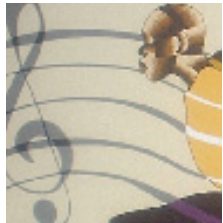
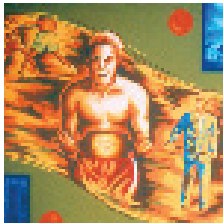


City of Austin
 Economic Growth & Redevelopment Services Office
 Cultural Arts Division

Austin Art in Public Places Resource Guide 2012



www.austincreates.com





Austin City Council

Lee Leffingwell, Mayor
Sheryl Cole, Mayor Pro Tem
Mike Martinez, Council Member
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Bill Spelman, Council Member
Kathie Tovo, Council Member



Austin Arts Commission

Brett Barnes, Chair
Hal Katz, Vice Chair
Scott Daigle
Gloria Mata Pennington
Samuel Tinnon
Bruce Willenzik
Amy Wong Mok



Art in Public Places Panel

Ryan Thompson, AIPP Panel Chair
Scott Daigle, Arts Commission Liaison
Jaime Salvador Castillo
Jennifer Chenoweth
Ilse Frank
Hollis Hammonds
Murray Legge



City of Austin Staff

Meghan Turner, Art in Public Places Administrator
Carrie Brown, Art in Public Places Coordinator
Jean Graham, Art in Public Places Coordinator
Susan Lambe, Art in Public Places Coordinator
Terra Goolsby, Exhibition Specialist

ART IN PUBLIC PLACES CONTACT INFORMATION

If you are interested in learning more about the Art in Public Places program, please contact the following program staff:

Meghan Turner, AIPP Administrator	512.974.9314
Carrie Brown, AIPP Coordinator	512.974.9310
Jean Graham, AIPP Coordinator	512.974.9313
Susan Lambe, AIPP Coordinator	512.974.7852

Address:

City of Austin
Cultural Arts Division
Art in Public Places
201 East Second Street
Austin, TX 78701

Email:

aipp@austintexas.gov

Website:

<http://www.austintexas.gov/department/art-public-places>

or

<http://www.austincreates.com>

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WELCOME

Welcome to the world of public art!

You see public art popping up all around town and perhaps you wonder how it got there, who picked it, and how you can get involved. Often, there is a cloud of uncertainty as to how a public art project came to be.

This resource guide is intended to help clarify and “demystify” the public art process. Although the topics of this handbook are specifically geared towards the City of Austin’s Art in Public Places program, its contents may also provide some insight into other public art programs throughout the United States.

It is my hope that this resource guide will engage the new and emerging artist who aspires to break from the traditional studio practice and begin creating their art in the public realm. Not all artists desire to make the transition from studio to public art, but those who are ready, can discover the exciting, and sometimes frustrating challenges of creating artwork for a diverse audience. Artists are challenged to critically think about their work, to play with scale, experiment with materials, and to look at their work in a whole new context.

This handbook is also intended to guide individual artists and organizations who have ideas for public art and are interested in proposing a public art project to the City of Austin. The Art Work Donation Process allows for artwork that is not funded by the percent-for-art process to be accepted by the City. Don’t let the word “donation” deter you. That simply means that a work of art will be formally accepted and cared for by the City. There are many creative ways to approach a donation of art to the City, and this handbook will explore a few of those options.

Public art provides an opportunity for artists to engage the larger community in a dialogue about their work and about their city. Participating in the public art process allows for you the artist to contribute to the city’s natural and urban landscape by participating in the creation of the built environment while gaining greater visibility of your work. Austin’s public art program has exciting projects for the future with the development of the 2006 bond election, and now is the time to get involved! We look forward to your participation.

All the best with your public art endeavors,

Meghan Turner
Art in Public Places Administrator

ART IN PUBLIC PLACES HANDBOOK

A Resource Guide to Austin's Public Art Program

INTRODUCTION

The City of Austin's **Art in Public Places** program (AIPP) offers both established and emerging local and national artists an opportunity to contribute to our ever-evolving cityscape. The program provides art for parks, public buildings and pedestrian walkways - to name just a few places - and has been an integral part of Austin's transformation into a top cultural and artistic destination in Texas and beyond. For over two decades, AIPP artists have successfully created sculptures, murals, way-finding markers and functional works of art which have become cornerstones of community identity.

Public art is an investment in the city's energy and vitality. It contributes to the city in a variety of ways. It enhances the aesthetics of the city, it promotes dialogue within the community, and it generally serves as a reflection of the city's values, collective memory, and diversification.

Some artists have been reluctant to make art outside of the studio, perhaps because of the preparation required for the competition, or because of a lack of understanding of the public art process. This resource guide will hopefully serve as a useful tool for artists considering the public art path. Some may fear that credibility would be lost in creating public works which require community collaboration. Nothing could be further from the truth. Creating public art challenges artists to think of their work in a new context. It enables them to realize ideas on a grand scale and make a lasting contribution to their community. The exposure an artist receives for creating public works is not bad either!



BRIEF HISTORY OF ART IN PUBLIC PLACES

The City of Austin was the first municipality in Texas to make a commitment to include works of art in construction projects when it established the Art in Public Places program in 1985. When the program began, by ordinance, 1% of construction budgets was allocated to commission or purchase art for public sites such as the former and new airport, convention center, and the expansion of libraries, parks, police stations, and recreation centers. In October 2002, the ordinance was amended to increase public art allocations to 2% and to include streetscapes and street improvement projects and bridges, supporting greater visibility of art in the urban environment. (See *Appendix I* for the Art in Public Places Ordinance.)

The City currently boasts over 150 public artworks in over 60 facilities, ranging from outdoor sculptures to architectural detailing, and the collection continues to grow! To see a complete list of artworks in the City of Austin's public art collection, visit www.austintexas.gov/department/art-public-places and click on "Search the AIPP Collection."

GOALS OF AUSTIN'S ART IN PUBLIC PLACES PROGRAM

- Expand Austin citizens' experience with visual art and increase understanding of their communities and lives
- Stimulate the City's vitality and economy and enhance Austin as a regional arts leader
- Expend funds on art and art projects of redeeming quality which advance public understanding of visual art and enhance the aesthetic quality of public places

WHERE DO I BEGIN?

Simple Ways to Get Started

Join the Artist Registry

All artists are encouraged to join the AIPP Artist Registry, a directory of local, state and national artists' resumes and statements with images of their work. This is an invaluable resource and opportunity for artists, as the registry is not only used by Art in Public Places for city commissions but is also reviewed and utilized as a directory of available artists by individual citizens, curators, and developers for various private commissions. Register online using the Application System for Art in Public Places (ASAPP!) available on our website at www.austintexas.gov/aipp/apply/default.cfm.

Subscribe to the Newsletter

Signing up for the AIPP e-newsletter is the quickest and easiest way for an artist to learn of upcoming opportunities, hear about public programs and news on current projects. Sign up on our website today at www.austintexas.gov/department/art-public-places.

Apply to be on a Selection Panel for a Public Art Project

The Art in Public Places Panel appoints a Selection Panel (Jury) for each new public art project. Each jury is made up of artists and visual art/design professionals, guided by project and community advisors. Serving as a Selection Panelist allows you to engage in the public art process in an important and lasting way, as the Panel recommends what artists are selected and what projects come to fruition! If you would like to participate in this process, please review our forms which are available online at www.austintexas.gov/department/aipp-policies.

Other Ways to Get Involved in Public Art

Take a Tour of the Collection

There are over 150 works of public art in the City of Austin. Brochures of the collection are available by calling the office, or you can access a map online at www.austintexas.gov/department/art-public-places.

Attend an Art in Public Places Panel Meeting

The Art in Public Places Panel meets the first Monday of every month to review current public art projects. Meetings are held in the evening and are open to the public. A calendar of AIPP Panel meeting dates are listed here:

www.austintexas.gov/fullcalendar/511.

Register with Other Public Art Programs Across the State or Country

See State and National Public Art Opportunities on page 27.

TYPES OF PUBLIC ART

Public art differs from studio art (or art exhibited in galleries or museums) in several ways. Unlike art created in the studio, public art may involve the community in its creation. It takes into consideration the specifics of the site, with an acute awareness of the site's physical and social contexts. While an artist is always encouraged to create a work that is reflective of his or her voice, the community at large must be considered as well.

Americans for the Arts, the nation's leading arts advocacy group, organizes public artworks into several categories:

Discrete Object:

The traditional approach of placing stand-alone sculptures, murals or other artworks in public buildings, plazas, parks etc., as a means to beautify and humanize the environment.

(Detail from Freddie McCoo's mural, "A River Runs Thru Us" at Carver Library)



Integration of Public Art and Architecture:

Artists work on design teams with architects, engineers, landscape architects and other professionals to create public projects that achieve the highest aesthetic innovation. This approach may result in artist-designed functional elements such as flooring, furniture, lighting etc...which are integrated into the project.

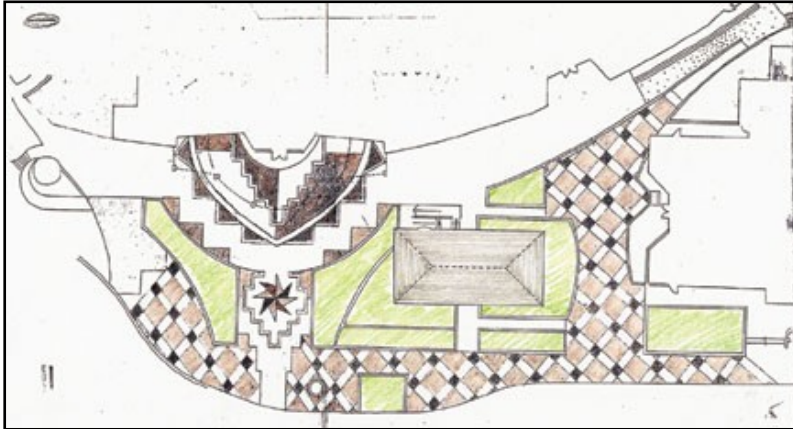
(Twyla Arthur's mosaic floor, "Autumn Ponds" at the Palmer Events Center)

Master Planning:

Artists work with design professionals, policy makers and community groups to identify opportunities for the integration of public art into urban projects such as neighborhood redevelopment districts, parks, and civic plazas.

(Second Street District Streetscape Improvement Project Rendering, Courtesy Copley Wolff Design)





**Urban Design/
Place Making:**

Artwork projects that enhance a cityscape, creating a sense of place, or improving the design qualities of public infrastructure. Examples of such projects include artist designed freeway enhancements, bridges or parks.

(Design for paving stones by John Yancey for Carver Library)

Temporary Installations:

Non-permanent artworks that respond to a specific physical or social environment. Temporary projects can involve either single artist or multiple artists responding to the same subject matter.

(Ryan Hennel's installation, "Range," Courtesy Austin Green Art)



Arts and Community Development Program:

Artists working in communities to create public art projects that respond to the reality and integrity of those communities. (i.e. Artists working in social institutions, homeless shelters, with the elderly or youth.)

(Community members creating hand impressions for Tre Arenz's "Wall of Hands")

CITY OF AUSTIN PROCUREMENT OF PUBLIC ART

There are public art opportunities for you in both the traditional percent-for-art commissions or by donations of artwork to the city. The options below are for public art on city-owned property.

Public Art (*percent-for-art*)

Obtaining a public art commission with the City of Austin can be an incredible accomplishment for any artist who has decided to enter the realm of public art. With the number of projects averaging 8 - 10 per year *and* with so many talented artists within the region, the competition for Percent-for-Art projects can be quite competitive. The Art in Public Places program announces upcoming public art projects based on an annual number of the City's eligible Capital Improvement Projects (CIP). The AIPP program receives 2% of the funding from those eligible CIP projects to use for obtaining unique artwork. Artists who compete for public art projects have the potential to create work for a variety of highly visible locations such as:

- new and remodeled City facilities such as fire, police and EMS stations, libraries, convention center, water and wastewater facilities, and recreation centers;
- parks and open green spaces;
- downtown streetscapes including pedestrian pathways and pocket parks, and
- bridges and other transportation infrastructures.

Public Art (*donations*)

Do you have an idea for Public Art? The Art in Public Places program provides the opportunity for artwork to be proposed to the City through the Artwork Donation process. Projects that are sponsored by outside sources (e.g., arts and community organizations, corporations, and individuals) have greater flexibility with artist selection, funding sources, and site determination; however, all are subject to review and approval by City Departments, the Art in Public Places Panel and Arts Commission.

Artists may present ideas through a preliminary design to the Art in Public Places Administrator. When proposing gifts or loans of major artworks to the City of Austin, the

project must be fully funded in order to be reviewed by the Art in Public Places Panel and the Austin Arts Commission.

Individual artists are encouraged to seek community and financial support for their project. It is good to seek preliminary community support through organizations such as neighborhood groups and user groups of your proposed site. If proposing for a park, then consider the visitors to the park and how the work may enhance or deter its use. Since public art can be a substantial financial commitment, artists are also encouraged to seek sponsorship of their project through partnerships with corporations or non-profit organizations. Artists might also consider writing a grant or applying for a Cultural Contract through the City of Austin to fund a public art idea. (See *Additional Resources* on page 27 for grant and funding sources.)

Temporary Artworks

Artists who are interested in temporarily displaying their artwork on City property must also adhere to the Artwork Donation policy. Although on display temporarily, the artwork must pass the same scrutiny in order to receive the Art in Public Places Panel and Arts Commission approval. The City must be assured that the artwork is structurally engineered, will not cause permanent damage to City property, requires no excessive maintenance, and poses no safety hazards to the general public.

For details on the Artwork Donation policy and process, contact the Art in Public Places office or refer to the website at www.austintexas.gov/department/aipp-policies.

PUBLIC ART PROCESS

How is an Artist Chosen?

Artists will be selected on the basis of their appropriateness to the particular project as indicated by their resume, the merit of their past work, or the quality of their proposed design. In the case of a design team approach, an artist's willingness to fully participate in a collaborative process is also considered a criterion for selection.

Not all projects are appropriate for every artist. Art in Public Places receives many applications for each project, but only one artist or artist team can be selected. Explore the criteria for each project and apply for those that are an appropriate fit for the type of work you do. If you are not chosen for one project, apply for another! Each project and Selection Panel is vastly different. Feel free to contact the AIPP staff for feedback on submissions that were not chosen. (See *"Putting Together a Successful Submission Package,"* page 14.)

Below are various ways that the City of Austin may solicit for artwork:

Open Competition

In an Open Competition (which includes RFQ and RFP) a call is issued and anyone interested in applying for the project may do so as long as they follow specified AIPP Guidelines, including compliance with residency requirements. Artists may be asked to submit images of their past work, resumes, and letters of intent related to the specific project or specific proposals for the project under review.

Request for Qualifications (RFQ)

An RFQ is issued for each project, providing artists with a detailed overview of the public art project, including the budget, a description of the space, project goals, and specific requirements on how to apply.

Request for Proposals (RFP)

An RFP is more detailed than an RFQ. Whereas an RFQ asks that the artist only supply credentials, an RFP requires a preliminary proposal for the project as well. This usually includes sketches, primary concepts, budget, materials to be used, time frame, etc. (*Note: The proposal used for an RFP is limited in its scope and detail. If an artist is selected for the project, this initial RFP proposal will need to be fully developed, incorporating all the necessary logistics and details of the project. (See “Elements of a Successful Design,” page 17.)*)

Limited Entry Competition

In this case, the jury invites a limited number of artists to participate in the selection process. The artists selected (sometimes nominated) may be asked to submit images of past work or proposals based on the project prospectus. The names of the artists invited to participate shall be publicly announced upon receipt of written acceptance of the invitation.

Direct Selection

In certain instances, an artist may be directly selected for a project, forgoing all regular selection processes. An artist is invited to participate in the project and may be asked to develop a proposal for the project. If desired, a team of several artists may be put together.

Direct Purchase of an Existing Artwork

Occasionally a completed work of art may be purchased by the City. This allows for more traditional studio arts to be included in the City’s public art collection. No more than ten percent of the cost of the work may go to a dealer or agent.

PUTTING TOGETHER YOUR SUBMISSION PACKAGE

When Art in Public Places issues a Request for Qualifications (RFQ) or Request for Proposals (RFP), there are certain components that are required in an artist's submission package via the Application System for Art in Public Places (*ASAPP!*) online:

- **Letter of Interest** - illustrates your desire to participate in the project, and may briefly detail your idea and approach to the specific project
- **Resume** - should include public and private art commissions, exhibitions, collaborations and other experience
- **Images** - digital images submitted according to established instructions
- **Annotated Image List** - A brief description of each image submitted. Must include title of work, date it was created, medium, and dimensions. Can also include project location and budget for public works
- **Professional References** - The names and contact information of individuals that you have worked with or for, or who can speak directly to your work

When putting together your submission package, it is important to keep a few things in mind:

Communicate clearly! Your letter of interest should clearly and succinctly identify your key strengths, citing examples of past public work, successful collaborations and what you can uniquely bring to the project. Be sure to address any specific questions posed by the RFQ/RFP.

Choose your images carefully! The Selection Panel will first and foremost consider your images of past work. Make sure that the images you submit are of the highest quality within the specified size and resolution constraints. If you do not know how to shoot professional looking images, or how to transfer them to the preferred digital format, then ask someone for assistance! It is critical that your images represent your full range of skills and show your work in the best possible light. Artwork that interacts or engages with the surrounding space (be it an outdoor public piece or an interior installation piece) helps the Selection Panel understand how your work might be right for the project space.

Artwork that embodies meaning, content and relevance is viewed favorably by Selection Panels. When choosing images for a basic RFQ, or when providing sketches and other proposal materials, remember to provide images that convey an overall concept. Work that has a strong form *and* interesting content has an advantage over work that only addresses one of these elements.

SO NOW YOU HAVE A COMMISSION!

What Next?

Congratulations! So you have been selected for a public art project! After you call your friends and family, and all the dust settles, what should you next expect?

There are several initial steps that will need to be taken. You will first meet with the Art in Public Places staff to begin **CONTRACT** negotiations. Depending on the contract and level of complexity, this process may take up to a month. Each City contract requires signatures from the City Manager or her designee and the City's legal department.

After finalizing the contract, you will be invited to **MEET** with the applicable sponsoring department (e.g., Parks and Recreation, Library, or Austin Water Utility) representative, project consultants (e.g., architect, landscape architect, or engineer), and community representatives. The parameters of the project and the construction schedule will determine your public art project timeline.

Next you will begin to **DESIGN**. Depending on the project, this may require some interaction with project consultants in order to best integrate your work at the site. Artists may work directly with project consultants; however, periodic reports of progress must be made to the Art in Public Places staff. Think of staff as your liaison and your advocate throughout the public art process.

Staff will check in with your progress periodically. The design may be preliminarily reviewed by the Art in Public Places Panel so that they may provide feedback on the direction. Ultimately, the Art in Public Places Panel reviews the final design and budget and, if no revisions are required, makes a recommendation to the Arts Commission for **APPROVAL**.

Once approved, you may begin **FABRICATION**, but not until staff determines the latest project construction schedule and the optimum time for artwork installation.

ELEMENTS OF A SUCCESSFUL DESIGN

When an artist is selected for a project, he or she will be asked to present a final design to the Art in Public Places Panel. It is helpful to have a package of written material that can be distributed during your interview. A successful design will generally contain the following elements:

Abstract/Overview: A short paragraph that describes what you are proposing for the project. Examples may include a description of a sculptural form, your guiding concept, a method of public participation, or the way in which your proposal responds to the specific site.

Design: Artwork detailing project design, including scale drawings within site context, sealed by an engineer, if required.

Budget: Total budget summary, including a list of anticipated costs based on written quotes from vendors and sub-contractors for the construction of the work. Should include materials, construction labor costs, and insurance costs. (*See Sample Budget Form on p. 19.*)

Site Conditions: Overview of any existing or planned constraints, or opportunities at the site such as building design, site layout, traffic patterns, landscaping or other specific elements as they relate to the proposed project.

Community Involvement: Plans for any input or participation by the community. Public participation can be useful in developing community support for a project. Examples of methods of community participation include workshops, or a public meeting to present design concepts.

Lighting: A description of any lighting or use of existing lighting to be included in the project.

Materials: Description of the materials to be used in the work including structural elements, manufacturers' Material Safety Data Sheets, and durability information.

Schedule: An estimated time line for fabrication of the entire project from start to finish.

Fabrication: A detailed description of the methods of fabrication as well as any uncommon or unusual details regarding your approach to creating the work.

Installation: A detailed description of the installation procedure if the work will not be fabricated directly on-site. Installation would include the construction of any required footings or foundation, lighting, site work, transportation of the work to the site (flatbed truck or other), and final placement of the work (crane, traffic control etc.)

Maintenance: Maintenance is a critical aspect of preserving the integrity of a work of art after the commission has been completed. The AIPP Panel carefully reviews proposed maintenance requirements during the design of projects to ensure that the City will be able to commit the resources necessary in order to maintain the work according to the artist's intention. Artists are strongly encouraged to consult with a professional conservator regarding maintenance issues, particularly if unusual materials are being proposed. Selection Panels and the AIPP Panel also consider the susceptibility of proposed projects to potential acts of vandalism.

Safety and Liability: Safety and liability are also significant factors that must be considered when designing a work of public art. A work with public access cannot pose a safety or liability hazard of any kind. For example, the sharp edges of cut perforated steel must be ground and finished to avoid inflicting injury.

PUBLIC ART BUDGETS

Artists are asked to complete a budget and attach a signed receipt of estimate complete with per unit cost for all items designated with an asterisk (*). Below is a budget form given to artists to help them consider all costs and prepare for their project expenses:

TRAVEL (Non-local residents only)

Airfare _____

Car rental _____

Per diem expenses at \$ ___ /day _____

Mileage at \$ _____ per mile _____

STUDIO OVERHEAD

Studio rental, other expenses _____

Phone and fax charges, supplies,
detailed below. _____

INSURANCE

Auto Liability _____

General Liability for Artists
and subcontractors _____

Workers' Compensation,
Employers' Liability _____

PROFESSIONAL SERVICES

If applicable, drawings must be signed
And sealed by a professional registered
To practice in the State of Texas.

Architect (CAD/services)* _____

Structural Engineer* _____

Electrical Engineer* _____

Other* _____

FABRICATION COSTS

Please attach a complete list of materials,
Cut-sheets and individual estimates
(incl. per unit costs) with this form.

Materials * (Total) _____

Labor (Total) _____

TRANSPORTATION

Materials to fabrication site* _____

Finished work to installation site* _____

Other* _____

SITE PREPARATION

Landscaping, irrigation* _____

Removal* _____

Electrical modification* _____

Test drilling* _____

Water Work/Mechanical Devices* _____

INSTALLATION COSTS

Costs must include allowance for after
hours installation, if applicable. Please
attach a list of equipment and individual
estimates with this form.

Labor _____

Scaffolding* _____

Equipment* _____

Off-duty police _____

Traffic barriers* _____

Storage facility rental* _____

City permits _____

Fireproofing* _____

Other* _____

LIGHTING

Designers* _____

Fixtures* _____

Bulbs* _____

OTHER COSTS RELATED TO PROJECT*

Photo/Video Documentation _____

Other _____

CONTINGENCY

(typically 5 – 10 % of the project budget) _____

ARTIST'S FEE

(typically 15 - 20 % of the project budget) _____

GRAND TOTAL \$ _____

CITY OF AUSTIN INSURANCE REQUIREMENTS

All artists awarded a commission through the Art in Public Places program are required to carry insurance as indicated below for the duration of the contract:

- A. **Commercial General Liability Insurance** – Insurance designed to protect businesses (artists) for third party bodily injury or property damage claims arising from an occurrence involving premises, operations, products and completed operations exposures. AIPP contracts require a minimum bodily injury and property damage per occurrence limit of \$500,000.
- B. **Automobile Liability Insurance** – Insurance in which the insurer agrees to pay all sums for which the insured is legally obligated because of bodily injury or property damage arising from the ownership, maintenance, or use of a vehicle. This insurance is required any time the artist or subcontractors will be using any vehicle to provide the services as stated in the contract. AIPP contracts require coverage of \$500,000 per occurrence for bodily injury and property damage.
- C. **Workers Compensation and Employers' Liability Insurance** – Insurance that pays for the medical expenses of injured workers and indemnifies them for lost wages while they are unable to work. This insurance is required if the artist or subcontractors will be providing services on City of Austin premises. The artist and legal partner only may waive this coverage for themselves, but all subcontractors must be covered. It is in the artist's best interest to hire subcontractors who already carry this insurance. Minimum policy limits are required for employers liability of \$100,000 bodily injury each accident, \$500,000 bodily injury by disease policy limit and \$100,000 bodily injury by disease for each employee.

** Please note: Artist is responsible for insuring the artwork until it is installed and ownership is accepted by the City.*

TYPICAL PUBLIC ART PROCESS

Citizens vote to approve funding for Capital Improvement Projects (CIP)



City Construction Project Generates 2% for Public Art Projects from CIP



Art in Public Places Administrator Recommends a Public Art Process

Art in Public Places staff works with the appropriate city department representative, project consultants, and community representatives to recommend suggested

parameters regarding;

- overall approach to project
- location of artwork within the site
 - selection criteria
 - artist eligibility
- appointment of independent Selection Panel
- maintenance and security assessment



Art in Public Places Panel and Austin Arts Commission approve Selection Process



The City Announces Call for Artists

(Announcements are distributed through local media, direct mailings to artists in registry, e-newsletter and website and includes submission requirements and a deadline for submission)



Selection Panel Reviews Artists' Submissions

(Selection Panel is made up of visual art and design professionals and aided by a non-voting advisory panel of city department representatives, project consultants and community representatives)

- project submissions reviewed
- recommendation made based on established process and criteria



Art in Public Places Panel Approves Selection recommendation of artist/proposal

*Recommendation approved: OR
forwarded to Arts Commission*

*Recommendation disapproved:
questions referred to AIPP Panel for
clarification*



Arts Commission Reviews Panel's Recommendation for Procedural Matters

*Recommendation approved: OR
forwarded to City Council
Or City manager*

*Recommendation disapproved:
questions referred to Panel
for clarification*



City Council or City Manager reviews proposed contract, as required

Contract approved and signed OR

*Contract disapproved and matter is
returned to Arts Commission*



**Selected artist meets with Art in Public Places staff, Project Consultant,
Appropriate City Departments, and community representatives**



Artist begins design



**The Art in Public Places Panel and Austin Arts Commission approve final design
prior to fabrication and installation**



**Artist begins fabrication and/or installation if fabrication is on-site
(Installation is determined by the overall construction project schedule)**



Grand Opening and Artwork Unveiling!

PEOPLE IN PUBLIC ART

City Council

The publicly elected City Council members serve the various interests of their constituents and also oversee the Arts Commission and the Art in Public Places Panel.

City Manager

The City Manager along with the Mayor and Mayor Pro-Tem has direct oversight over almost all City departments. The City Manager oversees all City staff, including the Economic Growth and Redevelopment Services Office and Cultural Arts Division.

Austin Arts Commission

This nine-member panel is appointed by City Council. They serve to equalize access to the arts, both participatory and professional; to improve the artistic and administrative quality of Austin's arts offerings; and to promote the inclusion of aesthetic considerations in local decision-making through advocacy, services, financial and technical assistance, and leadership in the community.

Art in Public Places Panel

The Art in Public Places program is guided by the leadership and assistance of the AIPP Panel. This body of seven strives to reflect the ethnic, artistic, economic and demographic diversity of the community and consists of an Arts Commission representative, and six visual arts professionals, including two from environmental design fields. The Panel advises the Arts Commission on matters relating to the implementation of the AIPP ordinance and guidelines. Members serve two-year terms and can serve a maximum of three consecutive terms. Visual artists and art/design professionals are encouraged to serve. Applications are available online at www.austintexas.gov/department/aipp-policies or at the Art in Public Places office.

Economic Growth and Redevelopment Services Office (EGRSO)

EGRSO was created to manage the City's economic development policies and to promote and facilitate sustainable growth in the desired development area, in partnership with the community, project developers and the City of Austin organization.

Cultural Arts Division

The Cultural Arts Division provides leadership and management for the City's cultural arts programs and for the development of arts and cultural industries as an economic development strategy on behalf of the City; is responsible for the Cultural Arts Funding Programs, Art In Public Places program, community-based arts development, and programs to assist the development of music, film and creative industries in Austin.

Art in Public Places (AIPP) Staff

AIPP staff provides project management for each artist commissioned for a public art project. Once an artist has been selected and his or her proposal approved by all necessary parties, he or she will be awarded a contract from the City which will outline all specifics for the project. From this point on, the artist's primary liaison with the City will be an AIPP Project Manager. All direction to and from the City will go through the artist's assigned Project Manager.

Public Works Department

Public Works manages Capital Improvement Projects through all phases of design, construction, and inspection.

Project Managers

Each project/artist will also be assigned a Project Manager from the Public Works Department. The Project Manager's role is to manage the planning, design, construction and maintenance of City of Austin capital projects for sponsoring departments so the projects are completed on schedule, within budget and comply with professional services contracts and construction contracts.

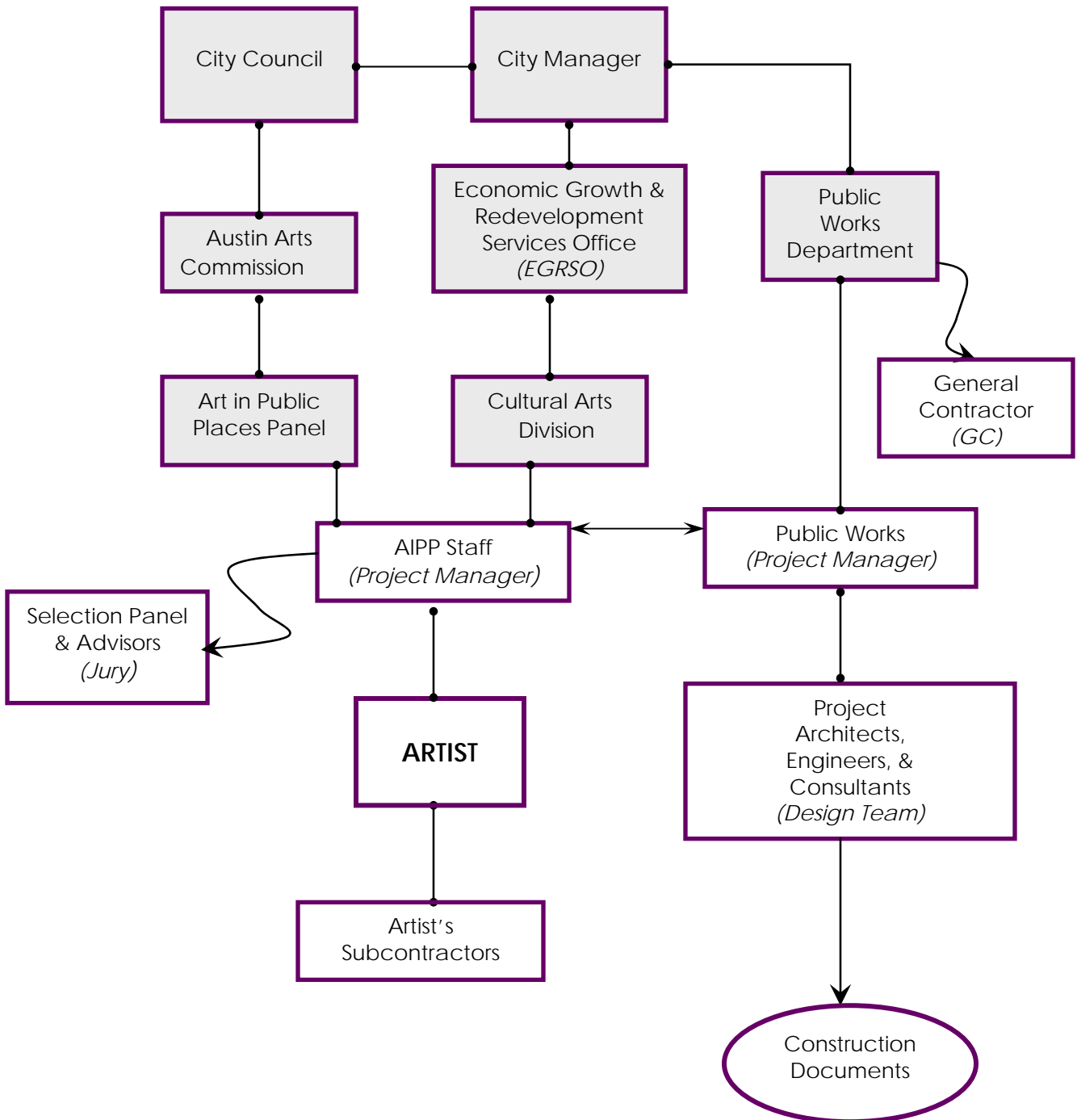
Selection Panel (Jurors)

Artists' submissions are reviewed by a Selection Panel, unique to each project, which is comprised of professionals from the community, including artists, arts professionals, and design professionals. No juror may serve more than once in a two-year period, in an attempt to bring a diversity of interests to the selection process and to more precisely match the expertise of the jury members to each project. Advisors such as community and department representatives are also included in the selection process as non-voting jurors acting strictly in an advisory capacity to Selection Panelists.

A Selection Panel is asked to consider the appropriateness of a proposal for the site, the budget for the project, the project timeline and the artist's ability and availability to complete the project. Maintenance and durability of the proposed work may also be considered for project sites vulnerable to vandalism or environmental dangers. Jurors receive a small honorarium for their service on a Selection Panel. Visual artists and art/design professionals are encouraged to apply to serve as jurors. Applications are available online at ***www.austintexas.gov/department/aipp-policies*** or at the Art in Public Places office.

ORGANIZATION CHART OF PEOPLE OF PUBLIC ART

Below is a flowchart of the people (or committees) who are all involved in the City's Public Art program at one point or another. These entities reflect both City organizations and the individual people you will meet:



ADDITIONAL RESOURCES

Funding Sources for Artwork Donations

If you are interested in donating a work of art to the City of Austin, consider the following grant sources - many may require a match of funds. (Please contact the individual agencies for specific requirements):

LOCAL

City of Austin Cultural Arts Funding Program - Artists who are applying for a Cultural Contract and proposing to install public art on City of Austin property must submit an Artwork Donation/Loan Review Proposal by March 31st for review by the AIPP Panel. Artwork Donation/Loan Review Proposal forms are available from the Cultural Arts Division upon request.

www.austintexas.gov/department/cultural-funding or call 512-974-9315

Austin Community Foundation – Offers a unique, non-profit connection between donors from all walks of life and the broad spectrum of efforts that improve our evolving community. The Foundation brings an efficiency of scale to these donors, allowing their charitable dollars to go as far as possible toward improving life for all Central Texans.

www.austincommunityfoundation.org

The Hogg Foundation (University of Texas) - Originally a foundation supporting mental health, the Foundation has revitalized its mission, vision and goals, and is embarking on a new chapter of making substantive contributions to not only mental health services, but also to research, public policy, and public education for Texas and the nation.

www.hogg.utexas.edu

STATE

Texas Commission on the Arts - An excellent resource for funding and grant opportunities, with listings for workshops and classes geared to artists, and general news on the arts in Texas. **www.arts.state.tx.us**

Non-Profit Resource Center of Texas - The real power of the Nonprofit Resource Center is in the services which they offer to all nonprofit & philanthropic organizations and the people who staff and support those organizations. From consulting to workshops to fundraising, the Center stands ready to assist with all aspects of nonprofit business.

www.nprc.org

NATIONAL

National Endowment for the Arts - The Arts Endowment makes direct awards to individuals only through its Literature Fellowships, NEA Jazz Masters Fellowships, and NEA National Heritage Fellowships in the Folk & Traditional Arts. Grants in the visual arts support projects undertaken by organizations that encourage individual artistic development, experimentation, and dialogue between artists and the public through exhibitions, residencies, publications, commissions, public art works, conservation, documentation, services to the field, and public programs. Grant opportunities are listed at **www.grants.gov**.

New York Foundation for the Arts - NYFA is the most extensive national directory of awards, services, and publications for artists. Listings include over 4,200 arts organizations, 2,900 award programs, 4,200 service programs, and 900 publications for individual artists across the country. More programs are added every day.

www.nyfa.org

Health Insurance for Artists

Health Insurance Resource Center – Sponsored by the Actors Fund of America, the HIRC offers information on affordable healthcare options for visual artists. Visit their website at **www.healthinsurance.org** and select the state of Texas on the menu options. Information will appear for several insurance companies. You may also call 212-221-7300 x 265 for information.

Professional Photographers

For a list of professional photographers, contact the AIPP or visit the City of Austin's Purchasing website **www.austintexas.gov/department/purchasing** and click on "Vendor Search." This will allow you to enter specific key words for a photographer search.

Art Conservators

For a list of professional art conservators, contact the AIPP or search the directory of professionals provided by the Ransom Center at the University of Texas:

www.hrc.utexas.edu/about/conservation/resources/directory/

STATE AND NATIONAL PUBLIC ART OPPORTUNITIES

Americans for the Arts' Public Art Network

Americans for the Arts' Public Art Network (PAN) develops professional services for the broad array of individuals and organizations engaged in the expanding field of public art. More than 300 public art programs exist in the United States at both the state and local level. PAN connects the field by stimulating dialogue, discussing critical issues, and providing information through the website and the PAN listserv. Communicate with colleagues via the PAN listserv. Open to all Americans for the Arts members, the PAN listserv links public art administrators, artists, design professionals, planners, consultants, and arts organizations and communities planning public art projects.

www.americansforthearts.org/PAN

TEXAS:

Landmarks, University of Texas	http://landmarks.utexas.edu
Corpus Christi Percent for Art Program	www.cctexas.com/pr
San Antonio Public Art Program	www.publicartsa.com
Public Art Committee of Plano	www.plano.gov/Departments/Arts
Houston Arts Alliance	www.houstonartsalliance.com
Fort Worth Public Art Program	www.fwpublicart.org
El Paso Public Art Program	www.elpasotexas.gov/mcad/publicart.asp
Dallas Public Art Program	www.dallasculture.org/publicArt.cfm
City of Frisco Public Art Program	www.friscoarts.com
Texas Commission on the Arts	www.arts.state.tx.us

NATIONAL:

Forecast Public Art Review	www.forecastart.org
Social and Public Art Resource Center	www.sparcmurals.org
Creative Time	www.creativetime.org
Art and Community Landscapes	www.nefa.org
Public Art Fund	www.publicartfund.org
City of Phoenix Office of Arts and Culture	www.phoenix.gov/ARTS/artop.html
Regional Arts and Culture Council	www.racc.org
City of Seattle Office of Arts and Cultural Affairs	www.cityofseattle.net/arts
4Culture	www.4culture.org
New York Foundation for the Arts	www.nyfa.org

GLOSSARY OF TERMS AND ACRONYMS

AIPP: The City of Austin Art in Public Places Program, established in 1985 to, oversee the City's Percent-For-Art program. AIPP is a program of CAD and housed in EGRSO

AIPP Panel: A volunteer group composed of visual art and design professionals appointed by the Arts Commission who provide oversight to the Art in Public Places program. The Art in Public Places Panel and staff work closely with project architects and city department and community representatives to ensure that the Art in Public Places Collection includes high quality works of art that represent the broad range of media, styles, and cultural sensibilities that contribute to Austin's distinctive ambiance.

Artist: An individual professionally engaged in the production of creative and original artwork

Arts Commission: A volunteer group composed of community representatives appointed by City Council to oversee arts-related matters affecting the City of Austin. The Austin Arts Commission provides oversight to the AIPP Program and appoints a seven-member Art in Public Places Panel composed of respected local visual arts and design professionals to make program recommendations.

ASAPPI: Application System for Austin Public Art, developed by AIPP to provide greater ease of access to Austin's public art opportunities in one central location, reduce the amount of time and paper spent on applications. The system enables artists to join the AIPP Artist Registry (available to the public and utilized by AIPP, private developers, curators and others), store information and images online, and apply for AIPP Calls to Artists.

CAD: The City of Austin Cultural Arts Division, housed within EGRSO department and dedicated to promoting arts and cultural development to create a sustainable cultural and economic environment for the community that enhances the livability and economic vitality of Austin

CAG: Community Advisory Group; A group of community leaders whose primary responsibility is to review materials, provide guidance to project staff and consultants, absorb community input and assist in formulating an actionable plan and help with the stewardship and implementation of a project

CIP: Capital Improvement Project; Construction Projects undertaken by the City which, if eligible, under the AIPP Ordinance allocate a percentage of funding for public art projects

Conservation and Maintenance Plan: Commissioned artists are required to provide the City of Austin with a written maintenance plan associated with their public art to ensure that proper care is exercised by the department designated as “owner” or long-term caretaker of the piece. The maintenance plan should address the nature and care of materials contained in the work, options for replacement or repair, and any specific procedures or products which should be utilized in conservation efforts.

EGRSO: The City of Austin Economic Growth and Redevelopment Services Office, dedicated to enhancing livability and economic viability in a manner that preserves the character of Austin and its environment

Finalist: An artist who has been selected from a larger pool of applicants to proceed to a higher degree of review

MSDS: Material Safety Data Sheets; Documents from product manufacturers that contain information on toxicity, first aid, personal protection controls, storage and handling precautions spill and leak cleanup and disposal practices, transportation, physical data and reactivity data

Percent-for-Art Program: A program in which public art is funded by a percentage of eligible capital improvement project construction budgets

Project Consultants: Associated individuals or firms which provide services to the City as part of the project team (e.g., architects, landscape architects, engineers, designers, etc.)

RCA: Request for (City) Council Approval

Scale Drawings: A drawing or rendering that indicates the exact measurements or dimensions of the design or artwork

Sealed Drawings: Drawings prepared, checked, and/or approved by and having the seal of a registered professional architect or engineer, sometimes required of artists to obtain during the design phase of an AIPP project

Selection Panel: For each AIPP project, a selection panel of visual art professionals is established for the purpose of reviewing submissions and making an artist/artwork recommendation. A selection panel is comprised of 3 - 5 jurors, depending upon the size and complexity of the individual project.

Selection Panel Advisors: For each AIPP project, a non-voting panel of advisors, composed of departmental or community representatives, is established to provide insight to the Selection Panel

Sponsor Department: The City Department managing the particular capital improvement project from which an artwork project derives its funding (e.g., Parks Department, Health and Human Services Department, Police or Fire Department, etc.)

Streetscape: An improvement to a public right-of-way, including a sidewalk, tree, light fixture, sign, and furniture, usually intended to enhance the pedestrian experience

RFQ: Request for Qualifications; A request for submissions for a commission opportunity that requests support material documenting an applicant's past experience

RFP: Request for Proposals; A request for submissions for a specific commission opportunity that requires development of a proposal. The RFP defines the specific requirements for the proposal, including the project budget, criteria and constraints, description of proposal site and format for submission of the proposal

User Group: Stakeholders who frequent or utilize a site or facility, either as visitors, employees or neighborhood residents

APPENDIX I

ART IN PUBLIC PLACES ORDINANCE

City of Austin Art in Public Places Ordinance

Chapter 7.2.

(1) ART means a work of art or an artistically designed art feature that enhances the aesthetics of a building, bridge, streetscape, park, or other project for which funds are appropriated as described in this chapter and includes a mural, sculpture, garden, water feature, or other feature that appeals to the senses or the intellect.

(2) PROJECT means a capital project funded in whole or in part by the City:

(a) to construct or remodel a building, decorative or commemorative structure, or parking facility;

(b) to acquire parkland or to develop a park;

(c) for a street improvement project, other than street repair or reconstruction;

(d) for an improvement to a streetscape;

(e) for a bridge including the incorporation of an artistic feature into the structural design;

(f) for a water or wastewater treatment facility; or

(g) that is an appropriate project for art as recommended by the Art in Public Places Panel and Arts Commission and approved by the city council.

(3) CONSTRUCTION COST means the cost of a project to the City as determined in accordance with Section 7-2-4 (*Construction Cost Calculation*).

(4) STREETSCAPE means an improvement to a public right-of-way, including a sidewalk, tree, light fixture, sign, and furniture.

Source: 1992 Code Section 9-2-1; Ord. 031009-10; Ord. 031211-11.

§ 7-2-2 ART IN PUBLIC PLACES ADMINISTRATOR.

The director of the Economic Growth and Redevelopment Services Office shall designate an art in public places administrator to perform the functions described in this chapter.

Source: 1992 Code Section 9-2-2; Ord. 031009-10; Ord. 031211-11.

§ 7-2-3 ART IN PUBLIC PLACES PANEL.

The Arts Commission shall appoint an Art in Public Places Panel to perform the functions described in this chapter.

Source: 1992 Code Section 9-2-3(A); Ord. 031009-10; Ord. 031211-11.

§ 7-2-4 CONSTRUCTION COST CALCULATION.

(A) In this section:

(1) DEBT ISSUANCE COST means the cost to the City to issue bonds for a project.

(2) DEMOLITION COST means the cost to remove a building or other existing structure from a project site.

(3) EQUIPMENT COST means the cost of equipment or furnishings that are portable or of standard manufacture and used in a project. The term excludes equipment or furnishings:

(a) that are custom designed; or

(b) that create a new use for a project.

(4) PERMIT AND FEE COST means the cost of the permits and fees associated with a project.

(5) REAL PROPERTY ACQUISITION COST means the cost to acquire land, including an existing building or structure, for a project, including appraisal and negotiation costs.

(B) Except as provided in Subsections (C) and (D), construction cost is the cost of a project to the City after deducting:

(1) debt issuance cost;

(2) demolition cost;

(3) equipment cost;

(4) permit and fee cost; and

(5) real property acquisition cost.

(C) In calculating the construction cost of a project to acquire or develop parkland, the real property acquisition cost is not deducted.

(D) If the source of funding or the law governing a project does not permit an expenditure for art, the affected funds are excluded from the calculation of construction cost.

Source: 1992 Code Section 9-2-1 and 9-2-2(A); Ord. 031009-10; Ord. 031211-11.

§ 7-2-5 FUNDING FOR ART.

(A) Except as otherwise provided in this section, the council shall appropriate an amount equal to at least two percent of the construction cost of a project to select, acquire, and display art. The appropriation shall be a separate item in the project budget. This limitation does not apply if the council determines, after receiving a recommendation from the Arts Commission, that the project merits or requires a greater appropriation.

(B) Subsection (A) does not apply to a project with a construction cost of less than \$100,000.

(C) An appropriation under this section may not exceed \$300,000 for a water and wastewater treatment facility.

(D) If the council determines that a project is inappropriate for a display of art, the council shall transfer to the Public Art Fund for use at other appropriate public sites the amount of money required by this section. This does not authorize the transfer of money from one project to another if a legal restriction on the source of money prohibits the transfer.

Source: 1992 Code Section 9-2-2; Ord. 031009-10; Ord. 031211-11.

§ 7-2-6 BUDGET ESTIMATES.

A City department head who prepares a budget, authorization request, or appropriation request for a project shall:

(1) consult with the art in public places administrator; and

(2) include in the budget or request the funding for art required by Section [7-2-5](#) (*Funding For Art*).

Source: 1992 Code Section 9-2-2(A); Ord. 031009-10; Ord. 031211-11.

7-2-7 PROJECT REVIEW AND ART RECOMMENDATIONS.

(A) Subject to the limitation of Subsection (B), the Art in Public Places Panel shall, with the advice of the art in public places administrator, review a project and make recommendations to the Arts Commission regarding appropriations for art and placement of the art.

(B) The Art in Public Places Panel may not recommend proposed art that requires extraordinary operation or maintenance expenses without the prior approval of the director of the department responsible for the art after installation.

(C) The Arts Commission shall review the recommendations of the Art in Public Places Panel and make recommendations to the city manager or the council, as appropriate.

Source: 1992 Code Section 9-2-3(B) - (E); Ord. 031009-10; Ord. 031211-11.

§ 7-2-8 GUIDELINES.

(A) The Arts Commission shall establish guidelines for the implementation of this chapter. The commission shall consult with the Art in Public Places Panel and the art in public places administrator before establishing the guidelines.

(B) The guidelines shall include methods to:

- (1) determine whether a project is inappropriate for the display of art;
- (2) integrate art into a project;
- (3) identify suitable art objects for a project;
- (4) competitively select art;
- (5) select and commission artists;
- (6) encourage the preservation of ethnic cultural arts and crafts;
- (7) facilitate the preservation of art objects and artifacts that may be displaced by a project; and
- (8) administer this chapter.

Source: 1992 Code Section 9-2-3(F); Ord. 031009-10; Ord. 031211-11.

§ 7-2-9 ART PLACEMENT.

The art funded by this chapter shall be an integral part of the project or be placed in, at, or near the project.

Source: 1992 Code Section 9-2-2(C) and 9-2-4; Ord. 031009-10; Ord. 031211-11.

§ 7-2-10 ART MAINTENANCE.

(A) The City department at which art is displayed is responsible for maintenance of the art.

(B) The responsible City department shall obtain the approval of the art in public places administrator before performing art maintenance.

(C) The responsible City department shall perform art maintenance in accordance with the City's contractual obligations relating to the art, if any.

Source: 1992 Code Section 9-2-3(G); Ord. 031009-10; Ord. 031211-11.

§ 7-2-11 TITLE TO ART.

Title to art required by this chapter shall vest in the City.