

Memorandum



CITY OF DALLAS

DATE November 14, 2014

TO Honorable Members of the Arts, Culture & Libraries Committee: Philip T. Kingston (Chair), Monica R. Alonzo (Vice Chair), Vonciel Jones Hill, Jerry R. Allen, Carolyn R. Davis, Jennifer Staubach Gates

SUBJECT Public Art Program Update

On Monday, November 17, 2014, the Public Art Program Update will be briefed to the Arts, Culture & Libraries Committee. This presentation will be given by the Office of Cultural Affairs. The briefing materials are attached for your review.

Please contact me if you have any questions or need additional information.

A handwritten signature in blue ink that reads "Joey Zapata".

Joey Zapata
Assistant City Manager

Attachment

c: Honorable Mayor and Members of the City Council
A.C. Gonzalez, City Manager
Warren M.S. Ernst, City Attorney
Craig D. Kinton, City Auditor
Rosa A. Rios, City Secretary
Daniel F. Solis, Administrative Judge
Ryan S. Evans, First Assistant City Manager

Eric D. Campbell, Assistant City Manager
Jill A. Jordan, P.E., Assistant City Manager
Mark McDaniel, Assistant City Manager
Jeanne Chipperfield, Chief Financial Officer
Sana Syed, Public Information Officer
Elsa Cantu, Assistant to the City Manager – Mayor & Council

PUBLIC ART PROGRAM UPDATE

Briefing to the Arts, Culture &
Libraries Committee

November 17, 2014



Office of Cultural Affairs
CITY OF DALLAS

PURPOSE OF THE BRIEFING

- Update the Arts, Culture & Libraries Committee on
 - The public art conservation & maintenance program and recent significant maintenance projects
 - Public Art outreach programs
 - Recent additions to the collection and upcoming Public Art events

See Appendix I

Public Art Ordinance

http://dallasculture.org/PDFs/COD_Public_Art_Ordinance.pdf

(City of Dallas Code, Chapter 2, Sections 2-101 to 2-105)

Background

- *Public Art Funding*
 - Public Art Ordinance specifies the percent of eligible capital projects to be used for Public Art:
 - 1.5 % of the total capital improvement project appropriation or
 - 0.75 % of the total appropriation for a project that is exclusively for street, storm drainage, utility, or sidewalk improvements
 - Bond funds not eligible for conservation and maintenance

Background

Funding History for Public Art Conservation & Maintenance Program

Conservation and Maintenance	FY 05-06	FY 06-07	FY 07-08	FY 08-09	FY 09-10 to FY 13-14	FY 14-15
Budget	\$166,235	\$248,220	\$187,962	\$191,426	unfunded	\$190,000
Actual	\$99,088	\$184,233	\$192,261	\$178,485	\$82,233	N/A

Background

- Collection manager position restored for FY 2014-15 and, responsible for oversight of the management and maintenance of the public art collection
- The Collection Management Position will:
 - Review existing public art collection to determine condition and identify maintenance requirements and priorities,
 - Identify and schedule conservation for top priority urgent conservation needs
 - Contract and oversee conservators
 - Update and maintain collection management database and archives
 - Conduction and document regular condition inspection of high profile public art works

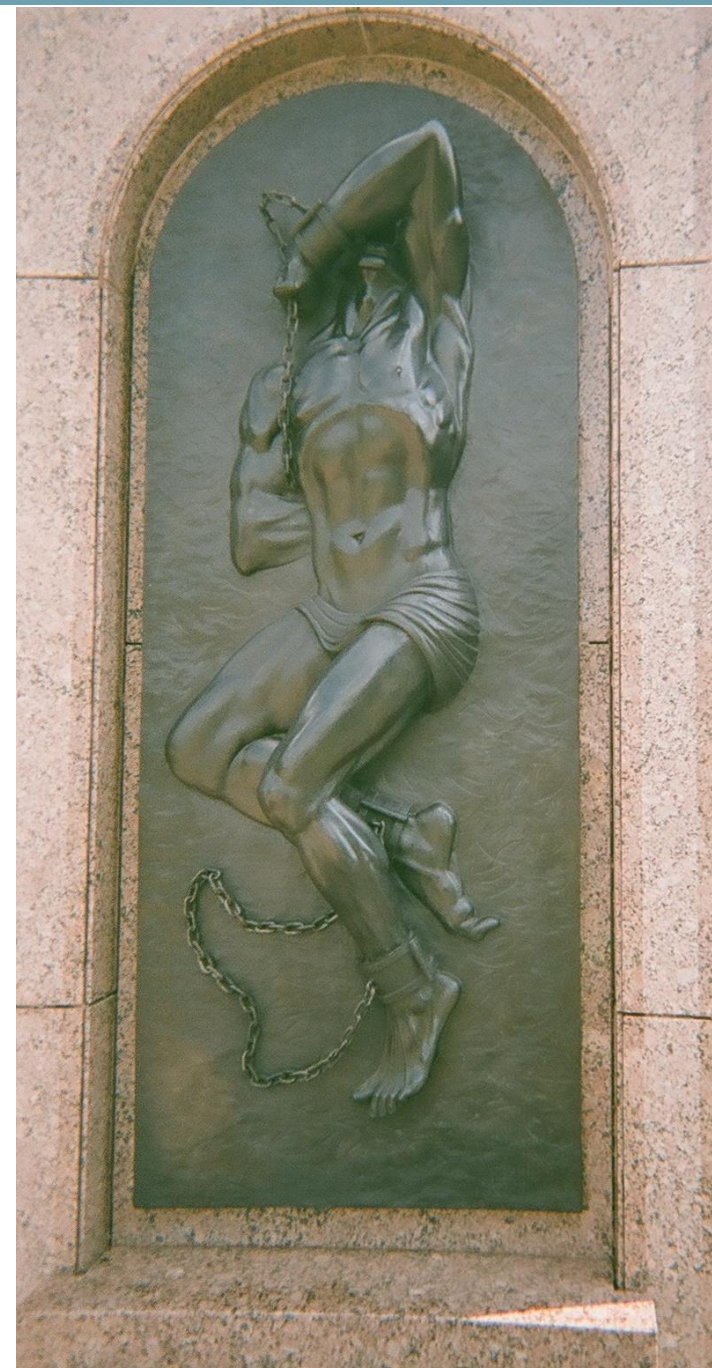
Recent Maintenance and Conservation Projects

- Freedman's Memorial-renovation with the Park and Recreation Department
- Pegasus on the Magnolia Hotel-crane repair and neon light replacement
- Engineering review of metal footings and concrete foundation conditions for White Rock Lake Water

FREEDMAN'S MEMORIAL

Partnership with the
Park and Recreation
Department

- Efflorescence removed and patina repaired on five large sculptures
 - Children's Poems' plaques repaired
 - Cracks, chips, caulking and broken bricks repaired
 - Lighting repaired
 - Water infiltration addressed
-
- Conservation completed
October 22, 2014







Pegasus Report

- A City Landmark, this replica of the original 1934 Pegasus was installed on top of Magnolia Hotel in 2000
- Requires regular maintenance on neon, transformers and stability/safety rigging
- Crane repair completed in FY13-14
- New Neon will be installed in November 2014



White Rock Lake Water Theater Public Art

Background

- January 7, 2014
Public Art Committee moves to recommend deaccession of the artwork
- January 23, 2014
Cultural Affairs Commission moves to defer this item until February 2014
- March 22 and 24, 2014
Community meetings held
- April 17, 2014
Cultural Affairs Commission moves to table the item for six months
- October 16, 2014
CAC moves to table until February 19, 2015 to allow for time to complete the engineering study



Next Steps

- Coordinate diver inspection of metal base plates and concrete foundations.
- Provide a structural analysis and recommendations in mid-January 2015.

PUBLIC ART OUTREACH

Public Art 101 Workshop

Emerging Artists for Public Art

Public Art 101 Workshop

OCA partnered with the Dallas Arts Dealers Association, Business Council for the Arts, Creative Arts Center and The MAC to present a professional development forum to an audience of 120 participants on September 13, 2014.



Public Art 102 will be offered in April 2015.

EMERGING ARTISTS SUPPORT

- Call for emerging artists for public art was issued on Café (www.callforentries.org) September 18, 2014
- CallforEntry.org™, also known as CaFÉ™ is a Web-based service that allows organizations to manage artist-applications for projects
- The service is especially designed for use with public art projects

Emerging Artists for Dallas Public Art

- 237 applicants
- 75% met geographic qualifications
- 60 applicants were forwarded to the final round based on an evaluation of their work and professional experience
- 50 finalists were selected on November 14, 2014

EMERGING ARTISTS ON THE PRE-QUALIFIED LIST WILL

- Be invited to workshops on public art project development, budgeting, working with fabricators, and application for project procedures in January/February 2015.
- Be notified of eligible projects as the projects are approved for artist selection
- Currently 6 projects scheduled to initiate in 2015 will be available for emerging artists.

RECENT ADDITIONS TO THE PUBLIC ART COLLECTION

- Highland Hills Branch Library
- Texas Horse Park
- Parking Meter Temporary Public Art Project
- Dallas Love Field: Ticketing Hall, Baggage Claim and West Tunnel

Highland Hills Branch Library

6200 Bonnie View Road,
75241

Council District 8

2006 Bond Program

Artist: Letitia Huckaby

Title: Index



Highland Hills Branch Library

Texas Horse Park

811 Pemberton Hill Road Council District 7

Artist: Curtis Patterson



Title: Equine Rhythm



Parking Meter Project

a partnership with
the Dallas Police
Department

**DALLAS MORNING
NEWS
OCTOBER 26, 2014**

**Program turns Dallas
parking meters into
works of public art**



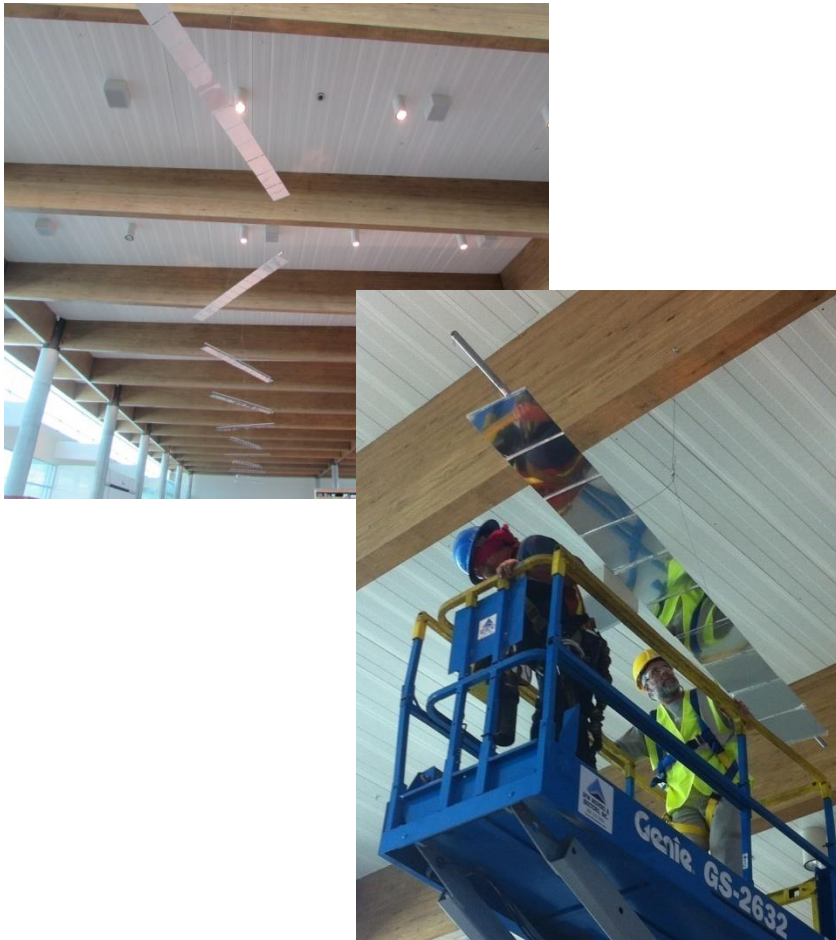
Sculpture artist Sara Lovas puts the finishing touches on one of the parking meters on Elm Street in Downtown Dallas that she was assigned to convert into a work of art. “I like that Dallas is starting to do things like that, where you just see art in a normal setting,” Lovas said. “You don’t have to go to a museum, you just come upon it.”

PHOTO by Ron Baselice DMNStaff Photographer

DALLAS LOVE FIELD PUBLIC ART

Council District 2

Baggage Claim
Tim Prentice and David Colbert
Line Dance, 2014



West Tunnel
Stephen T. Johnson
Giddy-Up, 2014



DALLAS LOVE FIELD

Dallas History Medallions

Artist: David Newton



David Newton, Modern Dallas, 2014
Love Field Ticketing Hall

David Newton, Dawn, 2014 Love Field
Ticketing Hall

Media response to Dallas Love Field

25 media references
since May 2014



Martin Donlin, *Blueprint of Flight*, 2013 Dallas Love Field
Council District 2

North Texas Sunrise Earns Top National Honors

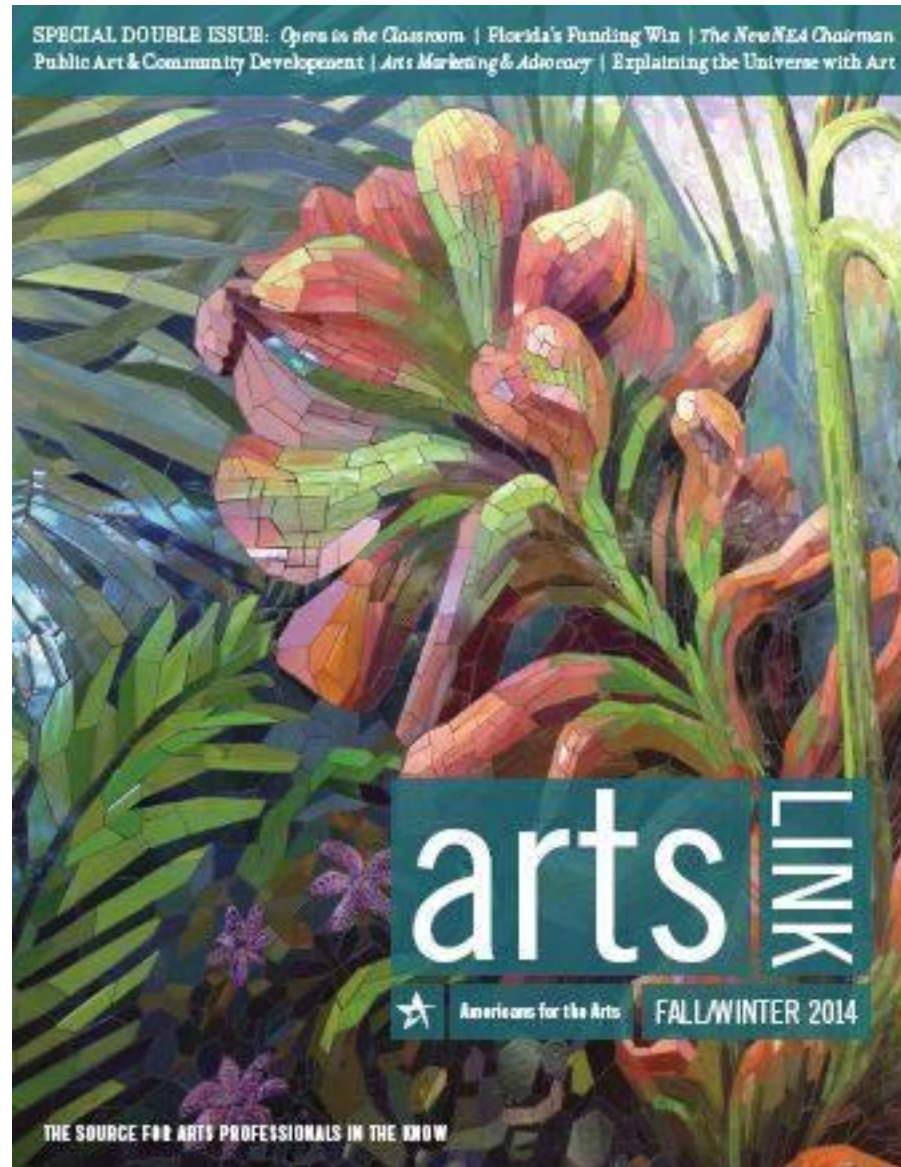


Dixie Friend Gay, North Texas Sunrise, 2013

Americans for the Arts

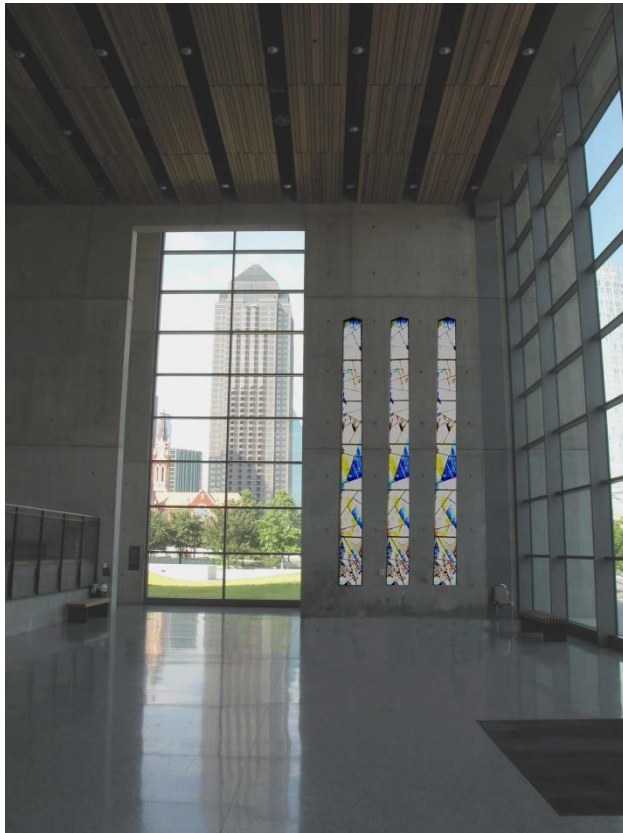
October 29, 2014

Dixie Friend Gay's "North Texas Sunrise," a public art installation at Dallas Love Field, was named one of the best public art installations in the country by Public Art Review 2014. It made the cover of Fall/Winter edition of Arts Link, an American's for the Arts publication

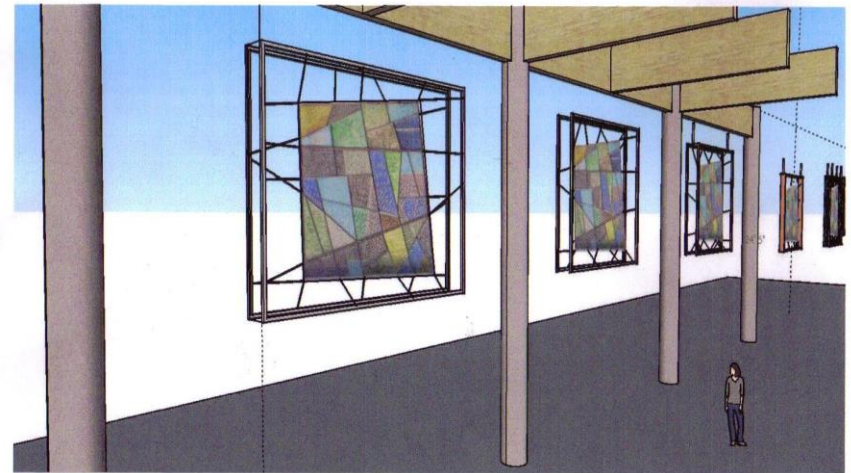


Updates on the Octavio Medellin Windows

City Performance Hall

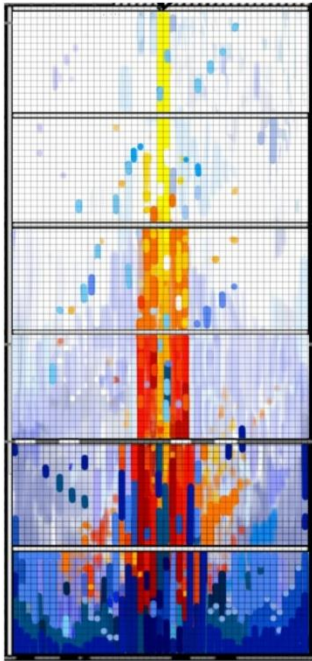


Ticketing Hall, Dallas Love Field



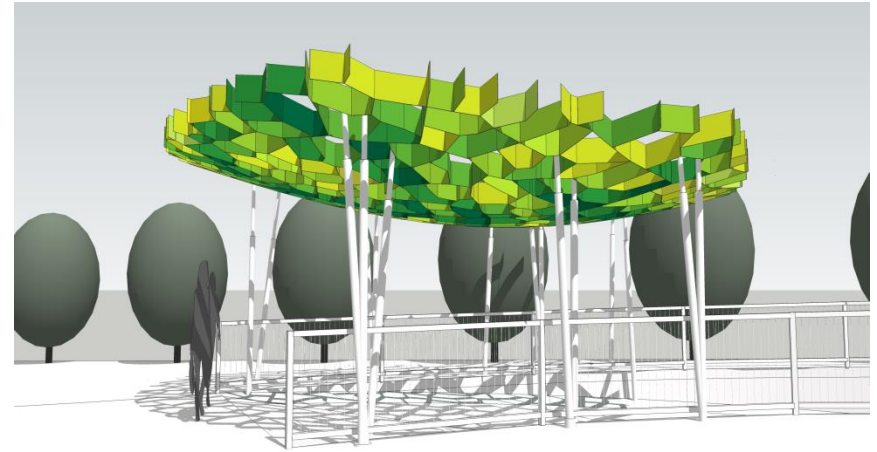
- August 2013 - De-installation of windows from Trinity Lutheran Church. Windows stored at conservator's studio
- October 2013 - Fundraising/funding efforts begin through Aviation & OCA
- January 2014 - Design for installation at DAL in process with Corgan and Associates
- July 2014 - Lighting mock up for CPH under construction
- September 2014 - Lighting system/design for windows at CPH reviewed and approved
- March 2015 - Expected installation at CPH and Love Field

New Public Art in January 2015



FIRE STATION #27 STAINED GLASS CONCEPT
REX KARE STUDIO

Rex Kare, Fire Station #27
Council District 13



Murray Legge, Arboretum
Council District 9



Metal sculptures are used to create a fountain feature at the bay area of the fire station. Columns are adapted to the columns to emphasize the water feature.

Art Garcia, Fire Station #32
Council District 5



QUESTIONS AND COMMENTS

Diana Goldberg and Julie Cohn,
Luminaria (2013), Dallas Love Field

APPENDIX 1

PUBLIC ART ORDINANCE SUMMARY

Dallas Public Art Ordinance Summary

- Public Art Ordinance is posted online at http://dallasculture.org/PDFs/COD_Public_Art_Ordinance.pdf (City of Dallas Code, Chapter 2, Sections 2-101 to 2-105)
- The Ordinance specifies the percent of eligible capital projects to be used for Public Art:
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James Carpenter, Light Veil, Cotton Bowl, 2013

Dallas Public Art Ordinance Summary (cont.)

- The Ordinance establishes an “Art Committee” as a committee of the Cultural Affairs Commission to review and make recommendations for panelists, artists and projects. [Note: this committee is generally known as the “Public Art Committee.”]
- The Art Committee is composed of 11 members: the three at-large Cultural Affairs Commissioners and 8 citizen members appointed by the Chair of the Cultural Affairs Commission.



Charles Umlauf, *Spirit of Flight* (1961), Dallas Love Field

Dallas Public Art Ordinance Summary (cont.)



Life Flutters By, 2012
Laura Abrams

- Role of the Cultural Affairs Commission
 - Reviews and approves all recommendations made by the Public Art Committee for artists / projects prior to City contracting
 - Establishes program policies and guidelines.
- Role of the Public Art Committee
 - Oversees quality control of the Public Art Program and projects.
 - Reviews and recommends for approval by the Cultural Affairs Commission the nature and scope of projects and artworks, as well as artists for the Public Art Program.
 - Makes recommendations regarding any issues that arise from a specific artwork or art project.

Dallas Public Art Ordinance Summary (cont.)

- Role of the Project Selection Panel/Jury
 - Meet in open session as many times as necessary to make a recommendation of an artist for the project.
 - Implement the artist selection process based on any parameters established for the project including: site, medium/media, scope of project, ADA requirements, safety and minimal maintenance.
 - Recommend and artist or artist team be commissioned for the project to the Public Art Committee.



Imago, (detail) 2011
Texas Discovery Garden
i.e. creative

Dallas Public Art Ordinance Summary (cont.)

- **Role of the Office of Cultural Affairs (OCA)**
 - Oversee the artist selection process, contracting, design, fabrication and installation phases of project.
 - Manage the processing of artist's invoices for payment by the funding department. OCA Public Art staff ensures that insurance coverage meets City requirements and serves as liaison and communications point for issues related to art installation and construction.
 - Inspect installations and, where required, supervises the inspection by engineers or staff with jurisdiction over the site where the public art is installed.
 - Coordinate communication between the artist and the host department, architects, construction managers, engineers, electricians and other technical staff.
 - Conduct ongoing outreach to prospective public art artists, including periodic presentations and workshops for artists who are interested in becoming public art artists.

APPENDIX 2

PUBLIC ART MISSION

Mission Statement

- To enrich the community through the integration of the vision and work of artists into the planning, design and construction of public spaces.

APPENDIX 3

Public Art Program History

Dallas Public Art Program History

- Pre-1988: The majority of the public artworks in the City's Public Art Collection prior to the adoption of the ordinance are the historic murals, bas reliefs and sculptures in Fair Park. Other artworks came into the City's Public Art Collection through gifts and donations.
- 1987-88: Public Art Plan developed by a 30-member citizen committee co-chaired by Susan Collins and Ida Papert. The committee interviewed hundreds of citizens of Dallas to formulate the Public Art Program profile, adopted in 1988.
- 1988: The City of Dallas adopted the Public Art Ordinance on September 14, 1988 (Resolution # 88-2968).



i.e. creative, detail of Metamorphosis, 2011
Texas Discovery Center, Fair Park

Public Art Process



- Multi-step process that involves city department with oversight of the capital project, design team, arts professionals and community representatives, Public Art Committee and Cultural Affairs Commission
 - Step 1: Determine scope of the project
 - Step 2: Solicit and interview artists for the project
 - Step 3: Select and contract an artist for the project
 - Step 4: Execute project

[these steps are detailed in the following slides]

Top: Linnea Glatt, *Vigilant* (2010), Fire Station 10

Bottom: Bruce Taylor, *Untitled 2* (2009), Fire Station 42

APPENDIX 4

PUBLIC ART PROCESS

Public Art Process (cont.)

Step 1: Determine Scope of Project

- Office of Cultural Affairs meets with Partner Departments to discuss the capital project, opportunities for public art, budget issues, and identify project stakeholders.
- A community meeting with neighborhood stakeholders may be convened to gather information and community representatives are identified for participation in the selection process.
- The scope of the project is presented to the Public Art Committee for review and final recommendation.
- Public Art Committee / Cultural Affairs Commission appoint a Selection Panel.



Carlos Donjuan , *Jefferson Viaduct Mural*, 2014

Public Art Process (cont.)

- The Composition of Artist Selection Panel is defined in the City's Cultural Policy:
 - At least three but no more than five voting members (six for Park projects).
 - A variable number of non-voting members.
 - Every effort will be made to ensure minority representation.

Voting Members

- One (two for Park projects) representative(s) from the neighborhood or community in which the artwork will be located.
- Two to three artists and arts or design professionals (i.e., curators, collectors, administrators, architects) selected by the Public Art Committee/Cultural Affairs Commission from a pre-approved list.
- One design professional (architect, landscape architect, engineer) representing the City.

Non-Voting Advisors to the Selection Panel may include, but are not limited to:

- The design architect and/or engineer.
- The project manager from the City department responsible for construction.
- A member of the Public Art Committee who acts as liaison to the Public Art Committee.
- Public Art Staff members.
- A representative from the City department with management responsibility for the property where the artwork or artplace will be located.
- The Cultural Affairs Commissioner for the district in which the project will be done.
- Additional community members.

Public Art Process (cont.)

Step 2: Solicit and interview artists for the project

- Artist solicitation method is based on the project art budget:
 - Over \$100,000: Call for artists (RFQ) is published on an international posting.
 - Under \$100,000: Short-list from Public Art Committee-approved Pre-qualified list.
 - Departments may request a specific artist for a commission.
- Selection Panel reviews artists applications and identifies artists finalists (generally 3-4)
- OCA works with the finalist artists to develop a site specific proposal that responds to the project's parameters / limitations.
- Artists finalists make a presentation to the Selection Panel or Public Art Committee, outlining their idea(s) for the public art project and demonstrating how it meets the defined scope of the project.

Public Art Process (cont.)

Step 3: Select and Contract an Artist for the Project

- Selection Panel reviews finalists' proposals and recommends one proposal for the project for proposals over \$100,000.
- For project less than \$100,000 site specific proposals are reviewed by the Public Art Committee.
- Public Art Committee recommends Artist.
- Cultural Affairs Commission reviews and adopts (or not) Public Art Committee's recommendation.
- OCA works with the City Attorney's Office to develop the artist contract
- City contracts the artist for the project.
 - Consistent with City's contracting rules, contracts over \$50,000 are presented to City Council for approval and contracts under \$50,000 are approved through Administrative Action.

Public Art Process (cont.)

Step 4: Execute project

- OCA manages artists' contracts, communicates with appropriate department on scheduling and other project management issues.
- Artist fabricates and installs the approved design and submits final documentation (which includes conservation and maintenance plan) to OCA.
- Public Art Project is accessioned into the City Public Art Collection.
- OCA works with the Partner Department to schedule a dedication or unveiling event to celebrate the completion of the project.

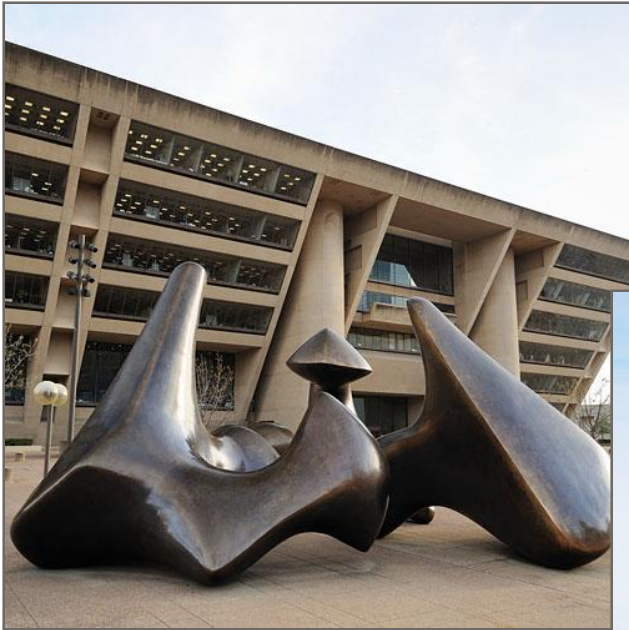
Public Art Gifts to the City

- City Cultural Policy also establishes policies for gifts of art to the City
 - Cultural Affairs Commission / Public Art Committee review potential donations considering aesthetic, financial, safety/maintenance, and environmental factors.
 - OCA serves as the coordinating department for any gifts of art to the City.
 - Since 2009, 34 works have been accepted by the City; these works have a value of \$10.5 million dollars.

APPENDIX 5

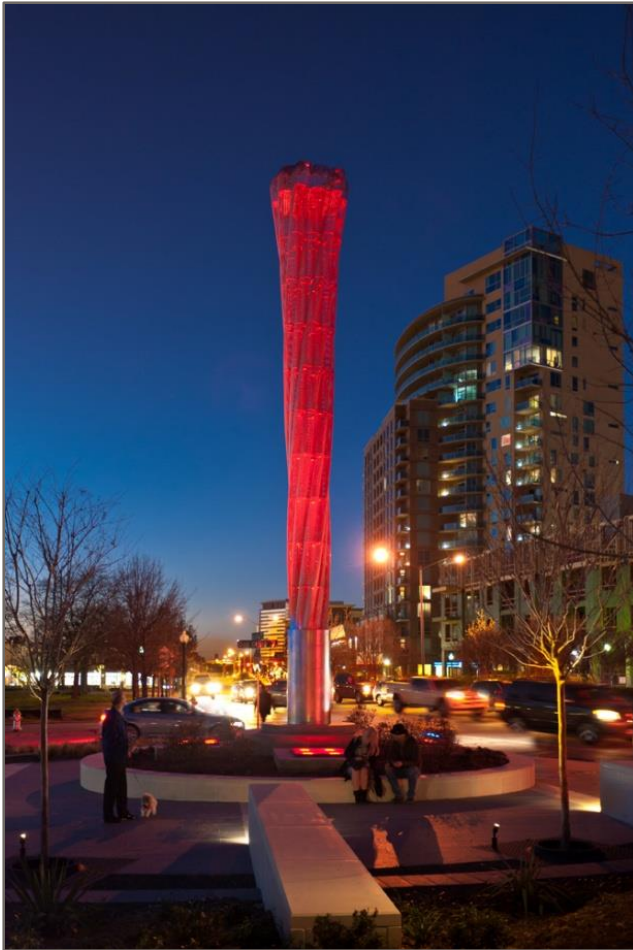
DONATIONS TO THE CITY

Public Art Gifts



Clockwise from left: Henry Moore, *The Dallas Piece* (1978), Dallas City Hall; Marta Pan, *Floating Sculpture* (1979), Dallas City Hall, *Pegasus* (recreated 1999), Magnolia Hotel;

Public Art Gifts



Clockwise from left: Cliff Carten, *Tower II*; Brad Goldberg, *Water Table*; Margot Sawyer, *Synchronicity of Color Receptors* (all works 2011), CityPlace

Public Art Benefits

- **Creative Placemaking:** Public art, as an element of urban design, serves to define public spaces, provide pedestrian amenities in the urban environment, and serve as landmarks that contribute to neighborhoods identity.
- **Economic Impact:** Public art supports jobs – directly as artists employ foundries, framers, technical assistants, computer programmers and engineers, and indirectly as artists purchase supplies and materials from regional suppliers.
- **Civic Engagement:** Public Art promotes the community's awareness, commemoration or celebration of its history.

Frances Bagley, *Soccer Figures* (2014), MoneyGram Soccer Fields



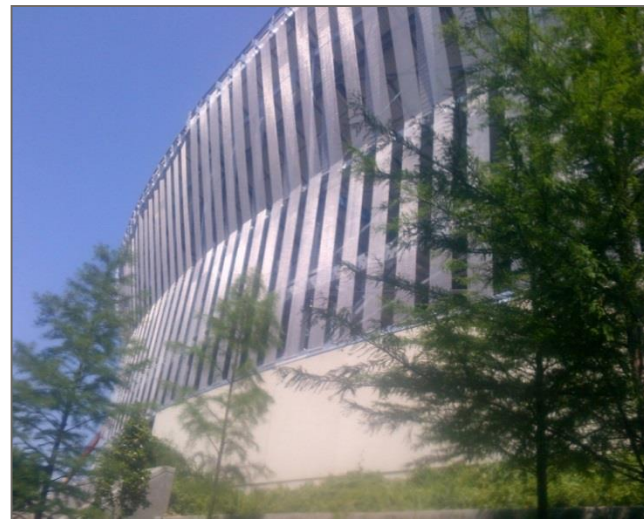
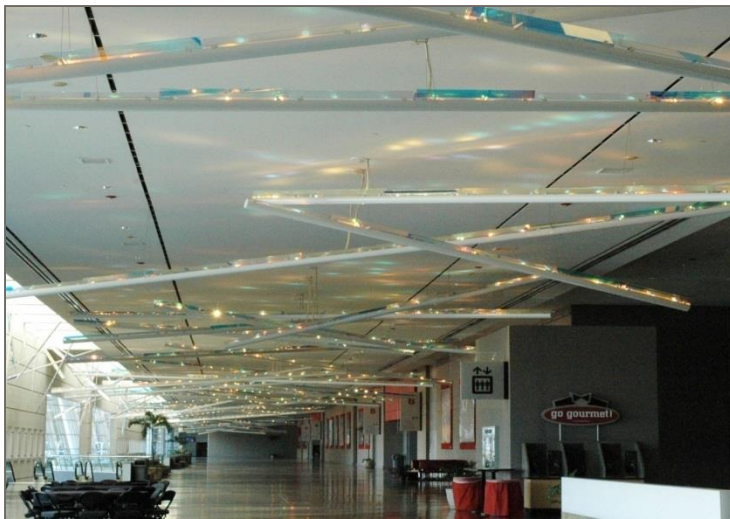
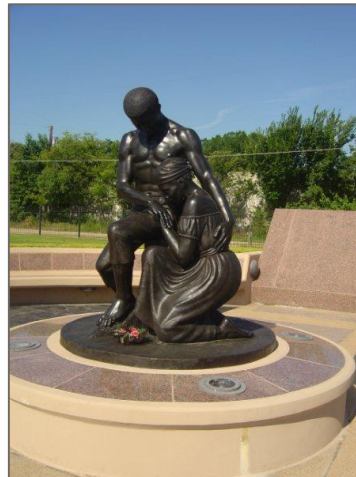
APPENDIX 6

BENEFITS OF PUBLIC ART

Promoting Dallas as a Cultural Destination

- Iconic public art projects become destinations for visitors to the City
- In Dallas, examples of high profile public art include:
 - *Pioneer Plaza*, frequent site of tour bus stops and photo ops
 - New public art at Love Field Modernization Program (2012-2014) engages 8 million passengers annually and all sports teams go through Love Field.
 - *Traveling Man* (a DART commission) is a frequent site of engagement and bridal photo shoots
 - *Pegasus* on the Magnolia Hotel, *The Dallas Piece* by Henry Moore and *Floating Sculptures* by Marta Pan are frequently featured in films that are shot in Dallas.
 - *Light Veil*, newly installed at the Cotton Bowl by MacArthur Fellow James Carpenter will be seen in all published images of the Cotton Bowl at this point.

Promoting Dallas as a Cultural Destination



Clockwise from top left:
 Dixie Friend Gay, *North Texas Sunrise* (2013), Love Field; David Newton, *Freedman's Memorial* (1996), Freedman's Cemetery; Robert Summer, *Pioneer Plaza Cattle Drive* (1996); Ed Carpenter, *Light Stream* (2003), Dallas Convention Center; James Carpenter, *Light Veil* (2014), Cotton Bowl at Fair Park

Information

- Public Art Ordinance:
 - http://dallasculture.org/PDFs/COD_Public_Art_Ordinance.pdf
- General Information about the program and how to sign up for the e-mailing list or apply for projects:
 - <http://www.dallasculture.org/publicArt.asp>
 - <https://www.facebook.com/dallasculture>
- Information about the collection:
 - Public Art Archive (national resource sponsored by the Western States Arts Federation) / <http://www.publicartarchive.org/content/city-dallas-public-art-collection>
 - Culturenow.com (nonprofit organization managing “museum without walls” website) / http://www.culturenow.org/?page=search_map&search_param_item=city+of+dallas+office+of+cultural+affairs&submit=SEARCH

Public Art Committee Members 2014

Liliana Bloch, Gallery Owner

Phillip Collins, Cultural Affairs Commissioner

Scott Horn, Artist

Aja Martin, Gallery Owner

Cristina Medina, Artist and Art Professor

Paul Rich, Cultural Affairs Commissioner,

Stephen Ross, Curator of Contemporary Art

John Spriggins, Artist and Curator

Michelle Tarsney, Architect and Public Art Artist

Chris Wells, Cultural Affairs Commissioner