

Article 4. The Artwork

4.1. Warranties and Representations

- (a) The Artist warrants and represents that:
 - (1) The Final Design and Artwork are and shall be original creations of the Artist.
 - (2) The Artist has obtained, or shall obtain prior to any incorporation or use, the written approval and consent of any required third party for the use of any portion of the Final Design or the Artwork that is not the original work of the Artist.
 - (3) Except as otherwise disclosed to the City in writing, when submitting the Final Design, the Final Design is and shall be free of any defects of design.
 - (4) From the Effective Date through a date one year following the City's acceptance of the Artwork, that:
 - (A) The execution and fabrication of the Artwork shall be performed in a good and workmanlike manner.
 - (B) The Artwork, as fabricated and delivered, shall be free of defects in material and workmanship, including any defects consisting of inherent vice or qualities that may cause or accelerate deterioration of the Artwork.
 - (C) Reasonable maintenance of the Artwork shall not require procedures substantially in excess of those described in the Final Maintenance Plan required by Section 2.11.
- (b) The City will give Notice to the Artist of any observed breach of these warranties and representations. Once notified by the City, the Artist shall, at no cost to the City, promptly cure the breach or breaches consistent with professional conservation standards, including but not limited to cure by repairing or refabricating the Artwork or any necessary portion of the Artwork.

4.2. Ownership

- (a) The Artist will remain the owner of the Artwork until title transfers to the City as follows:
 - (1) Within 10 days of the City's acceptance of the Artwork, the City will issue to the Artist a Transfer of Title for Public Artwork.
 - (2) On issuance of the Transfer of Title for Public Artwork, the City shall also take title in and to any and all drawings, renderings, maquettes, sketches, models, and any other documents and materials created by the Artist in furtherance of the Final Design or the Artwork. The Artist shall promptly deliver to the City all such materials that are still in the Artist's possession.
- (b) The Artist will retain all reproduction rights afforded by the Copyright Act of 1976, as currently codified and amended, and any other reproduction rights in and to the Artwork except as limited by and in this Contract.
 - (1) The Artist may not make any additional exact duplicate or three-dimensional scale reproductions of the Artwork, and may not grant permission to do so to any third parties except with Approval from the City.
 - (2) The Artist grants to the City and its assigns an irrevocable license to make two-dimensional reproductions of the Artwork for any municipal or public purpose, including but not limited to any publicity the City deems appropriate or beneficial.
 - (3) Any reproductions of the Artwork made by the City will credit the Artist and will contain a copyright notice substantially in the form "© Artist's name, 20__." Any reproductions of the Artwork made by the Artist shall credit the City and shall contain a notice in the form "An original work owned and commissioned by the City of Austin."

4.3. Insurance and Risk of Loss

- (a) The Artist shall bear all risk of loss and damage to the Artwork until title transfers to the City as set out in Section 4.2.
- (b) The Artist agrees to carry insurance in the types and amounts indicated in Exhibit E:
 - (1) Workers' Compensation and Employers' Liability insurance coverage must be in place before the Artist begins any work on the Site, including but not limited to installation of the Artwork and any predicate Site preparation.

- (2) Commercial General Liability insurance coverage and Automobile Liability insurance coverage must be in place no later than 30 days after the Effective Date.
- (3) Professional Liability insurance coverage for any design professional must be in place at the time the design professional places her/his seal on design drawings submitted to the City.
- (4) If the Artist is fabricating the Artwork anywhere other than the Site location, a Fine Arts Floater or other Property Insurance must be in place before fabrication of the Artwork begins.
- (c) Approval by the City of any insurance obtained by the Artist will not diminish or decrease the liability of the Artist under this Contract.

4.4. Publicity

- (a) The Parties will proactively collaborate to identify and pursue any appropriate and beneficial publicity for the Artwork.
- (b) For purposes of this Contract, publicity means the manner, method, timing, and content of all efforts to generate public knowledge of, understanding of, and interest in the Artwork, including but not limited to any interviews, flyers, brochures, posters, mailings, advertisements, emails, social media postings, blog postings, electronic communications or presentations of any type, live or prerecorded television or other video presentations or commercials, live presentations, radio interviews or advertisements, and any other publications of any other kind and in any medium.
- (c) The Parties will each use their best efforts to arrange for publicity for the Artwork.
- (d) The Parties will identify various media for prospective publication of the Artwork throughout the course of the design, so that publicity for the Artwork may begin prior to or immediately upon completion.
- (e) All publicity initiated or otherwise undertaken by the Artist must be approved by the City prior to its publication. The Artist shall inform the City as soon as the Artist is contacted by the media regarding the Artwork. If the Artist intends to submit to any interview with a third party, or intends to use any third party for any publicity, the Artist must confer with the City and obtain the City's Approval.
- (f) The Artist agrees to be available at such times and places as reasonably required by the City in order to attend any ceremonies relating to the transfer of the Artwork to the City.

- (g) The City, at its expense and in consultation with the Artist, will arrange for the preparation and installation of a plaque at the Site that identifies the Artist, the title of the Artwork, and the year of completion.

4.5. Visual Artists Rights Act

- (a) The Artist acknowledges that the Artwork, when installed, may be incorporated within and made a part of the Facility in such a way that removing the Artwork from the Facility, or the destruction or modification of the Facility, may cause the destruction, distortion, mutilation, or other modification of the Artwork and consents to the installation knowing this risk.
- (b) The City shall make a good faith effort to provide the Artist with prior Notice of the City's intent to undertake any alterations to the Artwork or alterations to the Facility that may impact the Artwork. However, the Artist consents to the City's actions that may destroy, distort, mutilate or otherwise modify the Artwork due to its installation in the Facility.
- (c) To the extent this Section is inconsistent with federal law or any applicable moral rights, including the 1990 Visual Artists Rights Act, the Artist waives any right to preservation of the Artwork provided by those laws. Artist shall retain the right to disclaim authorship of the Artwork as set forth in the 1990 Visual Artists Rights Act.

4.6. Maintenance, Repairs and Alteration to the Artwork

- (a) The City recognizes that maintenance of the Artwork on a regular basis is essential to the integrity of the Artwork.
 - (1) The City will reasonably ensure that the Artwork is properly maintained and protected, taking into account the Final Maintenance Plan prepared by the Artist under Section 2.11(a)(2).
 - (2) The City agrees, within reason and always subject to the availability of revenue in any given fiscal year, to protect and maintain the Artwork against the ravages of time, vandalism, and the elements.
- (b) The City shall have the sole right to determine whether, when, and to what extent any repairs or restorations of the Artwork will occur.
 - (1) During the Artist's lifetime, and to the extent practicable, the City will give Notice to the Artist of the Artist's right to both approve of and make or supervise all major repairs and restorations. If the Artist withholds, conditions, or delays approval for any repair or restoration of the Artwork, or does not agree to make or supervise the repairs or restorations, the City may make such repairs or restorations as it deems necessary for the preservation of the Artwork, and may solicit bids and award contracts for the services to other qualified professionals in order to do so.

- (2) All repairs and restorations, whether by the City or by the Artist, will be made in accordance with then-current, generally accepted principles of conservation.
 - (3) The City may undertake emergency repairs to the Artwork without Notice to the Artist, whenever necessary, to protect the integrity of, or to prevent the loss of or further damage to, the Artwork. Such emergency repairs will not be deemed to constitute artistic alteration of the Artwork or a breach of this Contract. The City will provide Notice to the Artist of such emergency repairs, as soon as practical.
- (c) The Artist acknowledges and provides consent that the Artwork, when installed, will be incorporated within and made a part of the Facility in such a way that removal of the Artwork from the Facility, or destruction, alteration, or modification of the Facility, may cause destruction, distortion, mutilation, obscuration, or other alterations to the Artwork.
- (1) The City will attempt, in good faith, to give Notice to the Artist prior to undertaking any alterations to the Artwork.
 - (2) To the extent this Section is inconsistent with any rights, including moral rights, which would otherwise be provided to the Artist by applicable law, including the 1990 Visual Artists' Rights Act as codified and amended, the Artist waives any right to preservation of the Artwork provided by those laws. The Artist will retain the right to disclaim authorship of the Artwork to the extent allowed by the 1990 Visual Artists' Rights Act as codified and amended.
 - (3) If the Artwork can reasonably be removed without damaging or destroying either the Artwork or the Facility, the City will give Notice to the Artist if it intends to remove the Artwork. The Artist will be entitled to remove the Artwork from the Facility at the Artist's sole expense, and will have 90 days from the date the City gives Notice to remove the Artwork. If the Artist fails to remove the Artwork within 90 days of the City's Notice, the City will be entitled to remove and dispose of the Artwork by any means, including destruction of the Artwork.
 - (4) The City agrees not to willfully destroy, damage, or modify the Artwork, except as set out in this Contract.
 - (5) If the Artwork becomes substantially damaged or altered, the City will no longer represent the Artwork as that of the Artist, but only if the Artist gives Notice to the City that it is the Artist's position to deny authorship on the grounds that the Artwork has become substantially damaged or altered.

- (6) The City will have the right at any time to either move the Artwork or remove it from public display. The City will also have the right, in its discretion and at any time, to sell, trade, or otherwise transfer ownership of the Artwork.
- (d) The obligations of the City, and the rights of the Artist, set out in this Section shall not survive the death or legal incapacity of the Artist.

Article 5. Contract Management

5.1. Amendment in Writing

This Contract may be modified only by a writing properly executed by each of the Parties. Neither any representation or promise made after the execution of this Contract, nor any modification or amendment of this Contract, shall be binding on the Parties unless made in writing and properly executed by each of the Parties.

5.2. Subcontracting by the Artist

- (a) The Artist may subcontract portions of the services to be provided under this Contract, at the Artist's sole expense, subject to the following limitations:
 - (1) The Artist's use of subcontractors may not affect the design, appearance, fabrication methodology, or visual quality of the Artwork.
 - (2) The Artist is responsible for all work performed by subcontractors.
 - (3) The Artist shall remain fully responsible to the City for the actions of any subcontractors engaged by the Artist.
 - (4) Any subcontract must be in writing, must attach this Contract as an exhibit, and must acknowledge the supremacy of this Contract in the case of any conflict between the two. All subcontractors shall remain subject to the terms of this Contract at all times.
 - (5) Prior to the Artist entering into a subcontract, the Artist shall give Notice to the City, identifying the proposed subcontractor, the proposed scope(s) of work, and the dollar amount of the subcontract. The City may reject a subcontractor proposed by the Artist. If the City rejects a proposed subcontractor, the Artist may not use that subcontractor on this Contract.
 - (6) The Artist shall require each subcontractor, as a condition to entering into each subcontract, to comply with the City's insurance requirements as set out in Exhibit E. The Artist shall further obtain,

on request from the City, a certificate or certificates of insurance sufficient to satisfy the City that each subcontractor is in compliance with the insurance requirements of this Contract.

- (b) In an effort to further stimulate and positively impact the local economy, the Artist shall make reasonable efforts, which the Artist shall document on request by the City, to:
 - (1) Provide minority-owned, women-owned, and local small businesses an equal opportunity to participate as suppliers for materials and labor services acquired or used by the Artist for this Contract.
 - (2) Recruit residents of the Austin metropolitan area for available subcontracting opportunities.

5.3. Permits

For any permits required by City ordinance or administrative rule, the Artist shall seek fee waivers as set out in Exhibit D.

5.4. Termination for Cause

- (a) In the event of default by a Party, the other Party shall have the right to terminate this Contract for cause, by Notice delivered by certified mail to the Party in default. Unless the Party giving notice specifies a different time in the Notice, the Contract is terminated 30 calendar days after the date of the Notice. During this time period, the Party alleged to be in default may cure the default or provide evidence sufficient to prove to the other Party's reasonable satisfaction that the default does not exist or will be cured in a time satisfactory to the Party alleging the default. Each Party's rights and remedies under the Contract are cumulative and are not exclusive of any other right or remedy provided by law.
- (b) The City may also terminate this Contract for cause if:
 - (1) The Artist, including any agent or representative of the Artist, provides or offers to provide any gratuities in the form of entertainment, gifts, or similar benefits to any City official or employee in order to secure favorable treatment with respect to the awarding, amending, or making of any determinations with respect to the performance of this Contract. Termination for cause under this paragraph will be in the manner set out in Subsection (a), above, except that the Artist shall not be entitled to any right to cure. If the City terminates this Contract under this paragraph, the City shall, in addition to all other rights and remedies, be entitled to recover from the Artist an amount equal to the cost incurred by the Artist or the agent or representative of the Artist in providing such gratuities.
 - (2) The Artist dies or becomes physically or legally incapacitated during the term of this Contract. Termination under this paragraph will only

require notice to the Artist or the Artist's legal successor or guardian, as applicable. All finished and unfinished drawings, sketches, photographs, models, and work will become property of the City. If, prior to the Artist's death or incapacity, the Final Design is approved by the City or the Artwork has progressed to the point of fabrication, the City may complete the Artwork, giving due regard to the Artist's intended results and giving proper credit and acknowledgement to the Artist.

5.5. Termination for Convenience

Either Party may terminate this Contract for convenience, with 30 calendar days' Notice to the other Party. If the City terminates this Contract for convenience, the Artist shall immediately stop performance under this Contract (unless the Notice directs otherwise) and deliver all drawings, renderings, maquettes, sketches, models, and any other documentation and materials created by the Artist for the Final Design or creation of the Artwork to the City within 10 business days. If the City approves reimbursements for purchases of materials used for the development of the design in excess of the payments the Artist received prior to the City's termination for convenience, the City will reimburse the Artist for amounts expended under this Contract within 30 calendar days of the Artist's submission of receipts documenting such material purchases.

5.6. Funding Out and Offset for Taxes Owed

- (a) The Artist acknowledges awareness of Article VIII, Section 1 of the Austin City Charter, which prohibits the payment of any money to any person who is in arrears to the City for taxes, and of City Code §2-8-3, concerning the right of the City to offset indebtedness owed the City.
- (b) The Artist acknowledges that the City's payment obligations to the Artist are payable only from funds appropriated or available for the purpose of this Contract. If the City does not appropriate funds for this Contract, or if there are no other lawfully available funds for this Contract, this Contract is void. The City shall provide the Artist with Notice of the failure of the City to make an adequate appropriation for any fiscal year to pay the amounts due under this Contract, or of the reduction of any appropriation to an amount insufficient to permit the City to pay its obligations under this Contract.

5.7. Force Majeure

- (a) Each Party agrees to excuse the failure of the other Party to perform its obligations under this Contract to the extent, and for a period of time during which, the failure is caused by an event of Force Majeure. An event of Force Majeure is any event or circumstance which prevents or delays performance of any obligation arising under this Contract, but only if and to the extent the event or circumstance is not within the control of the Party seeking to have its performance obligation excused and which the Party was unable by the exercise of due diligence to avoid

or prevent. Events of Force Majeure include acts of God, riots, sabotage, civil disturbances, epidemics, acts of domestic or foreign terrorism, lightning, earthquakes, fires, storms, floods, and landslides. Events of Force Majeure do not include economic or market conditions which affect a Party's cost but not its ability to perform.

- (b) The Party invoking Force Majeure shall give timely and adequate Notice to the other Party, by e-mail or orally but confirmed promptly in writing, and shall use due diligence to remedy the effects of an event of Force Majeure, as soon as reasonably possible. In the event a Party's performance of an obligation under this Contract is delayed due to a Force Majeure event, then the time for completion of the Party's obligation will be extended day-for-day, provided that an event of Force Majeure shall not last more than 90 days. If an event of Force Majeure affecting the Artist's performance continues for more than 90 days, the City shall have the right to terminate this Contract upon Notice to the Artist. The Contract shall terminate immediately upon receipt of such Notice.

5.8. Notices

- (a) Unless explicitly stated elsewhere in this Contract, all Notices must be given in the manner set out in this Section in order to be effective.
- (b) Any Notice required or allowed to be given or to be served in connection with this Contract will be deemed delivered and received on the earlier of the date actually received or a date that is:
 - (1) Three calendar days after being deposited in the United States mail, if sent via certified mail, properly addressed and with postage prepaid; or
 - (2) The date delivery is originally scheduled to occur, if sent via a reputable overnight courier service
- (c) Notice to each Party must be given as follows:

The City
Sylvia Holt-Rabb
Assistant Director
Economic Development Dept.
City of Austin
PO Box 1088
Austin TX 78767

The Artist
MARY JANE GARZA
6006 Dunbury Dr
Austin, TX 78723
vendor id: V00000917558

with copies to:

Susan Lambe
AIPP Program Manager

Economic Development Dept.
City of Austin
PO Box 1088
Austin TX 78767

City of Austin Law Dept.
ATTN: City Attorney
PO Box 1088
Austin TX 78767

- (d) The Parties will each have the right to change their respective addresses for Notice purposes, and will have the right to specify as its address any other address within the United States of America by giving the other Party at least five days' Notice.
- (e) The Artist is responsible for giving prompt Notice to the City of any changes to the Artist's address(es). If the City gives Notice to the Artist in the manner set out in this Section and the Notice is returned to the City as undeliverable, the City will make reasonable effort to locate the Artist in order to give notice to the Artist of issues affecting or relating to the Artist's rights. If the Artist fails to update the Artist's address(es) on file with the City and the City is unable to locate the Artist for purposes of giving the notices required in this Contract, the Artist shall be deemed to have waived any rights afforded to the Artist under Section 4.6. If the Artist subsequently reestablishes contact with the City after a waiver of the rights set out in Section 4.6, the Artist will regain those rights to the extent they are still susceptible of being exercised, in light of the remediation, repair, or removal already undertaken by the City. Any actions taken by the City prior to the Artist's reestablishment of contact with the City are prospectively ratified by this Contract and may not form the basis for any claims for damages or injunctive relief by the Artist against the City.

5.9. Right to Assurance

When one Party, in good faith, has reason to question the other Party's intent to perform its obligations under this Contract, that Party may make demand on the other Party for written assurance of the intent to perform. The Party who is asked for assurance has 10 business days to provide Notice of its written assurance of intent to perform. If the Party fails to provide the assurance, the demanding Party may treat this failure as an anticipatory repudiation of the Contract and terminate the Contract for cause.

Article 6. Terms and Conditions

6.1. Equal Opportunity

- (a) For the duration of this Contract, including any maintenance or repair provided by the Artist under Section 4.6, the Artist shall:
 - (1) Take no action to discriminate against any employee or applicant for employment because of race, color, religion, sex, sexual orientation, gender identity, national origin, age, or disability, including but not limited to actions taken to employ, promote, demote, transfer, recruit, or pay or otherwise compensate, or select for training.
 - (2) Take affirmative action to ensure that employees are treated during employment without regard to their race, color, religion, sex, sexual orientation, gender identity, national origin, age, or disability.
 - (3) Post in conspicuous places, available to all employees and applicants for employment, any notices provided by the City regarding equal opportunity.
 - (4) State, in all solicitations or advertisements for employment placed by or on behalf of the Artist, that all qualified applicants will receive consideration for employment without regard to race, color, religion, sex, sexual orientation, gender identity, national origin, age, or disability.
 - (5) Furnish any information and reports requested by the City, and allow the City access to its books, records, and accounts for purposes of investigation to ascertain compliance with this Section and any applicable rules and regulations.
- (b) If the Artist fails to comply with this Section, the City may terminate this Contract for cause, or may suspend this Contract in whole or in part, and the Artist may be debarred from further contracts with the City.

6.2. Right to Audit

- (a) The Artist agrees that the representatives of the Office of the City Auditor, or other authorized representatives of the City, shall have access to, and the right to audit, examine, or reproduce, any and all of the Artist's records related to this Contract. The Artist shall retain all such records for a period of three years after final payment on this Contract or until all audit and litigation matters that the City has brought to the attention of the Artist are resolved, whichever is longer. The Artist agrees to refund to the City any overpayments disclosed by any such audit.
- (b) The Artist shall include the requirements of Subsection (a), above, in all subcontractor agreements entered into in connection with this Contract.

6.3. Indemnification

- (a) THE ARTIST SHALL DEFEND, INDEMNIFY, AND HOLD HARMLESS THE CITY, ITS OFFICERS, APPOINTED OR ELECTED OFFICIALS, EMPLOYEES, AGENTS,

REPRESENTATIVES, SUCCESSORS AND ASSIGNS (THE "INDEMNIFIED PARTIES") AGAINST ALL COSTS, LIABILITIES, DAMAGES, CLAIMS, SUITS, ACTIONS, AND CAUSES OF ACTIONS ("CLAIMS"), TO THE EXTENT ARISING DIRECTLY OR INDIRECTLY OUT OF (A) A BREACH OF THIS CONTRACT OR VIOLATION OF LAW BY THE ARTIST AND THE ARTIST'S EMPLOYEES, SUBCONTRACTORS, SUCCESSORS AND ASSIGNS (THE "ARTIST PARTIES"), (B) A FALSE REPRESENTATION OR WARRANTY MADE BY THE ARTIST PARTIES IN THIS CONTRACT, IN THE ARTIST'S PROPOSAL, OR THE FORMATION OF THIS CONTRACT, (C) THE DESIGN OR INSTALLATION OF THE ARTWORK, (D) THE INTELLECTUAL PROPERTY INVOLVED IN THE DESIGN AND CREATION OF THE ARTWORK, (D) THE NEGLIGENCE, WILLFUL MISCONDUCT, OR BREACH OF A STANDARD OF STRICT LIABILITY BY THE ARTIST PARTIES IN CONNECTION WITH THIS CONTRACT. CLAIMS TO BE INDEMNIFIED INCLUDE CLAIMS FOR BODILY INJURY OR DEATH, OCCUPATIONAL ILLNESS OR DISEASE, LOSS OF SERVICES WAGES OR INCOME, DAMAGE, DESTRUCTION OR LOSS OF USE OF PROPERTY, AND WORKERS' COMPENSATION CLAIMS. **THE ARTIST'S OBLIGATIONS UNDER THIS SECTION ARE NOT EXCUSED IN THE EVENT A CLAIM IS CAUSED, IN PART, BY THE ALLEGED NEGLIGENCE OR WILLFUL MISCONDUCT OF THE INDEMNIFIED PARTIES.**

- (b) The City shall give the Artist Notice of any Claim asserted against an Indemnified Party. The Artist shall assume on behalf of the Indemnified Parties and conduct with due diligence and in good faith the defense of all Claims against the Indemnified Parties. The Indemnified Parties shall have the right (but not the obligation) to participate in the defense of any claim or litigation with attorneys of their own selection without relieving the Artist of any obligations in this Contract. In no event shall the Artist admit liability on the part of an Indemnified Party without the prior, written consent of the City Attorney.
- (c) Maintenance of the insurance required under this Contract shall not limit the Artist's obligations under this Section. The Artist shall require all subcontractors to indemnify the City in the same manner as provided in this Article.

6.4. Independent Contractor

This Contract shall not be construed as creating an employer/employee relationship, a partnership, joint enterprise, or a joint venture between the Parties. The City and the Artist are independent contractors. The Artist agrees and understands that this Contract does not grant any rights or privileges established for employees of the City.

6.5. Competent, Orderly Workers

The Artist and any subcontractors of the Artist shall only employ orderly and competent workers, skilled in the performance of the services that they will perform under the Contract. The Artist, the Artist's employees and subcontractors, and subcontractors' employees may not: (1) illegally use or possess any firearms, or (2) use or possess alcoholic or other intoxicating

beverages, illegal drugs, or controlled substances, while on the job or on City's property. The workers may not be intoxicated or under the influence of alcohol or drugs on the job. If the City notifies the Artist that any worker is incompetent, disorderly or disobedient, has knowingly or repeatedly violated City rules, has illegally possessed any firearms, or has possessed or was under the influence of alcohol or drugs on the job, the Artist shall immediately remove the worker and the worker may not be employed again for work on this Contract without the City's written consent.

6.6. Survival of Obligations

All provisions of this Contract that impose continuing obligations on the Parties, including but not limited to warranty, indemnification, limitation of liability, and keeping addresses for Notice current, shall survive the expiration or termination of this Contract.

6.7. Election of Remedies; No Waiver

Neither the exercise of nor the failure to exercise a right or to give notice of a claim under this Contract shall constitute an election or waiver of remedies or limit a Party in any manner in the enforcement of any other remedies that may be available to the Party, whether at law or in equity.

6.8. Jurisdiction and Venue

This Contract is made under and shall be governed by the laws of the State of Texas, without regard to conflicts of laws principles which would apply the law of any other jurisdiction. The courts of Texas shall have jurisdiction of any dispute arising out of or concerning this Contract, either administrative or judicial, and venue shall be proper and lie exclusively in Travis County Texas.

6.9. Severability

If a court of competent jurisdiction determines that a term or provision of this Contract is void or unenforceable, the remainder of this Contract remains effective to the extent permitted by law.

6.10. Mandatory Anti-Israel Boycott

(a) Pursuant to §2270.002, Texas Government Code, the City is prohibited from entering a contract with a value of \$100,000 or more with a company for goods or services unless the contract contains a written verification from the company that it does not boycott Israel and will not boycott Israel during the term of the contract.

(1) "Boycotting Israel" means refusing to deal with, terminating business activities with, or otherwise taking any action that is intended to penalize, inflict economic harm on, or limit commercial relations specifically with Israel, or with a person or entity doing business with Israel or in an Israeli-controlled territory, but does not include an action made for ordinary business purposes.

- (2) A “company” means a for-profit sole proprietorship, organization, association, corporation, partnership, joint venture, limited partnership, limited liability partnership, or limited liability company, including a wholly-owned subsidiary, majority-owned subsidiary, parent company, or affiliate of those entities or business associations that exists to make a profit and have 10 or more full-time employees. Sole proprietorships are excluded from this definition.
- (b) Pursuant to this statutory requirement, the Artist provides this written verification that, if the Artist is a company as defined above, it does not boycott Israel and will not boycott Israel for the term of this Contract.
- (c) The Artist’s obligations under this Section, if any exist, will automatically cease or be reduced to the extent that the requirements of Texas Government Code Chapter 2270 are subsequently repealed, reduced, or declared unenforceable or invalid in whole or in part by any court or tribunal of competent jurisdiction or by the Texas Attorney General, without any further impact on the validity or continuity of this Contract.

6.11. Execution in Counterparts

This Contract may be executed in any number of counterparts, each of which when so executed shall be deemed to be an original and all of which, taken together, shall constitute one and the same Contract.

6.12. Mutual Drafting

This Contract shall be deemed to be the joint work product of the Parties and any rule of construction that a document shall be interpreted or construed against the drafter shall not be applicable to this Contract.

6.13. Complete Agreement

This Contract constitutes the entire agreement and understanding between the Parties and supersedes all previous agreements, understandings, discussions, and representations concerning its subject matter. This Contract includes the following exhibits, which are incorporated into this Contract by reference:

Exhibit A.	Facility/Site Plan
Exhibit B.	Request for Qualifications
Exhibit C.	Artist Qualifications
Exhibit D.	Permit Fee Waiver Memo
Exhibit E.	Insurance Requirements
Exhibit F	Conservation Review Form
Exhibit G	State Sales Tax and Local Sales Tax Exemption Certificate for Contractors

CITY OF AUSTIN

BY: Sylvia Holt Rabb

NAME: Sylvia Holt Rabb

TITLE: Interim Deputy
Director

DATE: 6.20.19

ARTIST

BY: Mary Jane Garza

NAME: MARY JANE GARZA

TITLE: Artist

DATE: June 20, '19

APPROVED AS TO FORM

R. Pignatelli

ASSISTANT CITY ATTORNEY

EXHIBIT A - SITE PLAN

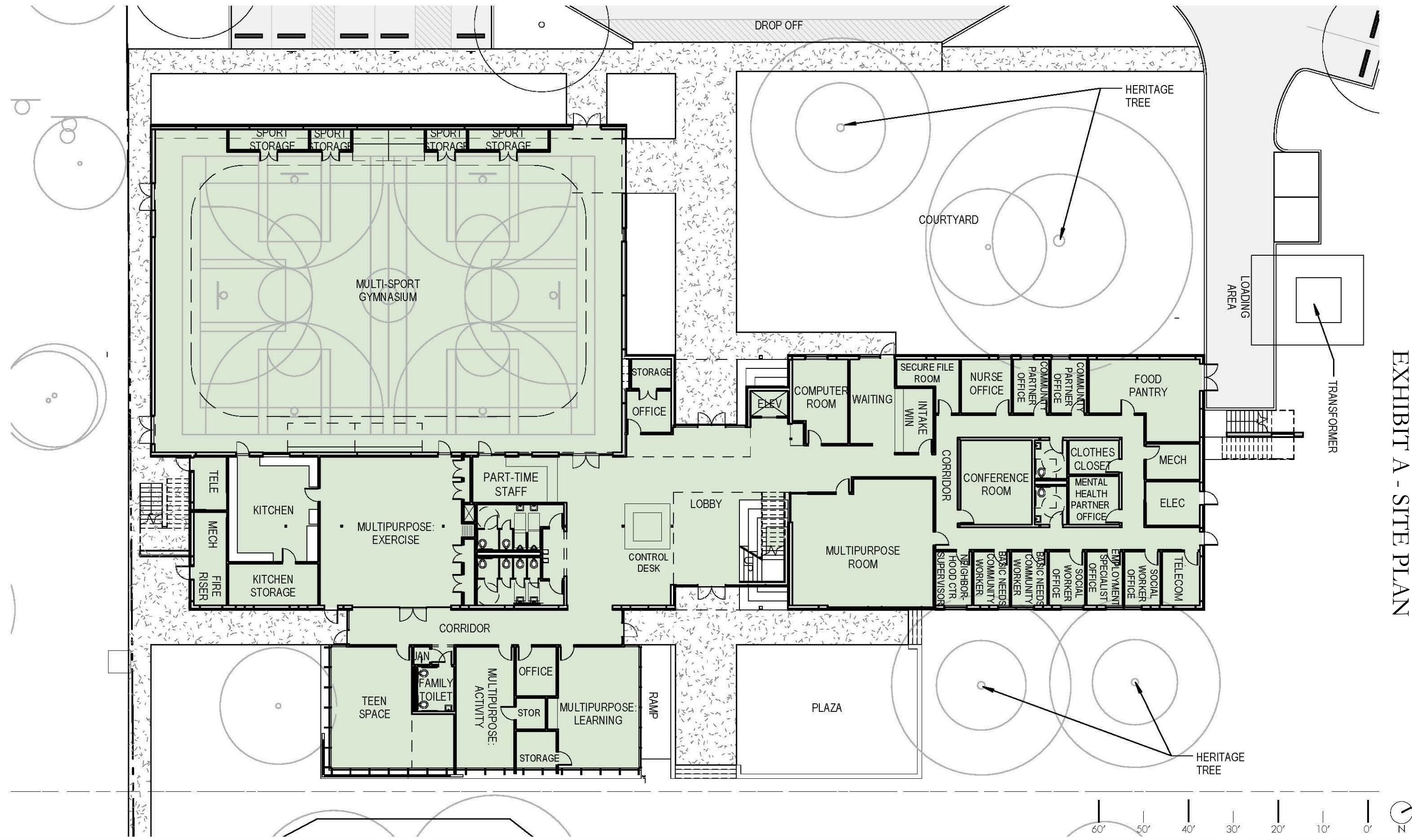


EXHIBIT B - Request for Qualifications

Art in Public Places | Cultural Arts Division
Economic Development Department | City of Austin
201 East 2nd Street, Austin, TX 78701
512.974.7700 | aipp@austintexas.gov



Request for Qualifications

Project: Montopolis Recreation and Community Center - Phase II
Community Artists Opportunities

Opportunity: Four artwork opportunities

Artwork Budgets: Exterior sculpture - \$90,000
Exterior stairwell wall - \$70,000
Exterior window screens - \$40,000
Interior lobby wall - \$40,000

Deadline to Apply: Thursday, February 21, 2019 at 5:00 pm (CST)

Project Summary

The City of Austin Art in Public Places (AIPP) program of the Cultural Arts Division, Economic Development Department (EDD) seeks to commission visual artists, or artist teams, to design and fabricate four different artworks for the new Montopolis Recreation and Community Center at 1200 Montopolis Drive, Austin, TX 78741, a joint-use facility between the Parks and Recreation Department (PARC) and the Austin Public Health Department (APH). It is the intent of this project to create public artwork opportunities which feature Austin artists with lived experience in the Montopolis neighborhood.

Project Background

Approved by Austin voters as part of 2012 Bond Election, the City of Austin began the Design Phase of the project in December 2015, which included preliminary, schematic, and design development and construction document phases. During this phase, the City hosted several public meetings to gather community feedback on the design of the new facility.



Designed by McKinney York Architects, the new recreation and community building will house current and proposed recreational services including after-school activities, youth sport and specialized classes, education programs, exercise and fitness classes, health, wellness and nutrition programs, senior activities, neighborhood center services, seasonal services, and other health services for preventative care. The City of Austin's Parks and Recreation Department (PARC) Austin Public Health Department (APH) currently manage many activities and programs collaboratively. There will be a gymnasium, meeting rooms, a commercial kitchen and community event spaces. The facility is estimated to be approximately 33,000 square feet. The total area of the site is 7.6 acres. 5.05 acres of that area has a parkland use restrictions and the remaining 2.55 acres can be used for any City of Austin programs.

EXHIBIT B - Request for Qualifications

The construction Bidding and Contract Award Phase will be completed by June 2018. Construction of the new facility is scheduled to begin in summer 2018 and to be complete in spring 2020.

Facility History

The current Montopolis Recreation Center was originally owned by Dolores Catholic Church. In 1971, the City of Austin entered into an agreement to operate the building as an extension of PARD services. In 1973, PARD purchased the building and the surrounding land. In 1974, a deed was executed by the City to dedicate 2.55 acres of land for community



use. The Montopolis Recreation Center has served the community for over four decades. The existing facility is in poor condition and can no longer meet the needs of a growing and vibrant community.

The Montopolis community is a multi-cultural and bi-lingual community in East Austin. The buildings have been an integral part of the community for more than 40 years, therefore, it is important to the City and the Montopolis community that the new facility reflects of the community and history of the area and historical and cultural values are incorporated into the new building's final design.

More information can be found at: www.austintexas.gov/department/montopolis-recreation-center
More information about the history of Montopolis can be found in Austin's Montopolis Neighborhood (Images of America Series) by Dr. Fred McGhee, published in 2014 by Arcadia Publishing.

Public Art Intent and Goals

The Art in Public Places program seeks to commission works of art of redeeming quality that advance public understanding of visual art and enhance the aesthetic quality of public places through the selection a qualified artist or artist team who can innovatively and thoughtfully design within the context of this project. The goals of each opportunity are to select artists, in collaboration with project stakeholders and City staff, who will design artwork that:

- » Incorporates colors, imagery and themes that reflect the aesthetic qualities of the community;
- » Through community engagement, suggests the future aspirations of the people of the Montopolis neighborhood;
- » Responds to the story of the facility from 1971 to present and the activism of the surrounding community;
- » Integrates seamlessly into the design of the facility and grounds;
- » Is made from durable and low maintenance materials;
- » Enriches or adds to the depth/breadth of the City of Austin's public art collection.

EXHIBIT B - Request for Qualifications

The proposed artworks should be integrated into the available scope of construction, to the greatest extent possible, without impeding operation, safety and access. Artwork should be sited in areas accessible to the public within the building envelope. A range of materials and conceptual approaches are welcome for these commissions as long as the parameters and goals of the project are met.

Budget

The funds for this project are derived from the 2% for public art portion of the City of Austin's contribution to the estimated construction budget. Each opportunity is inclusive of design team collaboration, design, fabrication, and installation of artwork (including shipping expenses and insurance), travel, and other project related costs.

A total artwork budget of \$240,000 will be divided between four community artist artwork opportunities.

Exterior sculpture - \$90,000

Exterior stairwell wall - \$70,000

Exterior window screens - \$40,000

Interior lobby wall - \$40,000

Principal Artist + Artist Cohort

A Principal Artist was selected to create an original artwork at the Montopolis Recreation and Community Center project for the interior gym wall area. In addition to creating an artwork for the site, the Principal Artist will work with the neighborhood advisory group to solicit community artists to submit applications for the remaining four opportunities, focusing on artists who have a connection to, and/or lived experience with, the Montopolis neighborhood. The Principal Art's role will include creating an Artist Cohort to stimulate mentorship, guiding the overall aesthetic of the artworks, creating a positive team environment and providing professional development resources.

AIPP staff will assist the Principal Artist in coordinating and creating a schedule of workshops for professional development, including support in presentation skills, budgeting, scheduling, time management, fabrication and installation management for the Artist Cohort.

Artist Cohort must participate in professional development and design meetings. These will be crafted to fit the needs of the selected artists and provide training on community engagement best practices; budget development; installation techniques; managing time/resources/fabricators/sub-contractors, etc.; skills for preparing approval documents and how to make the most of presentations.

Artwork Opportunity

Four public art opportunities are open to a wide range of ideas to be proposed by the Community Artists, or artist team, in consultation with the project's design team. The artist(s) is/are expected to gather community input in the development of their design.

Applicants are encouraged to apply for each individual artwork opportunity as they see fit. The artwork opportunities are:

EXHIBIT B - Request for Qualifications

- Exterior sculpture located in the plaza near the front entrance - \$90,000
- Exterior stairwell wall - \$70,000
- Exterior window shade screens - \$40,000
- Interior lobby wall - \$40,000

See images below:

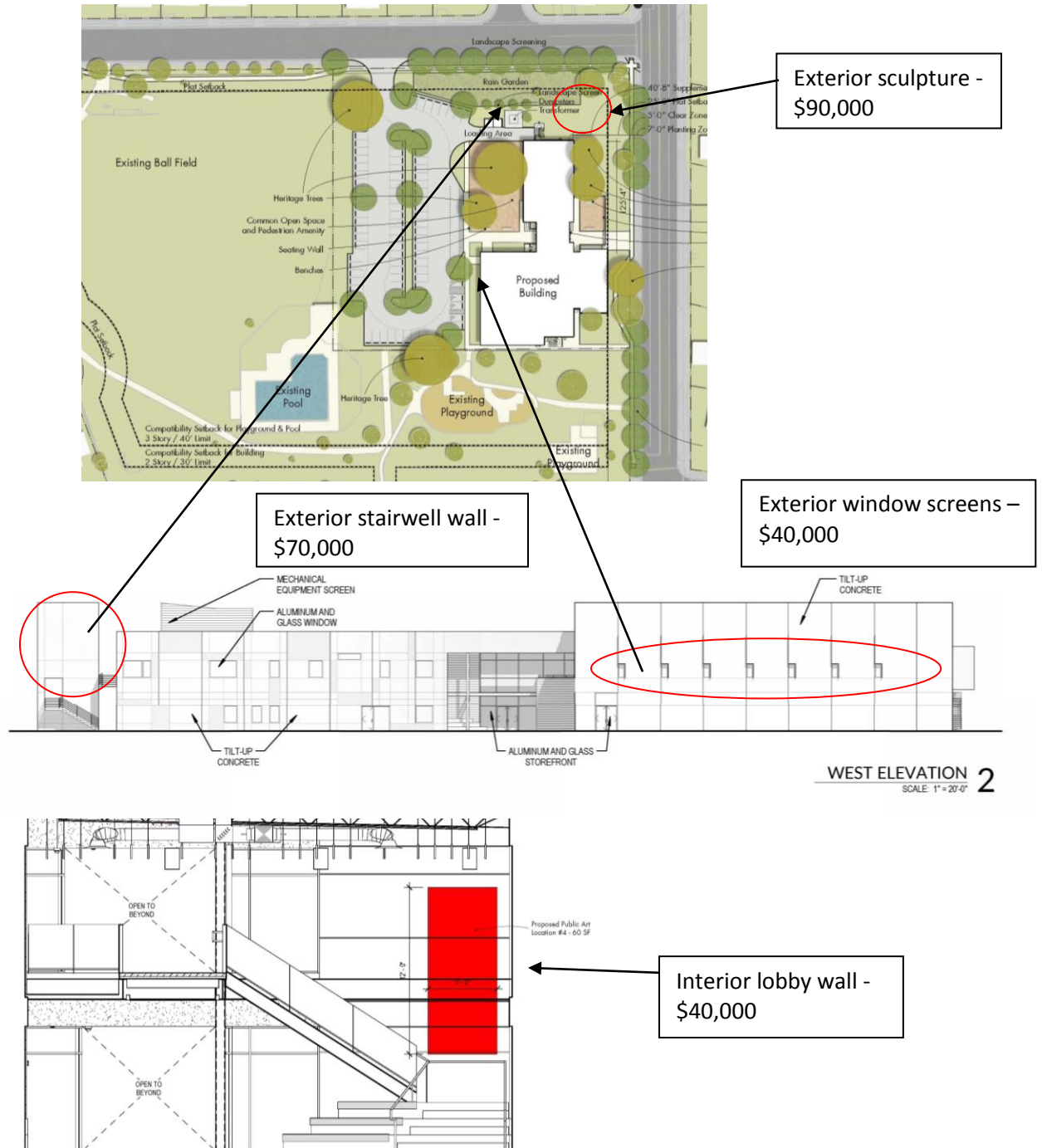


EXHIBIT B - Request for Qualifications

Artist Scope of Work

Community Engagement Phase

Once selected, the artist will engage with the neighborhood community and the design team and consider their response in preparing the final design. The artist will work with AIPP staff in planning and executing community engagement, meeting(s), outreach and community participation.

Design Phase

After the artist has engaged the community, they will submit the following material for the final design proposal:

- **Written Narrative** describing the proposed artwork, including relationship of the artwork to the location, compatibility with the community/neighbors in proximity to the site, and installation plan. The narrative should describe how the artist engaged with the community. The selected artist or artist team will define the process of installation, including if he or she intends to contract a third-party for, or engage the community for assistance with, installation.
- **In-Context Images** of proposed artwork, such as sketches or renderings showing what the artwork will look like in place at the proposed site. The artist will determine the artistic expression, scope, design, color, size, material and texture of the artwork in conversation with the community surrounding the project location, subject to approval by the City.
- **Preliminary Itemized Budget** including a materials list which conveys the installation method to be used. The artists will be responsible for development of a final budget to include all costs to create the mural including but not limited to installation, de-installation, site restoration, permitting, and insurance. A sample budget sheet can be found online at: <http://austintexas.gov/departments/aipp-resources>. Tools or equipment for fabrication or installation are considered capital assets and are not eligible expenses. Rental of tools or equipment are acceptable expenses. No fund matching or crowd sourcing may be applied.

Installation Phase

In addition, the selected artist or team will provide the following services:

- **Site Preparation.** The artist is responsible for preparing the site to receive art. For artwork on the bathhouse itself, this includes cleaning the surface of the wall and removing loose debris and, in the instance of a painted mural, priming the mural area in advance of painting.
- **Safety.** The artist is responsible for working safely within the public space, redirecting any pedestrian traffic so that there is no conflict with artist work space.

EXHIBIT B - Request for Qualifications

- **Installation.** The artist is responsible for fabricating and installing the artwork or overseeing its fabrication and installation.

Artist Information Meeting

An artist information meeting and application workshop will be held at the following dates and locations.

January 12, 2019; 12:00 to 1:30 pm - PODER Offices, 4926 East Cesar Chavez Street, 78702

January 19, 2019; 12:00 to 1:30 pm - African American Cultural & Heritage Facility, 912 E 11th, 78702

February 9, 2019; 12:00 to 1:30 pm - PODER Offices at 4926 East Cesar Chavez Street, 78702

Additional application support will be offered by AIPP staff throughout the application period. Other information meetings and application workshops will be scheduled and posted.

Artist Eligibility

Artists who have a connection to or a lived experience with the Montopolis neighborhood are encouraged to apply, regardless of experience. Applicants do not need to have professional artist experience, or professional degree to apply. First-time applicants are encouraged to apply.

Visual artists, or artist teams, at least 18 years of age who live and work in Williamson, Travis, Bastrop, Caldwell, Hays, Burnet and Blanco counties are eligible to apply. All artists on the 2018-2020 Local Pre-Qualified Artist Pool are eligible to apply.

Full-time, permanent City of Austin employees including employees of the Parks and Recreation Department, Austin Public Health and the Economic Development Department are *ineligible* to apply. Employees of the project consultants and sub-consultants are also *ineligible* to apply.

Evaluation Criteria

The selection of an artist, or artist team, shall be based on whose qualifications best meet the goals and eligibility requirements contained in this Prospectus. The Selection Panel will review and consider the following evaluation criteria:

- » expressed interest in creating artwork for the Montopolis community;
- » artistic merit and technical expertise;
- » demonstrated ability to successfully participate in a collaborative community environment.

Selection Process

The City of Austin Art in Public Places Panel will convene a Selection Panel to evaluate the submissions. The Selection Panel shall review qualifications (portfolio, resume, letter of interest, references) and select one artist or artist team and one alternate for each of the four opportunities. Up to three finalists may be selected per opportunity for interviews. This recommendation will be presented to the Art in Public Places Panel and Arts Commission for approval.

Two of the opportunities will require City Council authority to contract with the selected artists.

EXHIBIT B - Request for Qualifications

The selected artist(s) will be put under a design contract to coordinate with the community stakeholder group, the City and the project's design team to develop a comprehensive design for artwork. The final design is subject to approval by the Art in Public Places Panel and the Austin Arts Commission and may be subject to review by other relevant City Boards and Commissions and additional stakeholder groups.

Submission Process

Applications must be received online via www.PublicArtist.org no later than Thursday, February 21, 2019 at 5:00 pm (CST).

For technical assistance with your application, please contact info@publicartist.org or 210-701-0775 (9:00 am – 5:00 pm). Art in Public Places will convene a selection panel to evaluate artist qualifications.

Applications include:

- Letter of Interest explaining your relationship to the Montopolis neighborhood and/or Recreation Center;
- 10 images of artworks with descriptions (additional detail images of artworks are acceptable);
- Resume; and
- 3 contacts for references (no letters of reference needed).

Selection Committee (Selection Panel + Project Advisors)

Voting Selection Panelists may include:

- Fidencio Duran – Principal Artist for Montopolis Recreation and Community Center AIPP project
- Claudia Aparecia Quimundi – graphic designer and artist
- Jill Ramirez – Executive Director, Serie Project
- Paloma Mayorga – artist
- Candace Briceño – artist
- Jennie Alvarado – artist

The Community Advisors will remain in a consultative role with the AIPP project throughout the commission. Project Advisors may include:

- Susana Almanza – Montopolis Neighborhood Association
- Anita Villalobos – Montopolis Recreation Center Advisory Board
- Georgia Steen – Montopolis Neighborhood Association
- Alberto Mejia – Senior Director of Community Programs, Creative Action
- Amanda Jasso – Mexican American Community Archivist, Austin Library History Center
- Noelle Shelly – Friends of Riverside

AIPP and AAC Project Advisors may include:

- » Jacob Villanueva – liaison, Art in Public Places Panel
- » Felipe Garza – liaison, Austin Arts Commission, District 3

City of Austin Project Advisors may include:

- » David Smythe-Macaulay – Project Manager, Public Works Department
- » Kevin Johnson – Project Manager, Parks and Recreation Department
- » Filip Gecic – Project Manager, Austin Public Health Department

EXHIBIT B - Request for Qualifications

- » Michelle Rojas – Program Supervisor, Montopolis Recreation Center
- » Gina Saenz - Recreation Programs Manager, Parks and Recreation Department
- » Javier Ramirez – Project Manager, Austin Water Department
- » Brian Carlson – Project Manager, McKinney York Architects

Commitment to Equity

Art in Public Places embraces cultural equity. It is the goal of the program to ensure as many people as possible have meaningful engagements with public art and access to viewing, experiencing, and creating artwork. AIPP actively seeks to provide members of historically underrepresented communities, which can include identities such as Black or African-American, Arab-American, Asian-American, Hispanic or LatinX, Pacific Islander, Indigenous Nations, LGBTQIA, or a person with a disability, with equitable access to public art opportunities. In support of this commitment, the program will make every effort to expand access to the collection and programmatic decision-making. For each project, every effort will be made to comprise project selection panels and finalist pools for AIPP commissions with representatives from a variety of historically underrepresented communities to better reflect the diversity of Austin.

Schedule (subject to change)

2018

August 2018	Facility construction begins
December 20	Request for Qualifications released (9 weeks)

2019

January + February	Artist Information Meeting + application workshop
February 21	Deadline for RFQ submissions
March 6	Selection panel review of applications
March 22	Artist interviews
April 1 & 15	Approval of artists and alternates by AIPP Panel and Arts Commission
April 16	<u>Exterior Window</u> and <u>Interior Lobby Wall</u> contracts executed
June 6	Approval of <u>Exterior Sculpture</u> and <u>Exterior Stairwell</u> contracts by Austin City Council
June 7	<u>Exterior Sculpture</u> and <u>Exterior Stairwell</u> contracts executed
June 8	Principal Artist + Artist Cohort kick-off meeting
June + July	Professional Development meetings for Mid Design
August 5	Artist Cohort Mid-Design presentation to AIPP Panel
August + September	Professional Development meetings for Final Design
October 7	Artist Cohort Final Design presentation for approval to AIPP Panel

EXHIBIT B - Request for Qualifications

October 21 Artist Cohort Final Design Approvals to Arts Commission

October 26 Artist Cohort sign under commission contracts

November + December Artworks fabrication & installation coordination

[2020](#)

February-March Anticipated project completion

Contact/Questions

Anna Bradley, Art in Public Places Project Manager, (512) 974-7841 or anna.bradley@austintexas.gov

EXHIBIT C - ARTIST QUALIFICATIONS

My name is Mary Jane Garza and I am an artist and writer. In 1979, I moved to Austin from South Texas and lived in Montopolis until 1987. During this time I attended the University of Texas and earned a B.F.A. Degree in Studio Art. I had three children, two who were home birthed where I lived on Yellow Jacket Lane in the Montopolis neighborhood. Being Mexican-American I enjoyed living in the neighborhood as I could relate to most of the people living around me. I soon became involved with Dolores Catholic Church, which became a place of sanctuary for me. One of my sons was baptized at this church and I still maintain contact with Dolores Church participating in their annual Christmas Bazaar.

A few years ago I had the opportunity to work to for the Latino Health Forum, which is located on Vargas Street. As a health care promoter I performed community outreach in Montopolis and other parts of East and Central Austin. It was a time to reconnect with some of the people and places I used to see on a daily basis when living there many years ago.

When I saw the open call from AIPP for this project, I was very excited as I saw a tremendous opportunity to give back to this neighborhood that nurtured me in my early years of living in Austin and provided our family many memories. Many times we would go to the neighborhood clinic and recreation center for different activities with my kids and neighbors. The clinic is of special significance to me as I was able to use it at a time when I had no health insurance and always appreciated the fact that it was in the neighborhood.

The art that I do is assemblage and montages with found or salvaged items where my creative, environmental, and spiritual endeavors come together. I love finding old pieces of furniture, jewelry, prints and books and turn them into something unique. It is fun to see how amazed people are that something discarded and old can be redone, reused or 'refried' as a friend from L.A. puts it, and turned into a new and beautiful creation.

I have been in the arts for over 30 years and have experience in completing commissions for the City of Austin Arts Commission, The Texas Commission on the Arts, The Shreveport Arts Council, and the ESB MACC. I also have experience managing a large project budget and can coordinate people to get the project done.

In 1995 I received a City of Austin Arts Commission grant to create two murals, one painted and one in clay for two schools. With the students of Del Valle Jr. High, we hand-made, glazed and fired all the tiles for the mural. They also helped to assemble the mural, which was then installed in the Jr. High Cafeteria. I recruited East Austin high school students to assist in the design and painting of the mural that was made for the Montessori School of Montopolis.

In 2014 I was commissioned to do a Day of Dead display for the ESB-MACC Annual Day of Dead Festivities to honor artist and printer Sam Coronado who had Coronado Studios on Vargas St in Montopolis for many years. Sam often used color plane theory and serape images in his work. As part of the display I did at the MACC was a Plexiglas serape that hung in front of a large window. This 2 dimensional piece was done to look like stained glass using found materials decoupage onto Plexiglas working off Sam's design ideas. A photo of this image is included in my portfolio.

I am sincerely excited about this call from AIPP as I see it as a wonderful and special opportunity to create a piece of work reflective of the Montopolis communities' culture, ideals and history and my personal connection to the neighborhood. I will always be grateful for the Montopolis Hispanic community providing a sense of home and inclusiveness at that time in my life.

Image List for Mary Jane Garza

Corazon , 2017

Wood, found beads, vintage earrings, semiprecious stones.

9 x 7

Austin , Texas

Budget: \$100

Heart mosaic of found objects and mardi gras beads



Garza_M_1.JPG

Day of the Dead Commission , 2014

Plexiglass, tissue paper, ribbon, marker, mylar, plexiglass stain

5 x 4

ESB Mexican American Cultural Center , Austin , Texas

Budget: \$500

This piece is the backdrop for a Day of Dead Commissioned installation for artist Sam Coronado at the ESB-MACC. This is a montage on plexiglass to create a zarape design, an idea that Sam often used in his artwork.



Garza_M_2.JPG

Plexiglass with montage created to look like stained glass

Day of the Dead Commission , 2007

Paper, plaster, wire, glitter, paint, plastic flowers, fimo model magic, marker

Dimensions Vary

Shreveport Arts Council , Shreveport , LA

Budget: \$2,500

This installation for Day of Dead at the Shreveport Arts Council Artpace was dedicated to Katrina. 400 students participated in a weeklong workshop to create the large installation for the gallery.



Garza_M_3.JPG

Shreveport Arts Council Day of Dead Installation at Artpace with fellow artist participants.



Garza_M_4.JPG

close up of the Day of Dead Installation created by 400 students.

Emily Parker , 2013

Decoupage with colored pencil drawing.

16 x 16

Austin , Texas

Budget: \$200

Emily Parker, young girl artist who was killed at her school Sandy Hook Elementary. Newspaper clippings of victims of gun violence with colored pencil.



Garza_M_5.JPG

Escuelita Montessori Mural , 1995

Outdoor acrylic paint, artboard, wood

8 x 1 x 20

Montopolis Drive , Austin , Texas

Budget: \$7,000

this mural was created for the Montessori school located in the Montopolis neighborhood. it depicts the facade of the school and in the foreground a child is reaching up for letters and numbers falling from the sky. It is an image of knowledge coming down to be learned in the school enviremont.



Garza_M_6.JPG

Mano Poderosa , 2010

Photograph, vintage wood frame, glass

14 x 11

Austin , TEXAS

Budget: \$200

Mano Poderosa, Most Powerfull Hand

Color Film Photograph



Mano Poderosa

Garza_M_7.JPG

Pachanga Fest Banner Commission , 2009

Heavy plastic sheeting, paints

6 x 15

Fiesta Gardens , Austin , Texas

Budget: \$450

Banner created for stage backdrop for music festival.



Pachanga Fest Banner for stage backdrop

Garza_M_8.JPG

South Texas Sunset , 1986

hand died wool strips, wool yarn.

7 x 6

Austin , Texas

Budget: \$1,000

South Texas Sunset

Hand woven and hand dyed wool rag rug.



Garza_M_9.JPG

World in His Hand , 2018

Black and White film photograph

10 x 8

Austin , TEXAS

Budget: \$100

World in His Hands

Black and White Film Photograph



Garza_M_10.JPG

MARY JANE GARZA

Bachelor of Fine Art (studio) - Univ. of Texas at Austin, Austin, Texas 1985

Jewelry Fabrication & Design - Kilgore Jr. College Kilgore, Texas 1977

Employment: (selected)

August, 1996 – December, 2010 - A Medio Dia Productions, Austin, Tx

Owner of marketing business that promotes Latino artists, musicians, and writers and their work. I bought and sold art, did custom picture framing, performed appraisals and restorations.

August, 2003 – May, 2007 - Region XIII Education Service Center, Austin, Tx

Artist-in-Residence. I created a curriculum and conducted workshops in schools in Central Texas on the art, culture and history of Mexico.

May, 2001 – November, 2002 - Austin Children's Museum, Austin, Tx

International Children's Festival Coordinator, Education Outreach. I coordinated the annual festival with a budget of \$80,000, managed several dozen volunteers and hired 40 artists and performers for over 4,000 school children. I also created curriculum for the education outreach programming revolving around the museum exhibits in local area schools.

October, 1999 – May, 2003 - La Peña Arts Organization, Austin, Tx

Artist-In-Residency. I conducted week-long workshops on art and crafts in public schools. The workshops were centered on the Mexican culture.

September, 1996 – October, 1999 - ARRIBA Art & Business Newspaper, Austin, Tx

Staff Writer for East Austin community newspaper. I conducted interviews, wrote copy, took photographs and created advertising for a small publication.

June, 1979 - May, 1987 - Communities in School, Austin, Tx

Art Instructor. I taught arts and crafts in the public schools for after school and summer school programs. I created curriculum and taught art and crafts in public schools for after school and summer school programs through out the city.

Other Employment: Archivist for the Juan and Marta Cotera private art collection, freelance writer for other local and national publications; workshop presenter promoting cultural diversity and sensitivity for various healthcare organizations.

Contract artist for the Austin Arts Commission and the Texas Commission on the Arts from 1998 - 2008. The cultural contracts awarded to me were to create murals in schools, cultural and artistic workshops in schools, creative and journalistic writing workshops in schools and research and create scripts for documentaries.

Exhibitions: (selected)

Austin Public Library Featured Artist, Austin, Tx. Nov. 2015

Day of the Dead Featured Artist, ESB MACC, Austin, Tx, Oct., 2014

La Virgen de Guadalupe Group Exhibit, La Pena, Austin – Dec., 2012

Ahora, Ayer – Solo Exhibit, ESB MACC, Austin, Tx June-August, 2011

Texas National Invitational Group Show, Nacogdoches, Tx, March, 2011

Annual Exhibit Group Show, Texas Museum of Fiber Arts, Austin, May 2010

People's Exhibit, The People's Gallery, Austin City Hall, 2008

Dia De los Muertos Group Installation, ESB MACC, Austin Texas, 2008

“Katrina” Day of Dead Commissioned Ofrenda Shreveport Arts Council, Shreveport, LA – Oct. 2007

Mary Jane Garza

6006 Dunbury Dr
Austin, TX 78723
5125894723

mjgarza888@gmail.com

References

Cynthia Perez
La Pena Community Arts Organization
227 Congress Ave #300
Austin, Texas 78701
lapena@igc.org
5124776007

Sylvia Orozco
Mexic-Arte Museum
419 Congress Ave
Austin, Texas 78701
info@mexic-artemuseum.org
5124809373

Herlinda Zamora
The ESB Mexican American Cultural Center
600 E. River St.
Austin, Texas 78701
Herlinda.Zamora@ci.austin.tx.us
5129743777

Statement of Agreement by Mary-Jane Garza

Demographic Survey

☒ I have completed the questionnaire (Required)

EXHIBIT D

MEMORANDUM

TO: City of Austin Permitting Office and Right of Way Management

FROM: Anna Bradley, Coordinator Sr., Art in Public Places,
Economic Development Department (EDD)

DATE: June 1, 2019

RE: FEE WAIVERS
Montopolis Recreation and Community Center
Art in Public Places Project
1200 Montopolis Drive, Austin, TX 78721

Please waive the following fees for MARY JANE GARZA and her/his subcontractors for all work performed under her contract listed below with the City of Austin in accordance with City Code Chapter 7-2-11 (Source *Ord. 20111103-010*):

- (1) Temporary Use of Right-of-Way Fee;
- (2) Excavation Fee;
- (3) Special Events Fee;
- (4) License Agreement Fee;
- (5) Site Plan Review Fee;
- (6) Site Exemption Review Fee;
- (7) General Permit Fee;
- (8) Building Permit Fee;
- (9) Electrical Permit Fee;
- (10) Plumbing Permit Fee;
- (11) Historic Review for Building Permit Fee;
- (12) Tree Permit Fee.

MARY JANE GARZA has been commissioned and contracted by the City of Austin Art in Public Places program to design, fabricate, and install artwork at the Montopolis Recreation and Community Center.

If you have questions, please contact me at Anna.bradley@austintexas.gov or 512-974-7841

Exhibit E
Insurance Requirements For
City of Austin Art in Public Places Contracts

Contractor/Artist shall carry insurance in the types and amounts indicated below for the duration of the Contract. Workers' Compensation and Employers' Liability Insurance must commence before the installation on City Property; Commercial General Liability Insurance and Auto Liability must commence 30 days after the signing of the contract with the City of Austin. Any Architect or Engineer affixing their seal to an Artist's design drawings must provide evidence of A&E Professional Liability Insurance in effect on the date their seal is affixed.

A. **Commercial General Liability Insurance** with a minimum bodily injury and property damage per occurrence limit of \$500,000 for coverage's A & B. The policy shall include Products/Completed Operations coverage with a minimum of \$500,000. The policy shall contain the following provisions:

1. Blanket contractual liability coverage for liability assumed under this contract and all contracts relative to this project.
2. Independent Contractors coverage.
3. City of Austin listed as an additional insured, endorsement CG 2010.
4. Thirty (30) day notice of cancellation in favor of the City of Austin, endorsement CG 0205.
5. Waiver of Transfer Right of Recovery Against Others in favor of the City of Austin, endorsement CG 2404.

B. **Business Automobile Liability Insurance** 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. The policy shall contain the following endorsements in favor of the City of Austin:

1. Waiver of Subrogation endorsement CA 04444.
2. Thirty (30) day Notice of Cancellation endorsement CA 0244.
3. Additional Insured endorsement CA 2048.

C. **Fine Arts Floater or other Property Insurance** under an "All Risk" or Special Causes of Loss form for all artwork commissioned by the City. Coverage shall be provided wherever the commissioned artwork is located while in the care, custody and control of the Contractor/Artist. Coverage shall be provided on a replacement cost basis, and the City shall be named as a loss payee on the policy. The Contractor/Artist is responsible for paying the City directly for the value of any deductible applied to the proceeds of the loss after a claim has been adjusted.

D. **A&E Professional Liability Insurance** is required of all design professionals (i.e., architects and engineers) affixing their seal to an artist's design drawings, with a minimum limit of liability of \$1,000,000 per claim / occurrence. Professional Liability Insurance 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 committed or alleged to have been committed with respect to plans, maps, drawings, analyses, reports, surveys, change orders, designs or specifications prepared or alleged to have been prepared by the assured. The policy shall provide for 30 day notice of cancellation in favor of the OWNER.

General Requirements

Contractor/Artist must complete and forward a written quote for the required insurance coverages to the City before the Contract is executed. The Contractor/Artist shall not commence fabrication until he/she has obtained the required insurance and has forwarded a certificate of insurance for the required insurance coverages 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/Artist hereunder.

Contractor's/Artist's insurance coverage is to be written by companies licensed to do business in the State of Texas at the time the policies are issued and shall be written by companies with A.M. Best ratings of B+VII or better. The City will accept workers' compensation coverage written by the Texas Workers' Compensation Insurance Fund.

Contractor/Artist must submit certificates of insurance for all Subcontractors to the City prior to them commencing work on the project. Subcontractors' auto liability insurance shall be written by companies licensed to do business in the State of Texas and with A.M. Best ratings of B+VII or better.

All endorsements naming the City of Austin such as additional insured, waivers, and notices of cancellation endorsements as well as the certificate of insurance shall indicate: ***City of Austin, AIPP Program, Attn: Susan Lambe, 201 East Second Street, Austin, TX 78701; FAX: (512) 974-6379.***

If coverage is written on a claims made basis, the retroactive date shall be prior to or coincident with the date of the Agreement 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 services under this agreement.

The "other" insurance clause shall not apply to the City where the City of Austin is an additional insured shown on any policy. It is intended that policies required in the Contract, covering both the City and the Contractor/Artist shall be considered primary coverage as applicable.

If insurance policies are not written for amounts specified above, Contractor/Artist shall carry Umbrella or Excess Liability Insurance for any differences in amounts specified. If Excess Liability Insurance is provided, it shall follow the form of the primary coverage.

The City shall be entitled, upon request and without expense, to receive certified copies of policies and endorsements thereto and may make any reasonable requests for deletion or revision or modification of particular policy terms, conditions, limitations, or exclusions except where policy provisions are established by law or regulations binding upon either of the parties hereto or the underwriter on any such policies.

The City reserves the right to review the insurance requirements set forth during the effective period of this Agreement and to make reasonable adjustments to insurance coverage, limits, and exclusions when deemed necessary and prudent by the City based upon changes in statutory law, court decisions, the claims history of the industry or financial condition of the insurance company as well as the Contractor/Artist.

The Contractor/Artist shall not cause any insurance to be canceled nor permit any insurance to lapse during the term of the Contract or as required in the Contract.

The Contractor/Artist shall be responsible for premiums, deductibles and self-insured retention's, if any, stated in policies. All deductibles or self-insured retention's shall be disclosed on the certificate of insurance attached.

The Contractor/Artist shall provide the City thirty (30) days written notice of erosion of the aggregate limits below occurrence limits for all applicable coverage's indicated within the Contract.

The insurance coverage's required under this contract are required minimums and are not intended to limit the responsibility or liability of the Contractor/Artist.

Exhibit F
Conservation Review Form
CITY OF AUSTIN ART IN PUBLIC PLACES



Information captured in this form will help expedite the conservation review process, which aims to address the following considerations:

- 1) **Materials Durability:** includes site-preparation materials, paints, and anti-graffiti coatings.
 - 2) **Methods Durability:** includes elevation from ground, balance, proximity to moisture, exposure to water or sun, and overall design weighting.
 - 3) **Maintenance Needs:** includes how often the artwork needs cleaning, what type of cleaning, and the propensity of materials to develop mold, rust, or other damage over time.
 - 4) **Site Preparation:** includes wall preparation (for murals) or base (for sculptures) and any materials necessary for preparing the site.
 - 5) **Installation Safety:** includes how the artwork can be safely installed (using the proposed final design).
-

Artist(s): Phone: Email: Title of Project/Title of Work: AIPP Project Manager: Date:

Assuming best maintenance practices, what is the life expectancy of this work?

--

List ALL materials and components used in the creation of this piece:

--

For any commercial products used, attach the manufacturer's specs:

Describe any coatings or sealants used:

Provide contact information for the fabricator(s) and a description of their services on this project:

Describe the methods and/or processes used in fabrication, in order of their use in the artwork:

Describe the installation site and method:

Describe any required maintenance procedures:

Y	N	Architect's or Engineer's drawings attached
Y	N	Material samples attached
Y	N	Images of site or site drawings attached

Texas Sales and Use Tax Exemption Certification

This certificate does not require a number to be valid.

Name of purchaser, firm or agency City of Austin	
Address (Street & number, P.O. Box or Route number) P. O. Box 1088	Phone (Area code and number) (512) 974-2500
City, State, ZIP code Austin, TX 78767	

I, the purchaser named above, claim an exemption from payment of sales and use taxes (for the purchase of taxable items described below or on the attached order or invoice) from:

Seller: _____

Street address: _____ City, State, ZIP code: _____ TX _____

Description of items to be purchased or on the attached order or invoice:

Purchase Order/Contract Number, if applicable: vendor ID # V00000958739

Contractor Name, if applicable: MARY JANE GARZA 6006 Dunbury Dr, Austin, TX 78723

Description and Amount of Purchase:

Items used in the fabrication and installation for Montopolis Recreation and Community Center AIPP project in the amount not to exceed \$40,000.00.

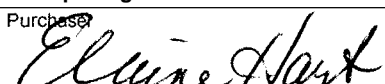
Purchaser claims this exemption for the following reason:

Governmental Agency- City; See Title 2- State Taxation; Chapter 151 • Limited Sales, Excise, and Use Tax; Section 309 • Governmental Entities of the State Tax Code

A taxable item sold, leased, or rented to, or stored, used, or consumed by the City of Austin (City) is exempted from sales and use taxes. Purchases of goods for the City's use are exempt from City, State, and most Federal Taxes; therefore, offers from vendors should not include exempted taxes.

I understand that I will be liable for payment of all state and local sales or use taxes which may become due for failure to comply with the provisions of the Tax Code and/or all applicable law.

I understand that it is a criminal offense to give an exemption certificate to the seller for taxable items that I know, at the time of purchase, will be used in a manner other than that expressed in this certificate, and depending on the amount of tax evaded, the offense may range from a Class C misdemeanor to a felony of the second degree.

Employee Completing Form:	Employee Title:	Date
sign here 	Title Chief Financial Officer	04/28/2017

NOTE: This certificate cannot be issued for the purchase, lease, or rental of a motor vehicle.

THIS CERTIFICATE DOES NOT REQUIRE A NUMBER TO BE VALID. #746000085

Sales and Use Tax "Exemption Numbers" or "Tax Exempt" Numbers do not exist.

This certificate should be furnished to the supplier. Do not send the completed certificate to the Comptroller of Public Accounts.

City of Austin, Texas
NON-DISCRIMINATION AND NON-RETALIATION CERTIFICATION

City of Austin, Texas
Equal Employment/Fair Housing Office

To: City of Austin, Texas,

I hereby certify that our firm complies with the Code of the City of Austin, Section 5-4-2 as reiterated below, and agrees:

- (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, including affirmative action relative to employment, promotion, demotion or transfer, recruitment or recruitment advertising, layoff or termination, rate of pay or other forms of compensation, and selection for training or any other terms, conditions or privileges of employment.
- (3) To post in conspicuous places, available to employees and applicants for employment, notices to be provided by the Equal Employment/Fair Housing Office 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, 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 City and the Equal Employment/Fair Housing Office in connection with any investigation or conciliation effort of the Equal Employment/Fair Housing Office to ensure that the purpose of the provisions against discriminatory employment practices are being carried out.
- (7) To require of all subcontractors having 15 or more employees who hold any subcontract providing for the expenditure of \$2,000 or more in connection with any contract with the City subject to the terms of this chapter that they do not engage in any discriminatory employment practice as defined in this chapter

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

City of Austin
Minimum Standard Non-Discrimination and Non-Retaliation 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.

The Contractor agrees to prohibit retaliation, discharge or otherwise discrimination against any employee or applicant for employment who has inquired about, discussed or disclosed their compensation.

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 and non-retaliation 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 THE CITY A COPY OF THE CONTRACTOR'S NON-DISCRIMINATION AND NON-RETALIATION POLICIES ON COMPANY LETTERHEAD, WHICH CONFORMS IN FORM, SCOPE, AND CONTENT TO THE CITY'S MINIMUM NON-DISCRIMINATION AND NON-RETALIATION POLICIES, AS SET FORTH HEREIN, OR THIS NON-DISCRIMINATION AND NON-RETALIATION POLICY, WHICH HAS BEEN ADOPTED BY THE CONTRACTOR FOR ALL PURPOSES WILL BE CONSIDERED THE CONTRACTOR'S NON-DISCRIMINATION AND NON-RETALIATION POLICY WITHOUT THE REQUIREMENT OF A SEPARATE SUBMITTAL.

Sanctions:

Our firm understands that non-compliance with Chapter 5-4 and the City's Non-Retaliation Policy 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 and the Non-Retaliation Policy.

Term:

The Contractor agrees that this Section 0800 Non-Discrimination and Non-Retaliation Certificate of the Contractor's separate conforming policy, which the Contractor has executed and filed with the City, 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 payment, the Contractor's Non-Discrimination and Non-Retaliation Policy will automatically renew from year-to-year for the term of the underlying Contract.

Dated this June 20 day of June, 2019

CONTRACTOR
Authorized
Signature

Title

Mary Jane Guy
Mary Jane Garza
Artist

City of Austin, Texas
Section 0805
NON-SUSPENSION OR DEBARMENT CERTIFICATION

The City of Austin is prohibited from contracting with or making prime or sub-awards to parties that are suspended or debarred or whose principals are suspended or debarred from Federal, State, or City of Austin Contracts. Covered transactions include procurement contracts for goods or services equal to or in excess of \$25,000.00 and all non-procurement transactions. This certification is required for all Vendors on all City of Austin Contracts to be awarded and all contract extensions with values equal to or in excess of \$25,000.00 or more and all non-procurement transactions.

The Offeror hereby certifies that its firm and its principals are not currently suspended or debarred from bidding on any Federal, State, or City of Austin Contracts.

Contractor's Name:

Mary Jane Garza

Signature of Officer or
Authorized
Representative:

Date:

June 20, '19

Printed Name:

Title