Annual Internal Review

This report covers the time period of 1/1/2014 to 12/31/2014
(This report is due in the first quarter of each calendar year for the previous year.)

Austin Arts Commission

The Board/Commission mission statement (per the City Code) **is to:**

Advise the city council in all arts-related matters, including long range planning, allocations process, and coordination with the comprehensive plan; promote close cooperation between the City and all private citizens, institutions, and agencies interested in or conducting activities relating to the arts in the city, so that all art resources within the city may be coordinated to maximize promotion and support of the arts in the city; facilitate communication between arts organizations; and foster and assist the development of the arts in the city.

1. **Describe the board's actions supporting their mission during the previous calendar year. Address all elements of the board's mission statement as provided in the relevant sections of the City Code.**

   A. Approved the following Cultural Funding Guidelines:
   a. FY 2015 Core Funding Programs
   b. FY 2015 Cultural Expansion Program
   c. FY 2015 Capacity Building Program
   d. FY 2015 Capacity Building Program

   B. Approved Core Funding Program Peer Review Panelist Recommendations

   C. Approved FY 2015 Cultural Arts Funding Program Funding Plan

D. Approved Community Initiatives Program funding recommendations for the following:

1) 14 CI 16 SP, Austin Jazz Workshop/Andrew Beaudoin
2) 14 CI 17 SP, Austin Creative Alliance/Austin Samba
3) 14 CI 18 SP, Texas Folklife Resources/Annelize Machado
4) 14 CI 19 SP, Austin Community Foundation/HONK!TX
5) 14 CI 20 SP, Austin Creative Alliance/Cosmic Intuition Productions
6) 14 CI 21 SP, Center for Women & Their Work/Yuliya Lanina
7) 14 CI 22, Hispanic Alliance for the Performing Arts
8) 14 CI 23 SP, Austin Creative Alliance/Present Company
9) 14 CI 24 SP, Big Medium/The Museum of Human Achievement
10) 14 CI 25, Cinematic Symphony
11) 14 CI 26, AFTV 5
12) 14 CI 27 SP, La Peña/Ana Maria Tekina-eirú Maynard
13) 14 CI 28 SP, Big Medium/Andrew Rihn
14) 14 CI 29 SP, Forklift Danceworks/Rebecca Layton
15) 14 CI 30 SP, Austin Creative Alliance/Children's Performing Arts Academy
16) 14 SP 31 SP, Austin Creative Alliance/Classical Music for the World
17) 14 CI 32, Latinas Unidas Por El Arte
18) 14 CI 33 SP, Austin Creative Alliance/7 Towers Theatre Company
19) 14 CI 34, Lannaya African Drum & Dance Ensemble
20) 14 CI 35 SP, Austin Creative Alliance/Mother Falcon's Music Laboratory
21) 14 CI 36 SP, Austin Creative Alliance/Folding Table Productions
22) 14 CI 37, Subud International Cultural Association
23) 14 CI 38 SP, Center for Women & Their Work/Project Abundant Life
24) 14 CI 39 SP, Austin Creative Alliance/Joseph Thompson aka DJ Bling
25) 14 CI 40, VORTEX/Nate Cross
26) 14 CI 41 SP, Texas Folklife/WobeonFest
27) 14 CI 42 SP, La Peña/Mauricio Ramos
28) 14 CI 43 SP, Texas Folklife/Eddie Stout
29) 14 CI 44, VORTEX/Billy Zimmerman
30) 14 CI 45, HOPE Events
31) 14 CI 46, Austin Museum Partnership
32) 14 CI 47 SP, Ballet East/18 Below
33) 15 CI 1 SP, VORTEX/Helen Christopher
34) 15 CI 6, Texas Juggling Society
35) 15 CI 7 SP, VSA arts of Texas/Brett Hart
36) 15 CI 8, Austin Street Corner Arts Collective

E. Approved the following Art in Public Places commissions/ projects/processes:

a. Approved the Artist Selection Process for the Montopolis Parking Lot Expansion Art in Public Places Project

b. Approved the Final Design by Christian Moeller for the Central Library Art in Public Places Project
c. Approved the Final Design by Werllayne Nunes for the 7th St. Obelisco at Northwestern Avenue Art in Public Places Project
d. Approved the Artist Selection Process for the Colorado Streetscape Enhancement Project (Phase 2) Art in Public Places Project
e. Approved the Final Design by Mikyoung Kim for the Terminal East Infill Project Art in Public Places Project
f. Approved Final Design by Judd Graham for the Second Street Bridge and Extension (Art Bollard Sleeves) Art in Public Places Project
g. Approved the Revised Final Design by Sodalitas for the Brazos Street Streetscape Art in Public Places Project
h. Approved the Final Design by Hawkeye Glenn for the Barton Springs Pool Grounds improvement Art in Public Places Project
i. Approved the Final Design by Andrew Bellatti Green and Adam Pyrek for the Auditorium Shores Trailhead Art in Public Places Project
j. Approved the Artist Selection Process for the Pressler Street Extension Art in Public Places Project
k. Approved the Artist Selection Process for the Downtown Austin Wayfinding Art in Public Places Project
l. Approved the Artist and Alternates for the Seaholm Redevelopment Parking Structure Art in Public Places Project
m. Approved the Artist and Alternate for the Montopolis Parking Lot Expansion Art in Public Places Project
n. Approved the Final Design by Eric Eley for the Austin-Bergstrom International Airport Spirit of Austin Lane Cell Phone Waiting Area Art in Public Places Project
o. Approved the Artist and Design for Cesar Chavez Esplanade Phase Two Art in Public Places Project
p. Approved Modifications to Final Design for the Seaholm Substation Wall Art in Public Places Project
q. Approved the Prospectus for the Austin Police Department Mounted Patrol Facility Art in Public Places Project
r. Approved the Prospectus for the Austin-Bergstrom International Airport Terminal/Apron Expansion and Improvements Art in Public Places Project
s. Approved the Prospectus for the Austin-Bergstrom International Airport Entrance Art in Public Places Project
t. Approve the Selection Process Recommendation for Pressler Street Extension Art in Public Places Project
u. Approved the Selection Process Recommendation for the Downtown Austin Wayfinding Art in Public Places Project
v. Approved the Prospectus for the Austin Studios Expansion Art in Public Places Project

w. Approved the Final Design for the Colorado Streetscape Enhancement Project (Phase 2) Art in Public Places Project
x. Approved the revised TEMPO Program Policy
y. Initiated the deaccession process for *Letterscape* by Jimmy Luu
z. Initiated Deaccession Process for *On the Green* by Pat Wilie
aa. Approved the prospectus for the Women & Children's Shelter Renovation and Expansion Art in Public Places Project
bb. Approved the Prospectus for the Pre-Qualified Artist Pool
cc. Approve Selection Panel Recommendations for the Terminal/Apron Expansion and Improvements Project Art in Public Places Project

F. Reviewed 8 proposed artwork donations or loans to the City of Austin:

a. Artwork loan: *Four Gates*, Jennifer Chenoweth, Austin City Hall (approved)
b. Artwork donation: *Dayton*, Jim Huntington, Perry Park (approved)
c. Artwork donation by Friends of Barton Hills Community Park (approved)
d. Artwork loan by the Austin Convention and Visitors Bureau for 602 E. 4th Street
e. Artwork donation by PRIDE Austin for the crosswalks at 4th Street/Bettie Naylor and Colorado and 4th Street/Bettie Naylor and Lavaca (not approved)
f. Artwork Donation by Wabucy Zilker for the Alley between Treadwell Street and Dexter Avenue (approved)
g. Artwork donation: *Larry Monroe Forever Bridge* donated by Ave Bonar (approved)
h. Artwork Donation: *Homecoming Memorial* (not approved)

G. Approved Revisions to the City of Austin Artwork Donation and Loan Policy

H. Appointed the following panelists to the Art in Public Places Panel:

a. Chris McCray, Professional Designer
b. Hollis Hammonds, Professional Artist
c. Jade Walker, Professional Artist

I. Commissioner Willenzik participated as Arts Commission representative in the monthly meetings of the Downtown Commission

J. Chair Barnes participated as Arts Commission representative to the Create Austin Accountability Working Group

K. Appointed Commissioner Tinnon to the Art in Public Places Panel Nominating Committee

L. Commissioner Flores participated in the Creative Sector Needs Assessment Steering Committee

M. Approved a new Arts Commission Orientation Document

N. Took action on Council Resolution 20140501-036 related to Special Events Funding Models

a. Approved motions were as follows:

i. The Arts Commission is concerned that awarding Hotel Occupancy Tax funds in a manner or for an intent that is not consistent with the law may cause the Legislature to amend such regulations or further restrict the allowed uses

ii. The Arts Commission recommends that any new process be thoroughly well-developed and vetted before implementation, to be comparable to or as rigorous as the Cultural Arts Division funding process, and include the necessary steps to keep politics out of the deliberation

iii. The Arts Commission requests the results of any research related to the use of Hotel Occupancy Tax funds and/or other funding models, to be provided as soon as possible, as they become available, prior to any further consideration of the proposal

iv. The Arts Commission requests a needs assessment with documentation, including financial impact to the City and to event producers, which necessitates the creation of a special events fund

v. The Arts Commission recommends that a complete cost/benefit analysis be performed prior to the use of Hotel Occupancy Tax funds and that the results of the analysis be made public

vi. The Arts Commission requests that all subsequent public meeting or hearing postings related to special events funding models include possible implications of the use of Hotel Occupancy Tax funds and will be distributed to all cultural contractors and peer panelists

vii. The Arts Commission recommends that the definition of "cultural" recognized by either the National Endowment for the Arts, Texas Commission on the Arts, or the City's cultural funding program be the accepted standard and that any process that judges multi-disciplinary applicants and administers financial support be done by a qualified multidisciplinary peer panel

viii. The Arts Commission recommends consideration of our local cultural contracts best practices, as well as best practices from other cities

ix. The Arts Commission requests to be included in any discussion of potential changes to the distribution of Hotel Occupancy Tax funds
x. The Arts Commission requests that should the special events funding proposal include the use of Hotel Occupancy Tax funds, that City Council delay action until the end of the 4th quarter of the 2014 calendar year so that the Arts Commission and other stakeholders have had sufficient time to complete their work in a comprehensive and responsible manner
xi. to combine the previous actions on this item into a single recommendation

O. Voted to write a recommendation to City Council in support of funding for the Cultural Arts Division (7/21/14)

a. approved the recommendation to City Council regarding the FY2015 budget, appropriately amended to reflect the current state of staff shortfalls (8/18/14)

P. Approved the recommendations of the Hispanic Quality of Life Report Working Group

Q. Voted to write a recommendation to City Council based on the recommendations of the Special Events Funding Models Working Group report with the addition of the Working Group members' names

R. 5 Arts Commission Working Groups were established to review and present recommendations on the following items:

a. Special Events Funding Models Working Group – Commissioners Willenzik, Daigle, and Flores
b. FY 2015 Funding Working Group – Commissioners Tinnon, Daigle, and Flores
c. Cultural Heritage Guidelines Working Group – Commissioners Barnes, Auerbach, and Flores
d. Capacity Building Guidelines Working—Commissioners Tinnon, Barnes, and Flores
e. Funding Equity Working Group – Commissioners Flores, Daigle, and Wong Mok, as well as members of constituency groups

S. Four Arts Commission Working Groups presented reports

a. Community Recognition Working Group - Commissioners Wong Mok, Willenzik, and Auerbach (5/19/14)
b. Hispanic Quality of Life Report Working Group – Commissioners Flores, Auerbach, Barnes (6/16/14)

c. Joint Issues Working Group (Arts and Music Commissions) – Commissioners Barnes and Willenzik (6/21/14)
d. Special Events Funding Models Working Group – Commissioners Willenzik, Daigle, and Flores (7/21/14)

T. Received the following special reports or presentations:

a. Susan Lambe, Art in Public Places Program – Briefing on status of Seaholm Wall Art in Public Places Project
b. Marcy Hoen, Austin Creative Alliance - A Comparative Data Analysis of the Arts and Creative Sectors
c. Laura Esparza, Parks and Recreation Department/History, Arts, & Nature Division – Partnership activities with the Creative Learning Initiative and developments at the George Washington Carver Museum and Cultural Center
d. Sylnovia Holt-Rabb, Assistant Director, Economic Development Department – FY 2015 Budget Presentation
e. Lani Golstab, Cultural Arts Division – UNESCO Creative Cities Network
f. Justin Golbabai, City of Austin Public Works Department – Neighborhood Partnering Program
g. Meredith Bossin, Waller Creek Conservancy – 2014 Creek Show
h. Emily Marks, Austin's New Year Event Coordinator – Austin's New Year 2015

U. Held 3 Special Called Meetings

a. June 21, 2014
b. August 26, 2014
c. November 10, 2014

***2.* Determine if the board's actions throughout the year comply with the mission statement.**

The Arts Commission's actions are in compliance with the mission statement. The Commission continues to advise Council on arts related matters and provide oversight of the Cultural Arts Funding Programs and the Art in Public Places Program.

3. List the board's goals and objectives for the new calendar year.

A. Meet face-to-face at least quarterly with your appointing Council Member
B. Communicate monthly with your Council Member's staff
C. Monitor the activity of the Economic Opportunity Committee and become involved as needed
D. Monitor Cultural Arts Funding to insure appropriate use

E. Educate new Council Members about the Cultural Arts Division and goals of its programs, including Cultural Funding Programs and Art in Public Places
F. Conduct as Arts Commission all-day retreat
    i. Orient all new Commissioners on the role of the Arts Commission
    ii. Use new Arts Commission orientation document
G. Review and recommend for appropriate action all cultural funding program applications
H. Review all recommended Art in Public Places projects and recommend appropriate action
I. Select representatives to serve on the following groups:
    i. Art in Public Places panel
    ii. Downtown Commission
    iii. Other working groups and assignments as needed
J. Each Commissioner will see a minimum of 12 cultural contractor performances/exhibits
K. Each Commissioner will attend a minimum of 1 Art in Public Places project dedication

AIPP POLICIES

This page contains information on Art in Public Places (AIPP) Program policies, the AIPP Panel, and Selection Panels.

AIPP Policies

- AIPP Ordinance
- Ordinance Resolution
- AIPP Guidelines
- City of Austin Artwork Donation & Loan Policy

Art in Public Places Panel

The AIPP Panel is a seven-member standing committee of volunteer visual arts professionals, appointed by the Arts Commission, for the purpose of advising the Commission on matters relating to the implementation of the Art in Public Places Ordinance. The AIPP Panel meets the first Monday of each month (excepting holidays).

AIPP Panel Roles & Responsibilities

- In addition to regular monthly meetings, AIPP Panel Members attend many AIPP-sponsored events, including public art dedications, exhibition openings, lectures, tours of potential public art sites, project information meetings, and public hearings. They may also serve as jurors for AIPP projects.
- AIPP Panel Members are representatives of the AIPP program and look for opportunities to share information with their colleagues regarding public art commissions and recruit qualified artists, jurors and panelists to participate in the program.
- All panelists must possess knowledge of contemporary visual art, trends in the public art field, and be willing to serve in a panel process without conflict of interest.
- Submit an Application to serve on the AIPP Panel

Current Panel Members

- Jaime Salvador Castillo, Artist and Writer, Chair
- Ilse Frank, Landscape Architect
- Hollis Hammonds, Artist, Vice Chair
- Emily Little, Architect
- Chris McCray, Designer
- Jade Walker, Artist
- Scott Daigle, Liaison to the Arts Commission

SELECTION PANELS

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

No individual may serve more than once in any two-year period, in an attempt to bring diversity to the selection process and to more precisely match the expertise of the jury members to each project. Jurors are asked to consider the Criteria for Selection of Artists and/or Artwork Projects before serving on a Selection Panel.

If you are interested in being considered as a juror for upcoming Art in Public Places projects, please download the application and follow the submission instructions.

Share

CITY OF AUSTIN
ART IN PUBLIC PLACES
SELECTION PANELIST NOMINATION FORM

FIRST NAME_____ LAST NAME_____

ADDRESS_____

CITY_____ STATE_____ ZIP_____

DAY TELEPHONE (___)_____ EVE TELEPHONE (___)_____

EMAIL_____

YEAR RESIDENCY BEGAN IN AUSTIN (*if applicable*)_____

HIGHEST LEVEL OF EDUCATION_____

PROFESSION: (*please check*)

_____Artist □ 2D □ 3D
_____Arts Administrator
_____Landscape Architect
_____Fine Art Collector
_____Other (please explain)_____
_____Arts Educator
_____Arts Dealer
_____Curator
_____Architect
_____Art Critic
_____Designer
_____Urban Planner
_____Art Historian

EMPLOYER / ADDRESS_____

PUBLIC ART EXPERIENCE (if any)_____
_____
_____

GENDER □ Male □ Female ETHNICITY (*optional*)_____

AFFILIATIONS: Please indicate your current affiliations with any Austin arts organization(s) or community organization(s), and your role, such as Board of Directors, Advisory Board, Staff, Member, or Volunteer._____
_____

Travel expenses will be compensated as needed. Please indicate if you are willing to waive an honorarium payment for services rendered during a selection process. □YES □ NO

Return **NOMINATION FORM** along with a **CURRENT RESUME** to one of the following addresses:

Mailing Address
Meghan Wells, AIPP Administrator
PO Box 1088
Austin, TX 78767

-or-

Hand Delivery Address
Attn: Art in Public Places
201 East 2nd Street
Austin, TX 78701

Questions? Please e-mail aipp@austintexas.gov or call 512-974-9314.

30 YEARS 1985–2015 AUSTIN ART IN PUBLIC PLACES

ART IN PUBLIC PLACES

Established by the City in 1985, the Art in Public Places (AIPP) program collaborates with local & nationally-known artists to include the history and values of our 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, 2% of eligible capital improvement project budgets are allocated to commission or purchase art for that site. Austin's Public Art Collection is found at sites such as the airport, convention center, libraries, parks, police stations, recreation centers, and streetscapes, enhancing public spaces for all residents and visitors to our City.

- **Browse the City's Public Art Collection**
- **AIPP Newsletter Archive**

PHOTO GALLERY

Related Links:

The People's Gallery

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 $_____

AUSTIN ART IN PUBLIC PLACES 30 YEARS

Austin Art in Public Places
Artist Resource Guide

City of Austin
Economic Development Department ▪ Cultural Arts Division
www.austincreates.com Updated June 2015

Austin City Council

Steve Adler, Mayor
Ora Houston, District 1
Delia Garza, District 2
Sabino "Pio" Renteria, District 3
Gregorio "Greg" Casar, District 4
Ann Kitchen, District 5
Don Zimmerman, District 6
Leslie Pool, District 7
Ellen Troxclair, District 8
Kathie Tovo, Mayor Pro Tem, District 9
Sheri Gallo, District 10

Austin Arts Commission

Brett Barnes, Chair
Scott Daigle, Vice Chair
Ernest Auerbach
Lulu Flores
Amy Wong Mok
Samuel Tinnon
Bruce Willenzik

Art in Public Places Panel

Jaime Salvador Castillo, Chair
Hollis Hammonds, Vice Chair
Scott Daigle, Arts Commission Liaison
Ilse Frank
Emily Little
Chris McCray
Jade Walker

Art in Public Places (AIPP) is a program of the Cultural Arts Division which is part of the Economic Development Department within the City of Austin.

The Cultural Arts Division (CAD) of the Economic Development Department provides leadership and management for the City's cultural arts programs and for the economic development of arts and cultural industries.

Art in Public Places Program (AIPP)

The People's Gallery

Cultural Arts Funding Program

Creative Development, including:

- Film, TV and Video
- Digital Media and Gaming
- Austin's New Year
- Faces of Austin, a short film program showcasing Austin filmmakers
- Cultural Heritage and Tourism
- Take it to the Next Level Training for Creative Industries

Dear Future AIPP Commissioned Artist,

You see public art popping up all around town and perhaps you wonder how it got there, who chose it, and how you can get involved. This resource guide will help make AIPP's public art process more transparent. While this handbook is geared towards the City of Austin's AIPP program, its contents may also provide some insight into the many other public art programs throughout the United States.

It is my hope that this resource guide will engage the new or emerging artist who aspires to break from 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 are interested in proposing a public art project to the City of Austin. The City of Austin Artwork Donation and Loan Policy allows for artwork that is not funded by the percent-for-art process to be accepted by the City.

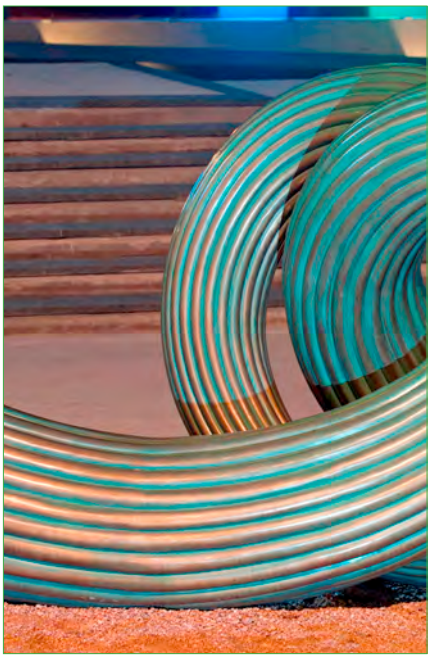
Some artists are reluctant to make art outside of the studio, perhaps because of the time required to apply, or due to a lack of understanding of the public art process. Some may fear that artistic integrity would be lost in creating public works which require community collaboration. Nothing could be further from the truth. Creating public art challenges artists to think of their work in a new context and enables them to realize ideas on a grand scale.

Participating in the public art process allows you as an artist to contribute to the city's natural and urban landscape by participating in the creation of the built environment. It also provides greater visibility for your work. Austin's public art program has exciting projects through upcoming bond elections, and now is the time to get involved! We look forward to your participation.

All the best with your public art endeavors,

Meghan Wells
Art in Public Places Administrator

Economic Development Department, Cultural Arts Division
Mailing Address P.O. Box 1088, Austin, TX 78767
512.974.7700 email: aipp@austintexas.gov www.austin creates.com



Rhytons (detail) by Cliff Garten, 2012, ZACH Theatre campus; photo by Jeremy Green

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Appendix I – Art in Public Places Ordinance

Appendix II – Art in Public Places Guidelines

Appendix III - Austin Artwork Donation and Loan Policy

Appendix IV – Permitting Booklet for Artists

ARTIST RESOURCE GUIDE

A Guide to Austin's Art in Public Places Program

INTRODUCTION

The City of Austin Art in Public Places (AIPP) program offers local and national artists, both established and emerging, an opportunity to contribute to our ever-evolving cityscape. The program provides unique works of art for publically funded facilities and has been an integral part of Austin's transformation into a top cultural and artistic destination in Texas and beyond. For three decades, AIPP artists have successfully completed projects that 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 communities, and it generally serves as a reflection of the City's values, collective memory, and diversification. It also provides jobs for artists and other creative professionals, including architects, landscape architects, engineers, fabricators, and art conservators.

Uprooted Dreams (detail) by Margarita Cabrera, 2012, Mexican American Cultural Center; photo by Philip Rogers

ABOUT THE ART IN PUBLIC PLACES PROGRAM

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. By ordinance, 1% of construction budgets was allocated to commission or purchase artwork for public sites, such as the airport, convention center, 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, street improvement projects, and bridges, a change that supported greater visibility of art in the urban environment. (See Appendix I to review the AIPP Ordinance.)

The City currently boasts over 180 public artworks in over 60 facilities, ranging from outdoor sculptures to architectural detailing, and the collection continues to grow! To see the complete list of artwork in the City of Austin's public art collection, visit www.austintexas.gov/department/art-in-public-places.com and click on "Search 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
- Steward funds for art and art projects of redeeming quality that advance public understanding of visual art and enhance the aesthetic quality of public places

AIPP STAFF

Meghan Wells, AIPP Administrator, 512.974.9314
Anna Bradley, AIPP Project Manager, 512.974.7841
Carrie Brown, AIPP Project Manager, 512.974.9310
Jean Graham, AIPP Project Manager, 512.974.9313
Susan Lambe, AIPP Project Manager, 512.974.7852
Heather Hamilton, Collection Manager, 512.974.2576

Email: aipp@austintexas.gov

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

Mailing Address:
City of Austin Economic Development Department
(Attn) Art in Public Places Program
P.O. Box 1088
Austin, TX 78767

Stem Rack (detail) by Ann Armstrong, 2012, 111 Congress Avenue; photo by the artist

HOW DO I BEGIN?

1. Browse the AIPP Website

Look through the AIPP collection and search for current artist opportunities at visit www.austintexas.gov/department/art-in-public-places.com. Also, while you are there, subscribe to the AIPP monthly e-newsletter to learn of upcoming opportunities, public programs/events, and news on current projects. Specify if you are interested in Calls to Artists or Special Events as well, to be among the first to hear of those opportunities.

Search the archives of the AIPP Newsletter to see what has been happening: http://tinyurl.com/AIPPNewsletterArchive

2. Search the AIPP collection

The City of Austin has more than 180 commissioned artworks worth over six million dollars. You can find out which city parks, streetscapes, and facilities have public art and who made them.

TO DO LIST

- o Check out AIPP webpage
- o Sign up for AIPP newsletter
- o 'Like' AIPP on Facebook
- o Browse the AIPP collection
- o Attend AIPP Panel meeting
- o Subscribe to CAD newsletter

3. Plan to attend an Art in Public Places Panel Meeting

The Art in Public Places Panel meets monthly to review current public art projects. Meetings are usually held at 6 p.m. on the first Monday of the month and are open to the public. A calendar of AIPP Panel meeting dates are listed on the Art in Public Places website.

4. Like us on Facebook

AIPP's Facebook page is the quickest and easiest way for an artist to learn of upcoming opportunities, hear about public programs, and get news on current projects. We post shots of artists working on and installing AIPP projects, notices of events, and open calls to artists.

5. Apply to be on a Selection Panel for a public art project

The AIPP Panel appoints a Selection Panel (jury) for each new public art project. Each jury is made up of artists and visual art/design professionals and is aided 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 which artists are selected. If you would like to participate in this process, please review our forms, which are available online at www.austintexas.gov/department/aipp-policies.

6. Subscribe to Cultural Arts Division newsletter
The Cultural Arts Division (CAD) newsletter is also chock-full of excellent cultural events, arts projects, and links from local, statewide, and national sources.

THE NATURE AND 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 involves stakeholders or 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 a public artist is always encouraged to create a work that is reflective of his or her voice, the intent and the needs of the community at large must be considered as well.

Discrete Object

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

Photo at right: *Your Essential Magnificence* by James Talbot, 2010, west side of South Congress at Live Oak; photo by Philip Rogers

Temporary Installations

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

Photo at right: *Below* by Jacob Villanueva and Jeff Clarke, 2013, Boggy Creek Park temporary art installation, TEMPO; photo by Philip Rogers

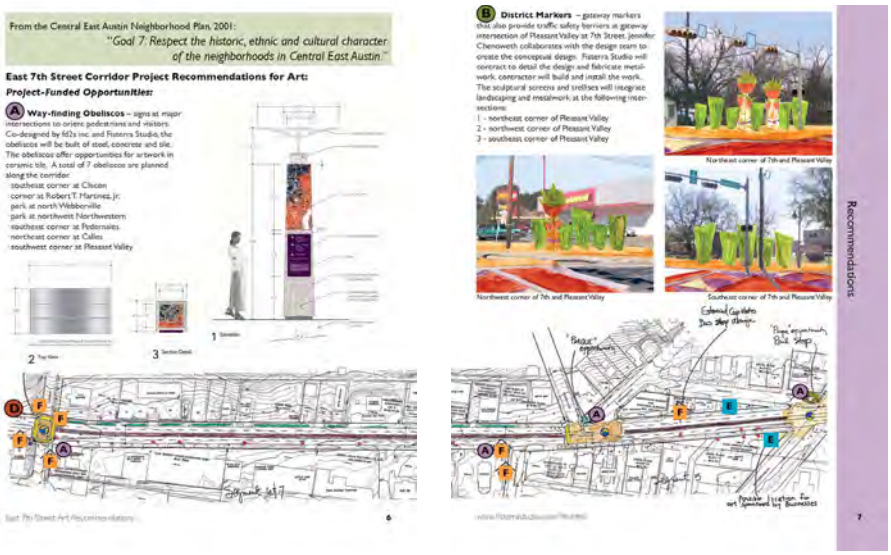
Integration of Public Art and Architecture

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

Seeding Time by Nobuho Nagasawa, 2001, City Hall Plaza; photo by Philip Rogers

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.



From the Central East Austin Neighborhood Plan, 2001:
"Goal 7: Respect the historic, ethnic and cultural character of the neighborhoods in Central East Austin."

East 7th Street Corridor Project Recommendations for Art:

Project-Funded Opportunities:

A Way-finding Obeliscos – signs at major intersections to orient pedestrians and visitors. Co-designed by fd2s inc. and Fisterra Studio, the obeliscos will be built of steel, concrete and tile. The obeliscos offer opportunities for artwork in ceramic tile. A total of 7 obeliscos are planned along the corridor:
- southeast corner at Chicon
- corner at Robert T. Martinez, Jr.
- park at north Webberville
- park at northwest Northwestern
- southeast corner at Pedernales
- northeast corner at Calles
- southwest corner at Pleasant Valley

B District Markers – gateway markers that also provide traffic safety barriers at gateway intersection of Pleasant Valley at 7th Street. Jennifer Chenoweth collaborates with the design team to create the conceptual design. Fisterra Studio will contract to detail the design and fabricate metal-work. contractor will build and install the work. The sculptural screens and trellises will integrate landscaping and metalwork at the following inter-sections:
1 - northeast corner of Pleasant Valley
2 - northwest corner of Pleasant Valley
3 - southeast corner of Pleasant Valley

Northeast corner of 7th and Pleasant Valley

Northwest corner of 7th and Pleasant Valley

Southeast corner of 7th and Pleasant Valley

Recommendations

Right: images from *Recommendations for Public Art for the East 7th Street Corridor Project* by design team artist Jennifer Chenoweth, 2004

Open Room Austin by Rosario Marquardt and Roberto Behar, 2010, Sand Beach Park; photo by Philip Rogers

Urban Design/Place Making

Artwork in this category are projects that enhance a cityscape by creating a sense of place or improving the design qualities of public infrastructure.

Examples of such artist designed projects include freeway enhancements, bridges, plazas and parks.

Above: Community members creating contemporary *alebrijes* in the tradition of Oaxacan wood carving for *Uprooted Dreams* by Margarita Cabrera, 2012.

Right: Artist Margarita Cabrera is preparing work space for community members.

Public Art and Community/ Social Practice

Artists work in communities to create public art projects that respond to the reality and integrity of those communities. (For example, artists may work in social institutions, homeless shelters, senior centers or community centers.)

¡Estamos en Tejas! (detail) by Connie Arismendi, 2008, Roy Montelongo Scenic Overlook, near Canterbury St. and Pleasant Valley Rd.

HOW THE CITY OF AUSTIN PROCURES PUBLIC ART

There are public art opportunities in the City of Austin for traditional percent-for-art commissions and for donations of artwork to the city. The options below refer to public art on City-owned property.

Percent-for-art projects

Obtaining a public art commission with the City of Austin can be a great 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 applying, percent-for-art projects are competitive. The AIPP 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 eligible CIP projects to use for obtaining unique artwork. Artists who compete for public art projects have the potential to create work for highly visible locations, including

- new and remodeled City facilities, such as libraries, public safety facilities, recreation centers, senior centers, and water and wastewater facilities;
- parks, open green spaces, and pocket parks; and
- downtown streetscapes, trails, bridges, and other transportation infrastructures.

Donations

If you have an idea for a privately funded public artwork, the Art in Public Places program provides the opportunity to propose a work through the City's artwork donation process. All proposals for artwork donations, both permanent and temporary, are subject to review and approval through the City of Austin Artwork Donation and Loan Policy.
(See www.austintexas.gov/department/aipp-policies.)

In order to go forward, the artwork proposal must be thoroughly reviewed and approved by the City department that oversees the proposed site for the artwork, by the Austin Arts Commission, and, if appropriate, other relevant stakeholders. 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.The criteria by which artworks are reviewed is given in the policy.

Arboreal Passage (detail) by Colin McIntyre, 2012, Austin Nature and Science Center; photo by Philip Rogers

Artists are encouraged to seek community and financial support for their project. It is good to seek preliminary support through organizations such as neighborhood groups and user groups of the 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 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.

Please note that artwork donations for Town Lake Park and the Ann and Roy G.Butler Hike and Bike Trail are subject to specific criteria. Refer to page 9 of the City of Austin Artwork Donation and Loan Policy for further information.

Temporary Artworks

Artists who are interested in temporarily displaying their artwork on City property must also adhere to the Artwork Donation and Loan Policy referred to above. Although only temporarily on display, the artwork must undergo the same scrutiny as a permanent artwork in order to receive approval. Donations are also required to go through the City permit review process.

When funds are available, AIPP also commissions temporary artworks for parkland locations through the TEMPO program. (See www.austintexas.gov/tempo.)

Artist Jessica Braun installing *Festoon* at Plaza Saltillo in 2013 as part of TEMPO, AIPP's temporary art program; photo by Philip Rogers

THE SELECTION PROCESS

How is an Artist Chosen?

Artists will be selected on the basis of their appropriateness for the particular project as indicated by their resume, the merit of their past work, and their potential design 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. AIPP 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 unique. Feel free to contact the AIPP project manager for feedback on submissions that were not chosen.

Below are various ways that the City of Austin may choose to select artwork:

I. Open Competition

In an Open Competition, a call is issued and anyone interested in applying for the project may do so as long as they meet specified AIPP guidelines, including residency requirements. Artists may be asked to submit images of their past work, a resume, and a letter of interest related to the specific project or a proposal for the project under review. The two types of Open Competition calls are:

- Request for Qualifications (RFQ)
  An RFQ provides artists with a detailed overview of the public art project, including budget, a description of

the site, project goals, and application requirements. A specific proposal is not required in an RFQ.

▪ Request for Proposals (RFP)
An RFP is more detailed than an RFQ. Whereas an RFQ asks only that the artist supply credentials, an RFP also requires a preliminary proposal for the project. This proposal customarily includes sketches, concept(s), budget, materials to be used, and time frame. If an artist is selected for the project, the initial RFP proposal will then be fully developed into a design, incorporating all the necessary logistics and details of the project, often in coordination with a project team.

II. Limited Entry Competition

In this case, the jury invites a limited number of artists to participate in the selection process. The invited (or sometimes nominated) artists 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.

III. Direct Selection

In certain instances, an artist or an artwork may be directly selected for a project by the AIPP Panel, foregoing all regular selection processes. An artist is invited to participate in the project and may be asked to develop a proposal for the project. On occasion, several artists are asked to work together as a team.

IV. 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 the artist dealer or agent.

Cardinal Points East 7th Street Obelisco by Susan Wallace, 2011, at Webberville Road

Big Chiller Blues by Ann M. Adams, 2005, Austin Convention Center parking garage at 5th and Sabine Streets

PUTTING TOGETHER A SUBMISSION PACKAGE

AIPP program calls are listed on the City of Austin website (www.austincreates.com) as well as on PublicArtist.org, the online application system used by AIPP. Artists must apply through this online system, and can do so without cost. Public Artist provides technical assistance during business hours Monday – Friday at 210-701-0775. Note that PublicArtist.org also lists public art opportunities from other programs.

This is typically what you will be required to submit when applying for a commission:

- Letter of Interest: illustrates your desire to participate in the project, and may briefly detail your idea and approach to the specific project;

- Resume: include public and private art commissions, exhibitions, collaborations, and other experience;

- Images: generally 10–20 digital images submitted according to application instruction, including title of work, location, creation date, medium, dimensions, and budget; and

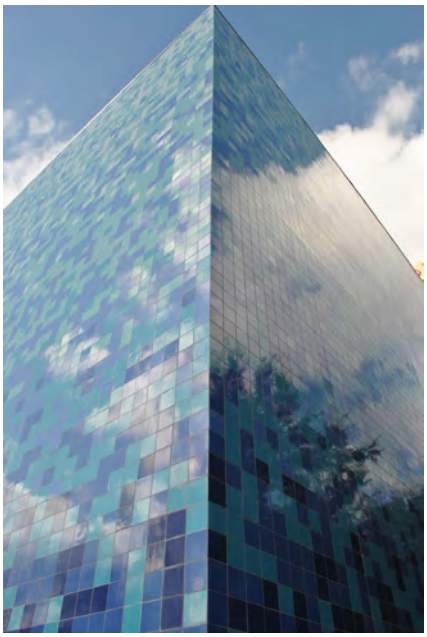
- Professional References: The names and contact information of individuals who are familiar with your ability to communicate, your professionalism, your experience working within time and budget constraints, and your knowledge of materials, among other things.

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

Communicate clearly!

Your letter of interest should identify your key strengths, and cite examples of past public work, successful

collaborations, and the unique qualities and interests you bring to the project. Be sure to directly address any specific questions posed by the RFQ/RFP.



Big Chiller Blues (detail) by Ann M. Adams, 2005, Austin Convention Center

Choose your images carefully!

The Selection Panel will carefully review images of your past work. Make sure that the images you submit are of the highest quality and meet the technical submission requirements. If you do not know how to take professional-quality images or how to transfer them to the preferred digital format, then get assistance! It's better to hire a professional or learn to do this very well yourself, rather than risk losing commissions due to low-quality images.

- It is critical that your images portray your work in the best possible light, and include detail shots when appropriate.

- Images that depict how the artwork interacts or engages with the surrounding space (be it an outdoor public piece or an interior installation piece) help the Selection Panel understand your work.

Through your images and descriptions, strive to express the full context (meaning, content, and relevance) of your body of work. Select carefully in order to convey the cohesiveness of your artistic vision, allowing the Selection Panel to understand your unique point of view.

When choosing images for a basic RFQ, or when providing sketches and materials for an RFP, remember to provide images that convey an overall concept. While it is tempting to do so, it is not advisable to combine multiple photos and text on one image.

Confabulating Orbits by Ben M. Livington, 1996, Austin Convention Center

After you submit your application

After the Call to Artists is closed, a Selection Panel will convene to review all the applications. You will be notified by email whether you have been selected. If you receive a "no" keep applying for other commissions. Each selection panel is unique.

Before you submit your next application

Feel free to stop by our monthly Open Office Hours to discuss general advice. While we cannot advise on strategies for applying to specific calls, we can certainly help you consider how you might be successful in a more general, "best-practices" way.

Open Office Hours are currently set for the second Friday of the month from 2 p.m. to 4 p.m. (please call 512-974-7700 to confirm before you come over). Parking is available in the Austin Convention Center parking garage at 2nd and Brazos – enter from Brazos between Cesar Chavez and 2nd Streets. AIPP will validate your parking.

Elevated Prairie (detail) by the artist team of Andrea Legge, Deborah Eve Lewis and R. Murray Legge, 2004, Central/East Austin Police/Forensics Lab

THE PUBLIC ART COMMISSION PROCESS

You have been selected for a public art project! What should you expect?

Contract

You will first meet with your AIPP project manager, who will oversee your contract with the City, to begin contract negotiations. Depending on the contract and the budget, this process may take a month or longer. If the budget amount for your project is over the City's administrative authority (generally in the range of $55,000) then City Council will need to grant authorization for AIPP to negotiate a contract with you, which may take an additional month. Each City contract requires signatures from the City Manager or designee, the City's legal department, and the artist(s).

While you are waiting for the contract to be completed, please register online as a vendor with the City of Austin vendor system. This must be completed prior to finalization of your contract. (https://www.ci.austin.tx.us/financeonline/vendor_connection/index.cfm)

Kick-Off

After finalizing the contract, you will be invited to meet with the project team, which includes City staff, project consultants (e.g., architect, landscape architect, or engineer), and community representatives (stakeholders). There may be involvement by some of the City's boards and commissions, neighborhood groups, and/or special interest groups, who will need to be updated throughout the project.

Prior to beginning the design phase, you will also need to work with your AIPP project manager to develop and agree upon a schedule for your work.

Doctor Pangloss by the artists David Heymann and Sandra Fiedorek, 1999, Household Hazardous Waste Facility

Design

Next you will begin to design. Depending on the project, this will require interaction with project consultants in order to best integrate your work at the site. Your AIPP project manager will be your direct communication link to all project advisors, consultants, and stakeholders.

- From time to time, artists may work directly with project consultants. However, it is important that your AIPP project manager be the liaison for all communications, since these are a matter of public record. Copy your AIPP project manager on all emails sent to project advisors, consultants, and stakeholders.
- Think of your AIPP project manager as your advocate throughout the public art process with whom you maintain regular communication.

Design Criteria

Unlike the studio artist, the public artist has an expanded set of design criteria, including issues pertaining to public health, safety, and accessibility. A successful public art design will generally reflect a deep understanding of the following elements:

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

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

- Maintenance: Maintenance is a critical aspect of preserving the integrity of a work of art for future audiences after the commission has been completed.

The AIPP Panel carefully reviews proposed maintenance requirements during the design process to ensure that the City will be able to commit the resources necessary to maintain the work according to the artist's intention. Artists are required to provide information on all processes and materials when consulting with AIPP's contracted professional art conservator regarding maintenance issues. Selection Panels and the AIPP Panel also consider the susceptibility of proposed projects to acts of vandalism.

- Safety and Liability: Safety and liability are also significant factors that must be considered when designing public art. A work with public access cannot pose a safety or liability hazard of any kind and must meet the legally required accessibility standards.

- Permitting: All projects on public property are subject to permitting requirements, and the public artist often is required to obtain permits, such as excavation, building, or electrical permits, among others. The City of Austin waives most permit fees for the commissioned artist.

- Lighting/Electrical: A description of any lighting or use of existing lighting or electrical connection, to be included in the project

- 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: If the work will not be fabricated directly on-site, share details regarding the installation procedure

  Installation includes 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.)

Commissioned artist Judd Graham holds a study of his artwork, created before final design review. All sketches, studies, maquettes, and models created in the process of design are part of the deliverables due to the City of Austin as part of the commission.

Design Reviews

A review of your project will take place at the mid-point by the AIPP Panel so that they may provide feedback on your direction. After this mid-point presentation or mid-design review, you will likely further develop your design, in collaboration with advisors and stakeholders.

Your design will be reviewed many times, including by the contracted conservator, the project team, AIPP staff, and the relevant City department(s) for integrity of materials and fabrication methods, maintenance requirements, public health and safety, and ability to meet established project goals.

After these reviews are completed, you will present your final design to the AIPP Panel for approval. By contract, your final design deliverables will include

- **Narrative:** 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 how your proposal responds to the specific site and meets project goals.

- **Design:** Renderings that will allow the public to understand what you are proposing. As the design progresses you will need to produce scaled drawings detailing your design.

- **Engineered Drawings:** For most projects, you will need scaled drawings that carefully detail the structural safety of the artwork and the foundation or mounting method; these drawings will be detailed and stamped by an engineer.

- **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. The budget should include materials, construction labor costs, and insurance costs. (See Sample Budget Form at the end of this section.)

- **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 timeline for fabrication of the entire project from start to finish.

- **Permits:** Understand which permits will be required for completion of the project.

Ann Armstrong in the process of fabricating *Stem Rack*

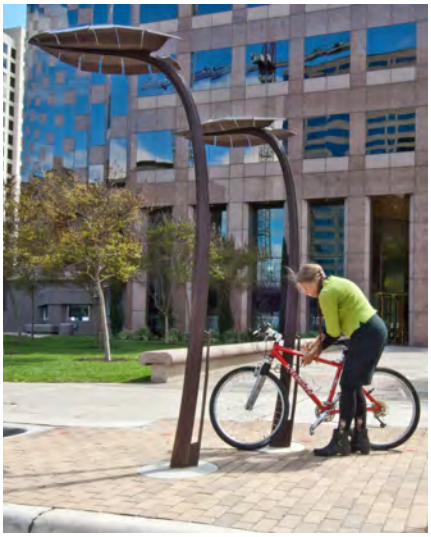
Approval

The Art in Public Places Panel reviews the final design and budget and, if no revisions are required, makes a recommendation to the Austin Arts Commission for approval.

Notice to Proceed Fabrication

Once your final design is approved by the Austin Arts Commission, depending on the project schedule, there may be a wait time prior to fabrication. You may begin making your artwork once you have received written Notice to Proceed from your AIPP project manager. If your budget is substantial, your contract has been divided into a design contract and a commission contract. The latter will need to be signed prior to commencement of fabrication.

You will need to coordinate with City staff to determine the project construction schedule and the optimum time for artwork installation.



Stem Rack bike rack sculpture by Ann Armstrong, 2012, 111 Congress Avenue

Status Report

The project team needs to be informed regarding the progress of fabrication. Your payment schedule is tied to milestones. In order to get timely payments, you need to keep your project manager up to date, which may include studio visits or site visits from time to time to check on your progress.

Artists working in the right-of-way are required by the City of Austin to surround their work site with traffic barricades to keep passersby safe.

Above: *Fractal Tree* by artist Paul Sorey, 2013, donated to the City of Austin through the Artwork Donation and Loan Policy (see Appendix III)

Design Revisions after Final Design Approval

If there are changes made to the design during fabrication, you need to consult with your project manager about these changes when they occur and provide documentation afterward in the form of as-built drawings.

Insurance

During the course of your commission, you will be required to carry insurance such as Commercial General Liability, Auto Liability, and Worker's Compensation. (See section on City of Austin insurance requirements.)

Installation

A pre-installation meeting is required to coordinate your work and schedule with the general contractor and/or the City department in charge of the site. During this meeting, you will review all required safety regulations for the site, the installation schedule, and the status of permits required for the project. Installation may begin after your AIPP project manager gives you written Notice to Proceed.

It is a good idea to **confirm site measurements and conditions prior to installation**. This is your responsibility as the artist. If conditions are not as expected, inform your project manager as soon as possible.

Project Close-out and Celebration

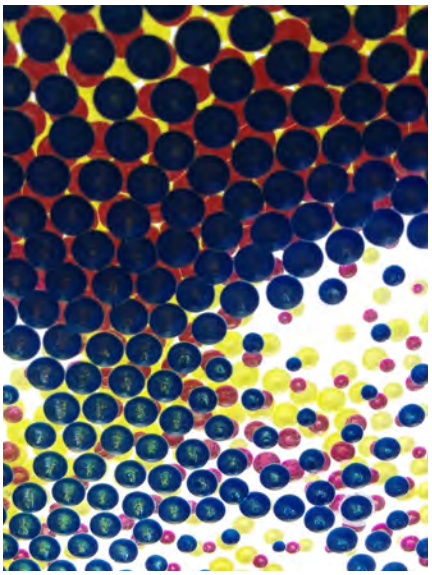
You will work with your AIPP project manager to complete any close-out documents, after which the City will take ownership of your work. AIPP will accession the artwork into the City's permanent art collection and have the work professionally photographed. There is usually a public dedication ceremony held for City construction projects, which includes a celebration of the completed artwork. The artist is invited to be present and is occasionally asked to speak.

Congratulations – you have completed your work!

It is true that public art takes time. The parameters of the project and the construction schedule will determine your public art project timeline. Some projects move relatively quickly, taking a year from the time an artist is contracted to installation of the completed work. Some projects take several years, depending on the progress of the sponsoring project. Your project manager can help you understand what to expect.

CNC machine fabricating *Texas Slam: A Portrait of Morris Williams Jr.* by Ansen Seale

Texas Slam: A Portrait of Morris Williams Jr. by Ansen Seale, 2013, Morris Williams Municipal Golf Course



Texas Slam: A Portrait of Morris Williams Jr. (detail) by Ansen Seale

Public Art Budget Form

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* _____
Registered Accessibility Specialist _____

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 % of the project budget)

ARTIST'S FEE _____
(typically 15 - 20 % of the project budget)

GRAND TOTAL $_____

CELEBRATING 30 YEARS 1985/2015 AUSTIN ART IN PUBLIC PLACES

City of Austin Art in Public Places Program (AIPP)

AIPP offers local, regional and national artists an opportunity to contribute to Austin's ever-evolving cityscape. The program provides unique works of art for publicly funded facilities and, since 1985, has been an integral part of Austin's transformation into a top cultural and artistic destination.

Public art contributes to the city in a variety of ways: it enhances the aesthetics of the city, it promotes dialogue within communities, and it serves as a reflection of the city's values, collective memory, and diversification. It provides jobs for artists and other professionals, including engineers, architects, and fabricators, as well as vendors who supply the materials artists use in their work.

Approvals | Selection | Public Engagement

Who oversees the Program?

The Art in Public Places Panel oversees the work of the AIPP program.

The seven members of the AIPP Panel are, by ordinance, visual arts professionals. They go through an interview process prior to being appointed to the panel. The current members of the AIPP Panel are:

Jaime Salvador Castillo, Chair, Visual Artist/Curator
Hollis Hammonds, Vice Chair, Visual Artist
Scott Daigle, Arts Commission Liaison
Ilse Frank, Urban Designer
Emily Little, Architect
Chris McCray, Visual artist
Jade Walker, Visual Artist and Curator

The recommendations made by the AIPP Panel go to the Arts Commission for approval.

The members of the Arts Commission are appointed by Council and are Council's direct connection to the AIPP program. The current members of the Arts Commission are:

Brett Barnes, Chair
Scott Daigle, Vice Chair
Ernest Auerbach
Lulu Flores
Amy Wong Mok
Samuel Tinnon
Bruce Willenzik

Artists are chosen by an independent jury or Selection Panel.

By ordinance, selection panels are made up of three or five visual arts professionals. Selection Panelists are chosen by the Art in Public Places Panel and approved by the Arts Commission. Selection panelists select from artists who have responded to RFP or RFQ.

Stakeholder engagement:

As part of due diligence throughout the life of AIPP projects, the commissioned artist and staff may work with a variety of groups and individuals, including:

Neighborhood Groups such as Downtown Austin Neighborhood Association, Dawson Neighborhood Association, South Lamar Neighborhood Association Old West Austin Neighborhood Association, etc.

Groups such as Austin Parks Foundation, Sustainable Food Center, West Austin Youth Association, PODER, LATINITAS (Com mi Madre), an immigrant group assembled through MACC Advisory Board, The Trail Foundation, UT Leadership Initiative,The Salvation Army, etc.

Boards and Commissions such as African American Resource Advisory Commission, Design Commission, Downtown Commission, Joint Committee (Parks + Environmental Boards), Parks Board, etc.

How AIPP Brings Public Art to the City

1. Bond Election

Citizens vote in bond election to fund a public amenity such as a building, streetscape improvement or park.

Annual CIP (Capital Improvement Project) budget is approved by City Council.

2. Staff research

Staff researchs the department's needs and opportunities, and works with stakeholders, to propose a prospectus for the project (project goals, budget for the art, and selection process for artist/ artwork).

3. Funding

AIPP receives 2% of the eligible construction budget for art. Eligible funding comes from new building construction, parkland acquisition, parking facilities, street improvements, bridges and many other types of city construction projects.

4. Approvals

The AIPP Panel, a citizen body of volunteer arts and design professionals, reviews and approves the prospectus.

Austin Arts Commission, a citizen body appointed by the City Council, reviews and approves the prospectus.

5. Selection

AIPP Project Manager
- finalizes and releases the Call to Artists
- facilitates selection process with Selection Panel
- presents Selection Panel recommendations
- AIPP Panel and Arts Commission review and approve Selection Process Recommendation

6. Authorization

If project budget is over administrative authority, then Council grants authority to negotiate contract with the selected Artist. Artist is placed under design contract.

7. Kick-Off

Artist and AIPP staff meet with project stakeholders, such as project advisors, the project design team, and neighborhood representative(s) to discuss the opportunities and constraints for the artwork.

8. Artist research

Artist researches the site context, then begins to design, touching base with stakeholders as questions arise. Artist's designs are reviewed by Registered Accessibility Specialist and Arts Conservator for safety and long-term maintenance.

9. Design/Refine

AIPP Panel reviews Artist's mid-design work and provides feedback. Further design refinements based on reviews and feedback from staff and project stakeholders. Artist may return to AIPP Panel for further review.

10. Final Design

Artist submits final design work for approval, including
- renderings and narrative explaining the Artist's vision/intent
- stamped engineering drawings, showing plans for fabrication and installation
- budget for all costs related to the artwork

11. Approvals

AIPP Panel reviews and approves the Artist's final design submittals. Austin Arts Commission reviews the AIPP Panel's recommendations and approves the Artist's final design. Staff then negotiates the commission contract with the Artist.

12. Fabrication

Upon notice to proceed, the Artist fabricates his/her artwork, or hires a fabricator to make the artwork.

Staff monitors fabrication and provides updates to the project team.

Artist coordinates schedule of installation with project stakeholders.

13. Installation

Artist installs his/her artwork, or hires an installer to install the artwork. Staff monitors installation.

Artist works with staff to supply close-out documentation. Maintenance plan provided to department.

14. Collection

AIPP staff closes out the project, archives all files related to the artwork, and accessions the piece into the City's public art collection. AIPP Collection Manager works with each city department to ensure artworks receive the proper care.

15. Celebration

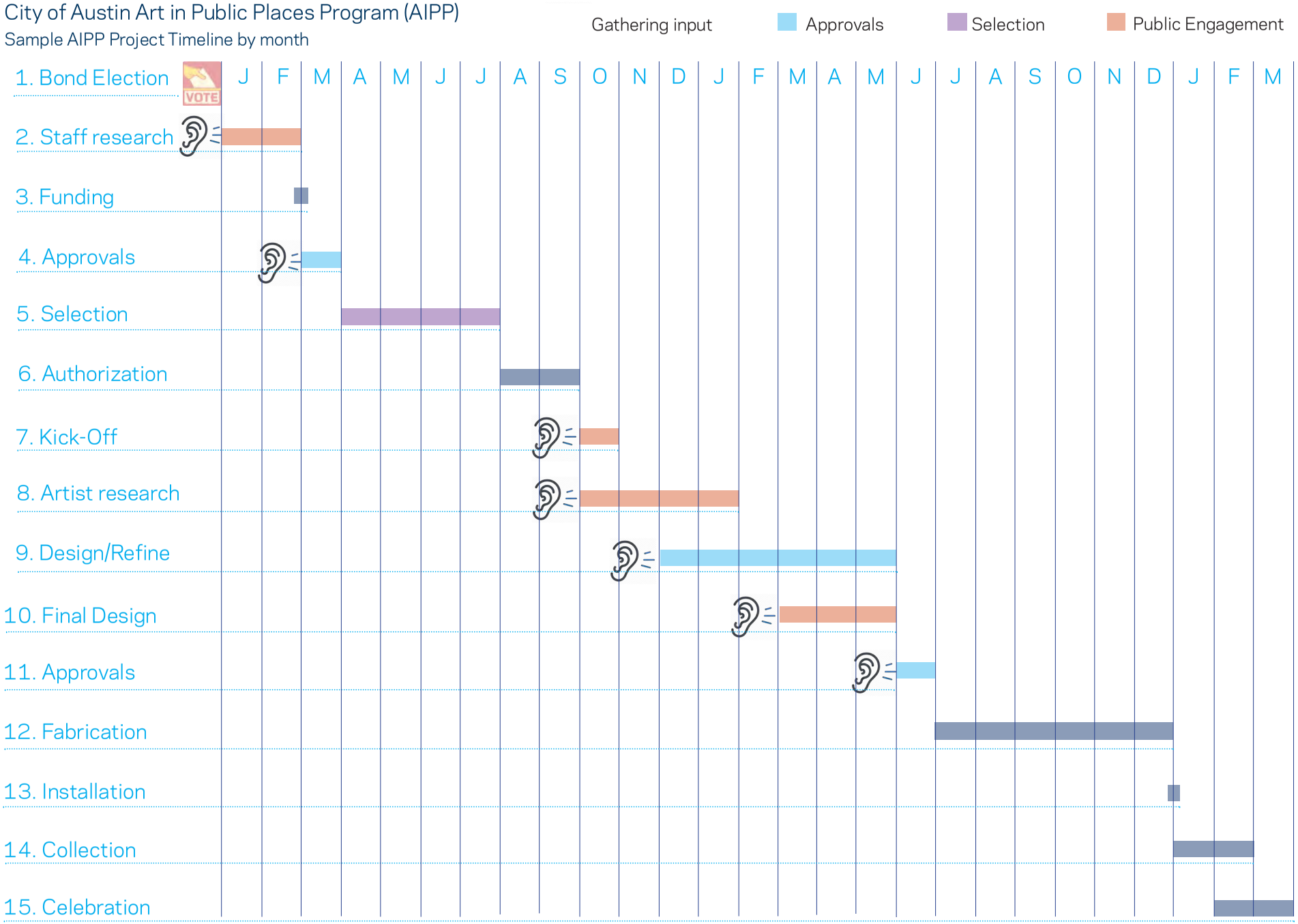
AIPP staff organizes an artwork unveiling and dedication to let the public know about the new artwork.

Staff creates a plaque with Artist name, name of artwork and key information for display adjacent to the artwork.

www.austincreates.com

City of Austin Art in Public Places Program (AIPP)

Sample AIPP Project Timeline by month



Next steps I'm going to take on my public art journey...

Notes

AIPP commissioned artist Philippe Klinefelter installing his carved granite pieces as part of *Lotus*, located at the Asian American Resource Center, with the help of a crane. The artist and all artist subcontractors must be insured in accordance with City of Austin policy.

CITY OF AUSTIN INSURANCE REQUIREMENTS

All artists awarded a commission through the AIPP program are required to carry insurance as indicated below for the duration of the contract, unless the City's Risk Manager approves an exception.

Commercial General Liability Insurance

Insurance designed to protect businesses (artists) from 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.

Automobile Liability Insurance

With this insurance, 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.

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 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.

A&E Professional Liability Insurance

This 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.

Please Note

- See full insurance requirements www.austintexas.gov/department/aipp-resources.
- The artist is responsible for insuring the artwork until it is installed and ownership is accepted by the City.

High Water Mark by Deborah Mersky, 2008, Cesar Chavez Street east and west of the First Street Bridge

Pedestrian Geometries by Erin Curtis, one of many to be installed along 3rd Street from 2013 to 2015

PEOPLE IN PUBLIC ART

City Council

The publicly elected City Council approves each artist contract which exceeds a certain administrative dollar amount. Each council member appoints one representative to the Arts Commission.

City Manager

The City Manager oversees all City staff, including the Economic Development Department, the Cultural Arts Division and the AIPP program.

Austin Arts Commission

The Arts Commission is composed of citizens, each appointed by a City Council member. The Arts Commission advises the City Council in all arts-related matters. (See Section 2-1-103 of the City Code for additional duties.) The Arts Commission approves the artist selection process and artists' commissions, based on recommendations by the AIPP Panel.

Art in Public Places Panel

The AIPP Panel guides the AIPP program. Six visual arts professionals (including two from environmental design fields) are appointed by the Arts Commission to reflect Austin's artistic and demographic diversity. An Arts Commission representative brings the total Panel members to seven.

The Panel advises the Arts Commission on implementation of the AIPP ordinance and guidelines, including approval of all artist selection processes and commissions of art. Members serve two-year terms and can serve a maximum of three consecutive terms. Visual arts professionals may apply to serve on the AIPP Panel online at www.austintexas.gov/department/aipp-policies.

Economic Development Department

This department leads the economic development, urban regeneration, small business development, cultural arts, music, international, and emerging technology programs for the City of Austin. The department was created to manage the City's economic development policies and to promote and facilitate sustainable growth in partnership with the community, project developers, and the City of Austin organization.

Cultural Arts Division (CAD)

As part of the Economic Development Department, 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 city economic development strategy. CAD is responsible for the Cultural Arts Funding Programs, the Art in Public Places program, community-based arts development, and programs to assist the development of film and creative industries in Austin.

Art in Public Places (AIPP) Staff

AIPP staff duties and responsibilities include providing professional arts development and advocacy for the arts, maintaining and promoting the AIPP collection, and project management for public art projects in the city. AIPP staff members currently include an AIPP Administrator, AIPP Coordinators, and an AIPP Collection Manager.

Public Works Department

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

Capital Improvement Projects (CIP) Managers

Each project has a CIP Project Manager, often from the Public Works Department. The CIP Project Manager's role is to manage the planning, design, and construction of City of Austin capital projects for sponsoring departments

Deep Eddy Mural Project (detail) by artists Wanda Montemayor and Lisa Orr, 2011, Deep Eddy Pool

The artists partnered with the Friends of Deep Eddy and collaborated with schools and community members in the creation of this tile mural.

so the projects are completed on schedule, and within budget and comply with professional services contracts and construction contracts. The CIP project manager is the authority over the sponsor project and manages the design team contracts (architect and general contractor).

Selection Panel (Jurors)

Artists' submissions are reviewed by a 3- or 5-member Selection Panel, which is unique to each project, the members of which have been approved by the Austin Arts Commission. The Selection Panel is composed of art and design professionals and must include at least one visual artist and one local juror for a 3-member panel (or two visual artists and two local jurors for a 5-member panel). In support of diversity in the selection process, no juror may serve more than once in a two-year period. Advisors also serve as non-voting participants in the selection process. Advisors may be community representatives, City department representatives, project design consultants or professional experts.

The Selection Panel is asked to consider the appropriateness of an artist (or proposal) for the goals of the project, the site, the budget, the timeline, and the artist's ability and availability to complete the project successfully. Maintenance and durability of any proposed work is also considered. Jurors receive a small honorarium for their service on a Selection Panel.

Visual artists and art or design professionals are encouraged to apply to serve as jurors. Applications are available at www.austintexas.gov/department/aipp-policies or at the Art in Public Places office.

Design Phase

Talk to project design team and stakeholders	Ensure the artwork responds to the needs of the sponsor project
Meet with Art in Public Places Panel	Review artwork aesthetics, constructibility and maintenance
Meet with public, boards and commissions	Information provided to the artist so that artwork can respond to the needs and expectations of the public

Fabrication/Installation Phase

Talk to general contractor regarding schedule	Install the artwork at the appropriate time for the sponsor project
Talk to CIP project manager (typically Public Works)	Install the artwork at the appropriate time for the sponsor project
Share fabrication documents with project design team	Coordinate installation details with the sponsor project

Please note that all communication with entities in white circles must go through the AIPP Project Manager.

AIPP hires art conservator to review artist's work	Ensure fabrication and installation are appropriate for long term stability and maintenance; results may require design revisions
Artist hires professional engineer or architect	Ensure fabrication and installation is appropriate for long term stability and maintenance;must seal fabrication/installation drawings
Artist hires Registered Accessibility Specialist to review design	Ensure work is universally accessible prior to final design approval; results may require artist revisions
Artist hires subcontractors	Hire fabricators, installers, crane operators, plumbers, lighting specialists, etc., depending on the artwork
Artist has insurance in place	Artist and subconsultants must have general liability, auto and worker's comp insurance prior to installation of the artwork
Artist revises design documents to reflect actual installation	Providing as-builts ensures that future construction in the area will be able to avoid damage to the artwork

Who works with the artist?

ADDITIONAL RESOURCES FOR PUBLIC ARTISTS

If you are interested in creating a work of public art separate from the AIPP program, consider contacting the following potential collaborators or sponsors. Note that some may require matching funds.

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 first submit an Artwork Donation application for review by the AIPP Panel. Applications are available from the Cultural Arts Division upon request. (See Appendix III for application.) Note that artists can get funding for projects that are not on City property. (www.austintexas.gov/department/cultural-funding or call Jesús Pantel at 512.974.9315.)

Regional Foundation Library
University of Texas at Austin
The RFL offers consultations and orientations for funding research, for non-profit organizations as well as individuals. Because of the availability of electronic information on state and federal grant opportunities, the RFL emphasizes private sector funding options and information (i.e., private foundations and corporate foundations/direct giving programs). (http://ddce.utexas.edu/foundationlibrary/)

Austin Community Foundation
ACF 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)

Art Alliance Austin
Art Alliance Austin engages people with art by supporting Austin's visual artists and arts organizations in order to build a vibrant, informed community. The non-profit organization promotes and funds visual art by commissioning temporary public art and producing experiences that bring artists and collectors together while generating economic benefit for the entire city. (www.artallianceaustin.org)

Austin Creative Alliance
The mission of the Austin Creative Alliance is to advance, connect, and celebrate Austin's arts, cultural, and creative communities in order to strengthen the character, quality of life, and economic prosperity of our region. ACA provides services to artists including a partnership with Fractured Atlas to bring affordable health, liability, and Teaching Artist Insurance. www.austincreativealliance.org

City of Austin Neighborhood Partnering Program (NPP)
In support of Imagine Austin, the NPP provides opportunities for community and neighborhood organizations to affect public improvements by sharing in the costs of those efforts with the City of Austin government. There are several programs which could provide opportunities for a community-initiated public art projects in City Right-of-way or on City property. (www.austintexas.gov/neighborhoodpartnering)

Downtown Austin Alliance (DAA)
The DAA sponsors cultural events and projects that contribute to the value and vitality of downtown Austin. Their annual place-making sponsorships support events, projects, or programs that foster quality places and experiences in downtown. Previous award recipients include Art City Austin, Fusebox Festival, the Royal Blue Street Patio, and the Sustainable Food Center's Downtown Farmers' Market. (www.downtownaustin.com)

STATE

Texas Commission on the Arts

An excellent resource for funding and grant opportunities, with listings for workshops and classes geared to artists, a calendar of grants deadlines and general news on the arts in Texas. (www.arts.state.tx.us)

Non-Profit Resource Center of Texas

The real power of the Non-profit Resource Center is in the services they offer to all non-profit philanthropic organizations and their support staff. From consulting to workshops to fundraising, the Center stands ready to assist with all aspects of non-profit business. (www.nprc.org)

NATIONAL

National Endowment for the Arts (NEA)

The NEA makes direct awards to individuals through its Literature Fellowships, NEA Jazz Masters Fellowships, and NEA National Heritage Fellowships in the Folk and 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)

Services to Artists

While AIPP does not make endorsements, the program does keep lists of individuals and businesses who provide services that public artists may need from time to time. They include insurance providers, engineers, fabricators, installers, art conservators, concrete foundations, professional photographers, and insurance agencies, among others. Please contact AIPP to get an updated list of local providers.

In addition to contacting AIPP for a list of local art conservators, you might search the directory of professionals provided by the Ransom Center at the University of Texas:
http://www.hrc.utexas.edu/conservation/resources/

City of Austin Purchasing Website

For more local resources, visit the City of Austin's Purchasing website at www.austintexas.gov/department/purchasing. Click on "Vendor Search" to enter specific key words for your search.

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.

Fractured Atlas

This multi-service agency empowers artists, arts organizations and other cultural sector stakeholders by eliminating practical barriers to artistic expression, so as to foster a more agile and resilient cultural ecosystem. (www.fracturedatlas.org)
If you are confused about how the Affordable Care Act may affect you as an artist, Fractured Atlas offers their explanation:
(www.fracturedatlas.org/site/healthcare/reform)

OTHER PUBLIC ART OPPORTUNITIES

If you want to start (or continue) working in public art, you might wish to register with these public art programs, which list work across the country.

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. This is a great place to do research on trends, fabricators/materials suppliers, webinars, and best practices.

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)

Forecast Public Art's website explores domestic and global trends in public art.

In addition to browsing the Internet for inspiration and information, you might look into the public art books available in the marketplace, including books that teach how to get started in public art.

National Public Art Programs and Resources

CaFÉ
Call for Entry.org (CaFÉ™) is brought to you by the Western States Arts Federation (WESTAF), a non-profit arts service organization dedicated to the creative advancement and preservation of the arts.

PublicArtist.org facilitates the public art application process for both artists and arts administrators. They provide online tools for submitting and reviewing calls for artists, RFPs and RFQs, opportunities for artist involvement and public engagement. (http://www.publicartist.org/)

4Culture

4Culture, the cultural services agency for King County, Washington, has national and international calls to artists on their website. (www.4culture.org)

ArtJob features a comprehensive list of frequently updated jobs, internships, fellowships, and other employment opportunities in all areas of the arts.

Urban Art Commission

This registry is for artists, designers, and architects interested in pursuing public art projects. This tool allows artists to promote their work to curators, contractors, and public art groups worldwide.

Public Art Archive

Looking for reference images of all kinds of public art? Review Public Art Archive online to see public artworks nationwide, located on maps to facilitate public art sightseeing throughout the country.

Art and Community Landscapes

www.nefa.org

Creative Time

www.creativetime.org

Forecast Public Art Review

www.forecastpublicart.org

Public Art Fund

www.publicartfund.org

Social and Public Art Resource Center (SPARC)
www.spartinla.org

City of Phoenix Office of Arts and Culture
www.phoenix.gov/ARTS/artop.html

Regional Arts and Culture Council
www.racc.org

Texas Public Art Programs and Resources

City of Frisco Public Art Program
www.friscoarts.com

Corpus Christi Percent for the Arts Program
cctexas.com/government/parks-recreation/programs-services/arts-culture/index

Dallas Public Art Program
www.dallasculture.org/publicArt.asp

El Paso Public Art Program
www.elpasotexas.gov/mcad/publicart.asp

Fort Worth Public Art Program
www.fwpublicart.org

Houston Arts Alliance
www.houstonartsalliance.com

Landmarks, The Public Art Program of The University of Texas at Austin
www.landmarks.utexas.edu

City of Plano Public Art Program
www.plano.gov/Departments/Arts

Public Art San Antonio
www.publicartsa.com

Texas Commission on the Arts
www.arts.texas .gov

Texas Tech University Public Art Program
www.fpc.ttu.edu/fpcweb/publicart/publicartgallery.jsf

University of Houston Public Art Collection
www.uh.edu/uh-collection

University of North Texas Art in Public Places Program
www.art.unt.edu/forms/appp-registration

GLOSSARY OF TERMS AND ACRONYMS

AIPP: The City of Austin Art in Public Places Program was established by City ordinance on September 26, 1985, as the City's percent-for-art program. Art in Public Places is a program of the Cultural Arts Division of the Economic Development Department.

AIPP Panel: A volunteer group composed of visual art and design professionals appointed by the Arts Commission, which provides oversight to the Art in Public Places program. The Art in Public Places Panel and staff work closely with project design teams, city departments, and community representatives to ensure that the AIPP collection includes high-quality works of art representing 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.

Arts Professional: Individuals professionally engaged in the visual arts fields, including but not limited to architects, landscape architects, curators, arts administrators, art conservators, art educators, art historians, and urban designers.

CAD (Cultural Arts Division): The City of Austin Cultural Arts Division of the Economic Development Department

is dedicated to promoting arts and culture to enhance the livability and economic vitality of Austin.

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.

Conservator: Trained arts conservation professional who reviews artist design for constructability, site preparation, method and materials durability, maintenance needs, and installation safety

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

Permits: Authorization from the City to safely install artwork according to City laws

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

RAS: Registered Accessibility Specialist, who reviews artists' designs to ensure the work is compliant with the Americans with Disabilities Act.

RCA: Request for (City) Council Action

RFQ (Request for Qualifications): A request for submissions to a commission opportunity that asks for 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.

Right-of-Way (ROW): The area on a street or sidewalk that is controlled by the City. It is usually defined as the roadway plus 10 feet behind the curb. This definition of the City right-of-way may vary depending on the physical conditions at any given location.

Scale Drawings: Drawings that indicate the exact measurements or dimensions of the proposed design or artwork.

Sealed Drawings: Drawings prepared, checked, and/or approved by, and having the seal of, a professional engineer or architect; often 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 composed of 3 to 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)

Stakeholder: Anyone with a vested interest in the project, including City departments, neighborhood groups, or citizen interest groups, such as Friends of Deep Eddy, Save Our Springs Alliance, or the Austin Parks Foundation.

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

TAG: A Technical Assistance Group is a standard City stakeholder group made up of subject matter experts.

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

Vendor: Anyone who expects to get paid by the City for services or materials.

30th Anniversary Exhibit
The People's Gallery 2015

As part of The People's Gallery 2015, the Art in Public Places program mounted an exhibit featuring samples of design proposals submitted by artists commissioned during the program's 30-year history.

In the earlier years of the program, all renderings were hand-drawn or painted while more recently some artists use computer imaging in their design process. In addition, artists sometimes create 3-D models of proposed artwork to more accurately show how the work will relate to its context or how materials might be fabricated.

The following pages show the boards featured in the exhibit.

Exhibit Guide

This poster was used in the exhibit to orient visitors to the artwork on display. The boards referenced in the text and map below are displayed on the following pages, with their map location number.

On the wall to your left are four framed design proposals (left to right):

1 *Spirit of Hope*, 2000 by David Newton
Millennium Youth Entertainment Center

2 *Sky Gates*, 2000 by Peter Mangan
Austin-Travis County EMS Station #14

3 *Reading Between the Lions*, 2000
by Paul Bond
Windsor Park Branch Library

4 *Snake Culvert*, 1990 by T. Paul Hernandez
Central Access Television Facility

The 3-D model on the facing wall is:

5 *Austin Downtown Cruiser (Day)*, 2009
by Young-Min Kang
Austin-Bergstrom International Airport

On the wall to your right are nine boards each of which highlights an artist design proposal with a photograph of the completed artwork (left to right):

6 *Phantom Ship*, 1991 by Jill Bedgood
Zilker Park Playground

7 *Leaf, Pod, and Samara*, 1999
by John Christensen
Austin-Bergstrom International Airport

8 *Elevated Prairie*, 2004 by Andrea Legge, Deborah Lewis, and R. Murray Legge
Robert T. Martinez Sr Central East Police Substation

9 *Big Chiller Blues*, 2005 by Ann Adams
Austin Convention Center Parking Garage and District Coller Plant II

10 *Variegated Continuum*, 2009 by Sasha Dela
Mexican American Cultural Center

11 *Open Room Austin*, 2010 by Roberto Behar and Rosario Marquardt
Sand Beach Park on Cesar Chavez St.

12 *Procession for Our Lady of Guadalupe*, 2011
by Maggie DeSanto
E. 7th St. at Robert Martinez Jr St.

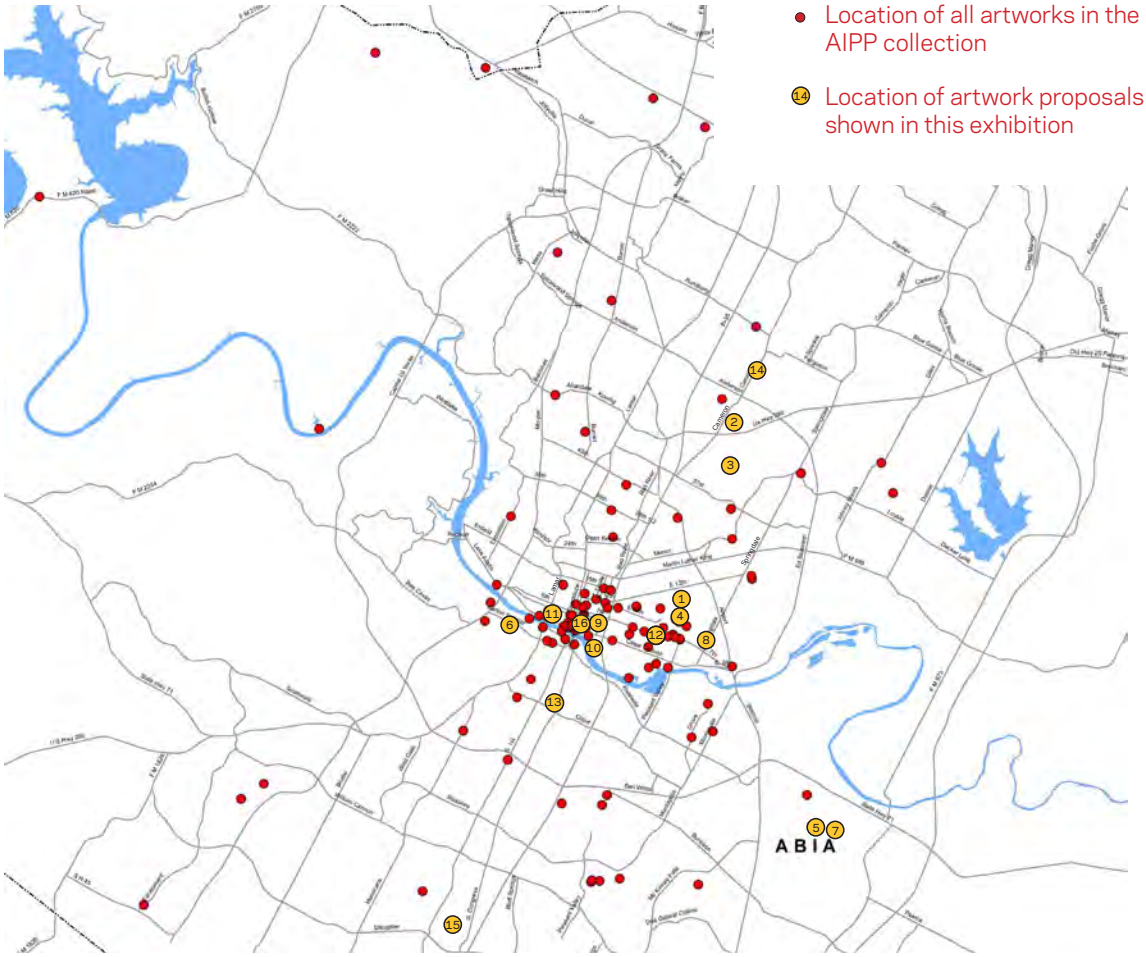
13 *Your Essential Magnificence*, 2011
by James Edward Talbot
South Congress Ave. at Live Oak St.

14 *Lotus*, 2013 by Sunyong Chung and Philippe Klinefelter
Asian American Resource Center

Two pedestals against the far wall near the window contain artist proposals in the form of 3-D models:

15 *Reflect*, 2002 by Linnea Glatt
Clinton Hunter South Police Substation
(A rendering of this hangs on the column above the tables.)

16 *Pedestrian Geometries*, by Erin Curtis
3rd St. Streetscape (in progress)



To visit all the artworks in the Art in Public Places collection: www.PublicArtArchive.org/AustinAIPP

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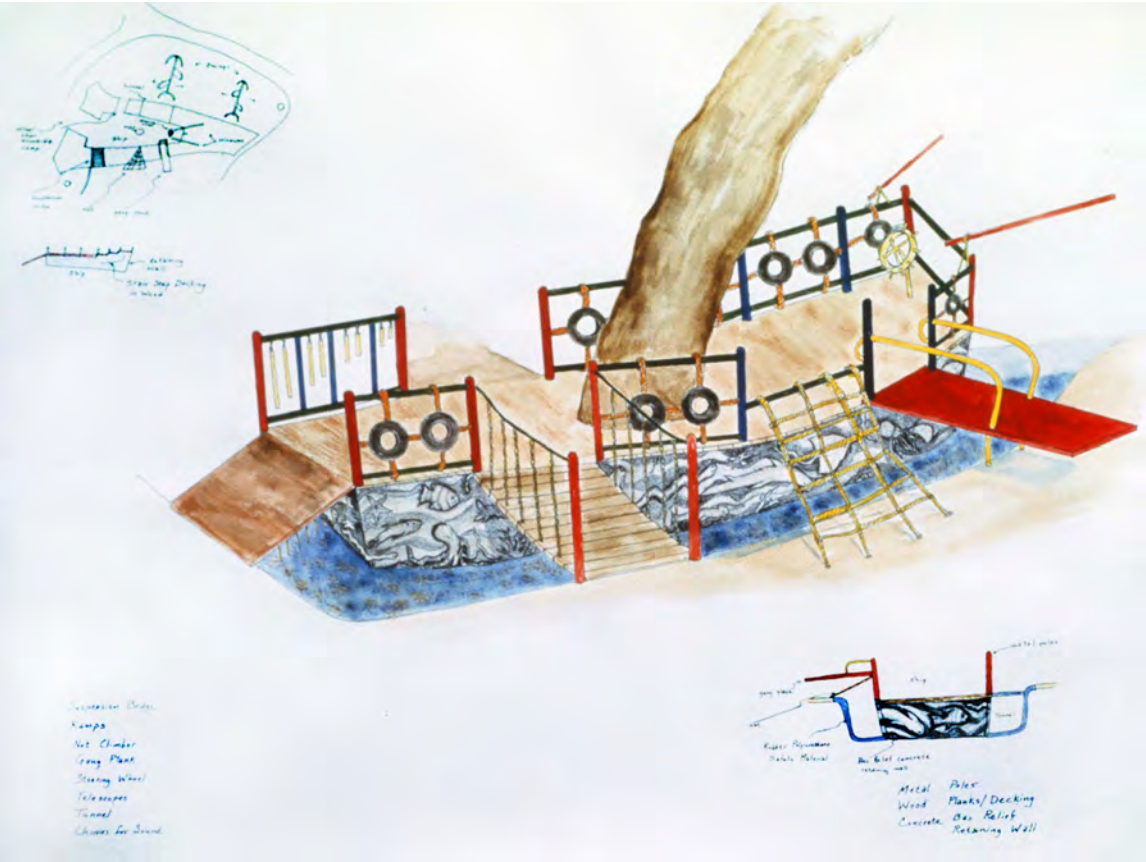
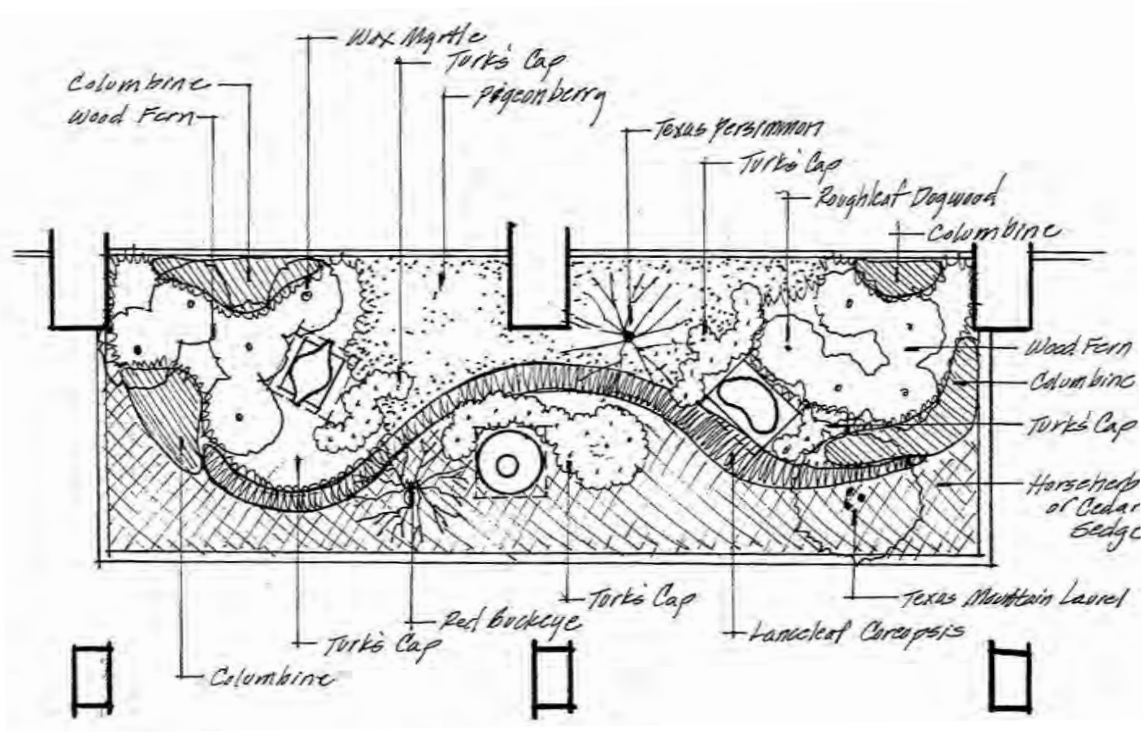


Phantom Ship, 1991
Jill Bedgood

CELEBRATING 30 YEARS 1985/2015 AUSTIN ART IN PUBLIC PLACES

Phantom Ship is one of the Art in Public Places' earliest works and was commissioned as a cast concrete retaining wall for the children's playscape located at Austin's popular spring-fed Barton Springs Pool in Zilker Park. The ships and sea creatures depicted in the intricate carvings relate to the watery element of the springs.



Leaf, Pod, Samara, 1999
John Christensen

CELEBRATING 30 YEARS 1985/2015 AUSTIN ART IN PUBLIC PLACES

Commissioned for the Austin-Bergstrom International Airport, this three-piece outdoor sculpture is placed in a landscape setting of native plants just outside the baggage claim area. The sculptures, made of Portland cement, represent abstracted natural forms: a leaf, a pod with a shallow bowl at the top, and a samara, or winged seed, stretching upward.

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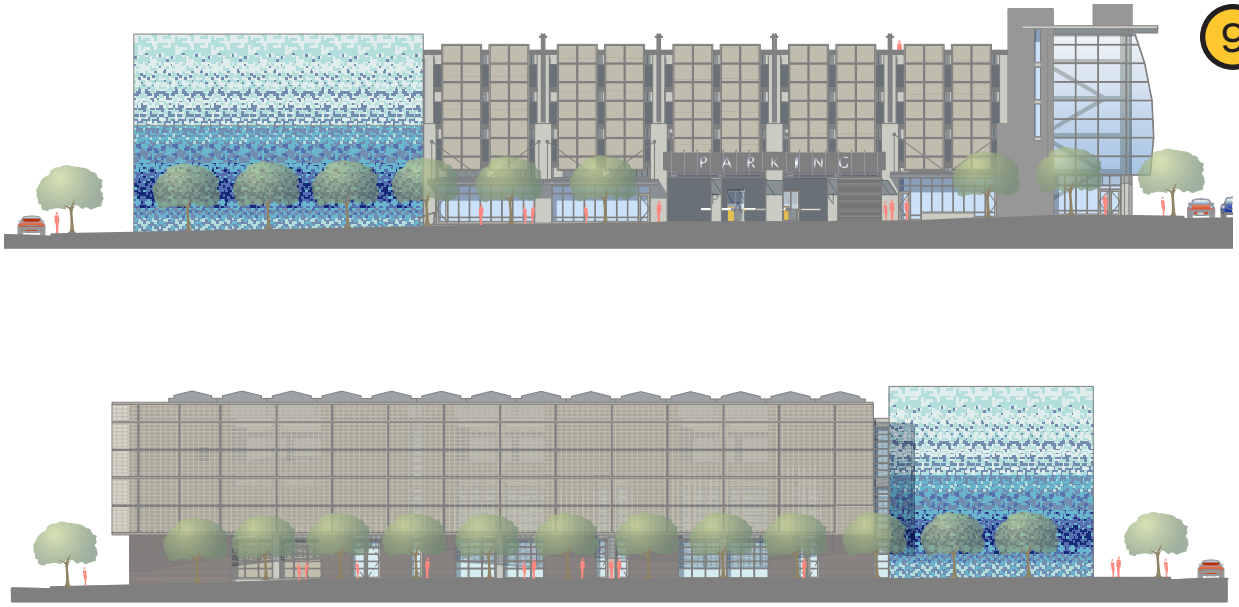
Elevated Prairie, 2004
Murray Legge, Andrea Legge, and Deborah Lewis

CELEBRATING 30 YEARS 1985/2015 AUSTIN ART IN PUBLIC PLACES

The pattern of a fingerprint is shaped by steel planters seeded with indigenous coastal prairie grasses and wildflowers, set in a labyrinthine path and flanked by rolling berms of turf grass. The artwork reflects the investigative work performed in the forensics lab. Cedar planks for seating are nestled within the planters and around the center, in which sits a copper disc of shallow, slowly circulating water. The piece was recognized by *Art in America Public Art Review* 2004.

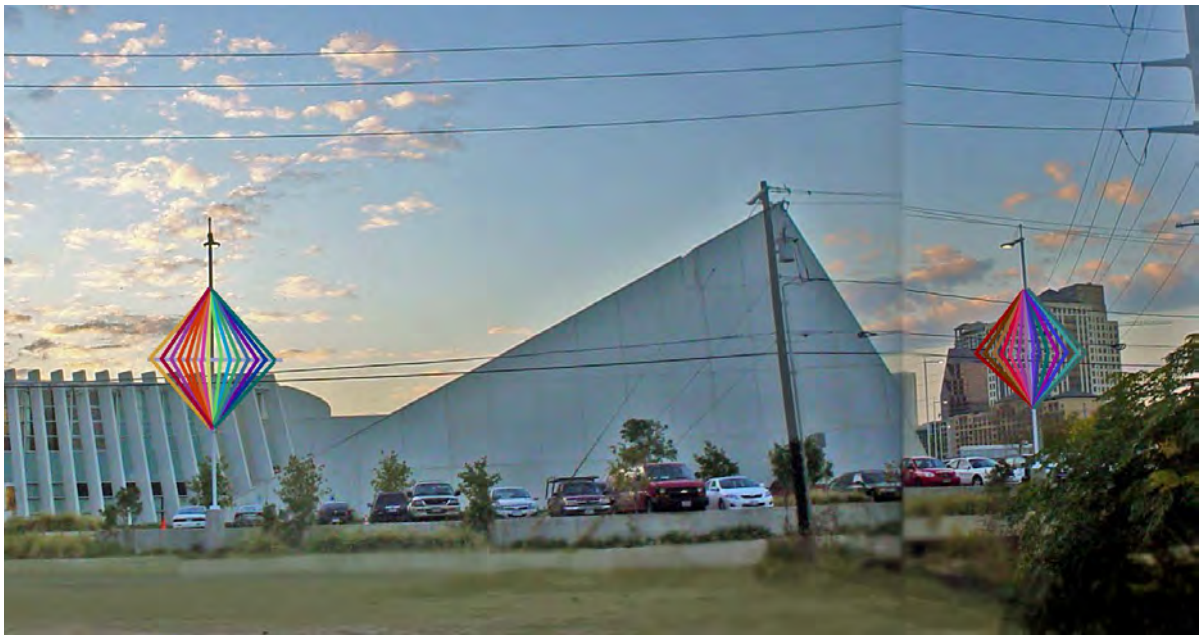


Big Chiller Blues, 2005
Ann Adams

CELEBRATING 30 YEARS 1985/2015 AUSTIN ART IN PUBLIC PLACES

Ten thousand square feet of glass tiles in shades of blue clad two outer walls of the Austin Convention Center parking garage. This structure also houses a chiller connected to the Austin Energy district cooling system, which air conditions a number of downtown buildings. The tile pattern was designed by Ann Adams, an artist who generally works in fiber, to reflect the cooling function of the building. It was selected for Americans for the Arts, Public Art Network Year in Review, 2006.

10



Variegated Continuum in partnership with The Texas Biennial, 2009
Sasha Dela

CELEBRATING 30 YEARS 1985/2015 AUSTIN ART IN PUBLIC PLACES

By appropriating the everyday streamers seen decorating car lots and grocery stores throughout Texas, and inserting them into the Mexican American Cultural Center, the color bands create a sense of cultural inclusivity and celebration. This temporary public art was commissioned in conjunction with the 2009 Texas Biennial.

Open Room Austin, 2010
Roberto Behar and Rosario Marquardt

CELEBRATING 30 YEARS 1985/2015 AUSTIN ART IN PUBLIC PLACES

Open Room Austin was conceived as a social sculpture—a place of encounters and stage for everyday life and stories to unfold—and features a 24-foot-long table with a "delicate" lace tablecloth, benches, and lighting structures, all made of powder-coated aluminum, inside an al fresco "room" surrounded by trees. The piece has hosted various activities, such as wedding photos, parties, bike tours, dog walks, and spontaneous salons, and continues to derive meaning through public interaction.

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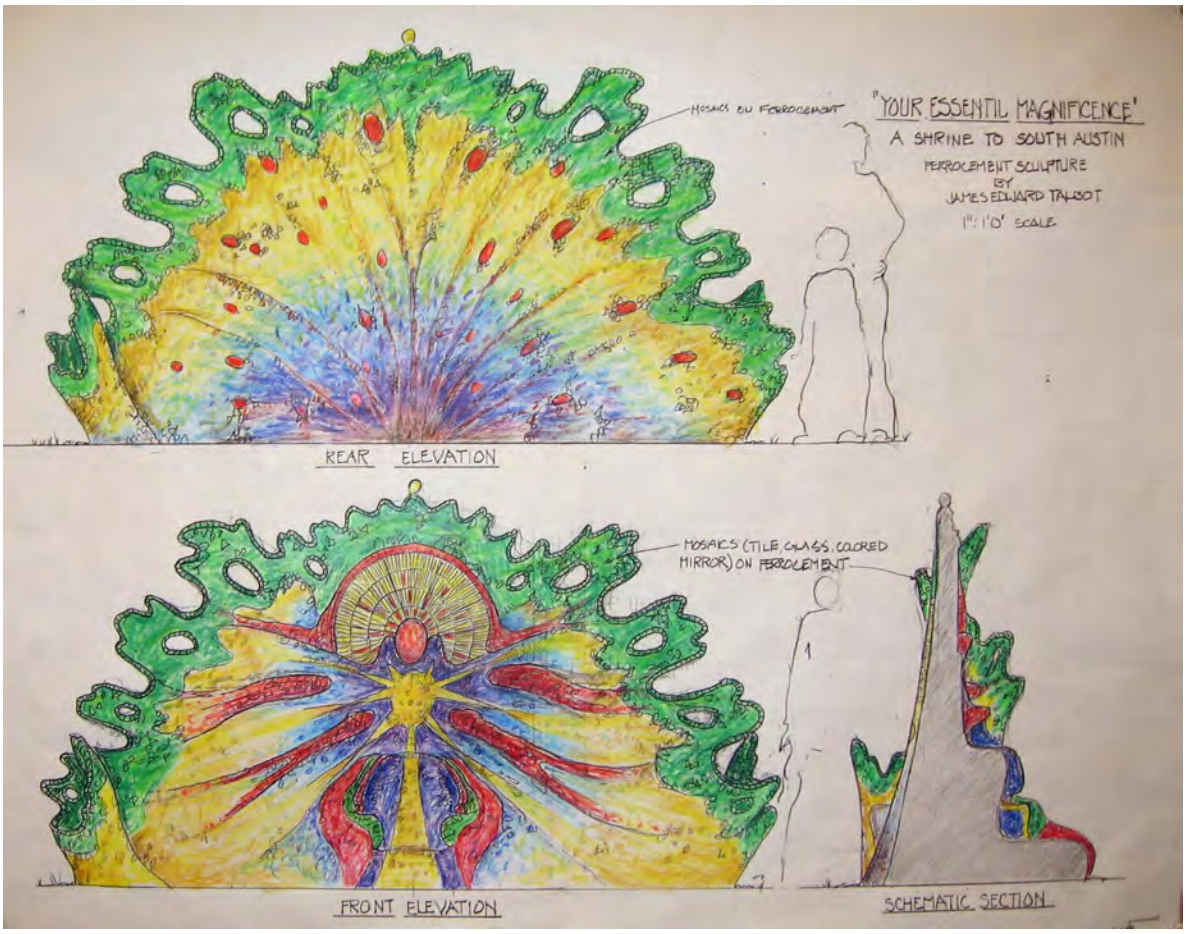
Procession for Our Lady of Guadalupe/Procesión de Nuestra Señora de Guadalupe, 2011
Maggie DeSanto

CELEBRATING 30 YEARS 1985/2015 AUSTIN ART IN PUBLIC PLACES

One of eight wayfinding obelisks (obeliscos) along East Seventh Street, this work located at Robert Martinez Street commemorates the feast day of the Virgin of Guadalupe, celebrated annually on December 12th. A procession of parishioners, including dancers wearing indigenous costumes in honor of the Virgin, passes nearby on its way to Our Lady of Guadalupe Catholic Church. These tile images are based on photographs documenting the procession.



Your Essential Magnificence, 2012
James Talbot

CELEBRATING 30 YEARS 1985/2015 AUSTIN ART IN PUBLIC PLACES

This tile-clad ferro-cement sculpture was commissioned as part of the Congress Avenue corridor improvement project. Imbedded inside are mementos the artist collected from iconic south Austin locations, including the Broken Spoke,the Armadillo World Headquarters, and the Cathedral of Junk. The artist's stated goal was to make "a colorful, bold, eclectic, tactile, and 'weird' icon in the finest South Austin tradition." This work was selected for the Americans for the Arts, Public Art Network, Year in Review, 2011.

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Lotus, 2013
Sunyong Chung and Philippe Klinefelter

CELEBRATING 30 YEARS 1985/2015 AUSTIN ART IN PUBLIC PLACES

Asia's native lotus flower inspired this sculpture through its attributes of harmony, purification, and healing. This husband and wife artist team jointly created this sculpture, each working in their medium of choice. Chung created an intricate 12-foot-diameter ceramic mosaic lotus, alive with creatures; Klinefelter carved the seven granite petals surrounding it, as well as the central seed pod, which serves as a gently flowing fountain creating positive energy, or chi, for the center.

Appendix I – Art in Public Places Ordinance

CHAPTER 7-2. ART IN PUBLIC PLACES.

7-2-1 DEFINITIONS.

In this chapter:

(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 FEE WAIVERS.

The following fees, as set by the City’s annual fee ordinance, for a City-sponsored art project are waived:

(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.

Source: Ord. 20111103-010.

7-2-12 TITLE TO ART.

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

Source: 1992 Code Section 9-2-5; Ord. 031009-10; Ord. 031211-11.

Appendix II – Art in Public Places Program Guidelines

ART IN PUBLIC PLACES PROGRAM GUIDELINES

(Revised 2/5/2004)

I. PURPOSE

The purpose of these guidelines is to establish a process for the selection, purchase, commission, placement, and maintenance of works of art via the expenditure of the monies generated through Ordinance #850926-0, generally referred to as the Art in Public Places Ordinance, originally signed into law on September 26, 1985, and amended by Ordinance #*970904-B* on October 31, 2002. This ordinance is understood to apply to only those projects which received approved funding after the effective date. These guidelines shall not be understood to apply to donated works of art, as those instances are covered by a separate donations policy.

II. INTENT

A. It is the stated intent of the Art in Public Places Ordinance to direct the inclusion of works of art in City construction projects in order to expand the citizens' of Austin experience with visual art and enable them to better understand their communities and their individual lives. By encouraging artists capable of creating works of art in public places, the Art in Public Places Program shall strive to stimulate the vitality and economy of the City and enhance Austin's standing as a regional leader in the arts. Thus, it is the goal of the Art in Public Places Program to expend the percent funds on works of art and art projects of redeeming quality which advance public understanding of visual art and enhance the aesthetic quality of public places. This goal shall be realized through:

1. The commission of artists and works of art of the highest quality, which represent an expression of our time, contribute to a sense of the City's identity, and entail some measure of public significance.

2. The nurturing of the artistic vitality of the City of Austin through the encouragement of local artistic endeavors;

3. The encouragement of public dialogue which increases public understanding and enjoyment of visual art, through appropriate public education forums and programs;

4. The encouragement of public interaction with public places, areas which provide for public ownership and accessibility, via the placement of works of art;

5. The commission of a broad range of works of art, reflective of the overall diversity of current works in the field of visual art;

6. The commission of works of art varying in style, scale, medium, form and intent representative of the local, regional, national, and international arts communities;

7. The encouragement of artists to reach creative solutions to the aesthetic problems they have been employed to solve;

8. The broad distribution of commissions among artists and the encouragement of new and emerging artists;

9. The broad geographic distribution of works of art in the City of Austin;

10. The encouragement of true collaborative efforts between artists and architects, engineers, and landscape architects.

III. DEFINITIONS

A. "ARTS COMMISSION" - The Austin Arts Commission, as appointed by the City Council.

B. "ART IN PUBLIC PLACES PANEL" - A standing committee appointed by the Arts Commission, responsible for advising the Commission on matters relating to the implementation of the Art in Public Places Ordinance. (See Section V.)

C. "ARTIST" - A practitioner in the visual arts generally recognized by critics and peers as a professional possessing serious intent and ability who is not a member of the Project Consultant's firm or employed thereby.

D. "VISUAL ARTS PROFESSIONAL" - An artist, arts educator, art critic, arts administrator, arts dealer, designer, art historian, curator, fine art collector, architect, urban planner, or landscape architect who is well respected in his/her field, knowledgeable with regards to contemporary visual art, and willing to participate effectively in a panel process without conflict of interest.

E. "WORKS OF ART or ARTWORK" - All forms of original creations of visual art which may be portable as well as permanent. To include but not limited to:

Paintings of all media, including both portable and permanently affixed works such as frescoes and murals;

Sculpture of any form and in any material or combination of materials. To include statues, monuments, fountains, arches, or other structures intended for ornamentation or commemoration. Also included are reliefs, mobiles, kinetic, electronic and neon, sculptures;

Other works of visual art, such as inscriptions, stained glass, fiber works, carvings, mosaics, photographs, drawings, collages, textile works, and prints. Also included are crafts both decorative and utilitarian in clay, fiber, wood, metal, glass, stone, plastic and other materials;

Artist-designed landscapes and earthworks, including the artistic placement of natural materials or other functional art objects.

F. "PROJECT CONSULTANT" - Any firm, individual, joint venture or team of firms or individual with which the City contacts, as selected by the Council, for design consulting services related to constructions projects.

G. "CONSTRUCTION PROJECT" - Any capital project paid for wholly or in part by the City of Austin to construct or remodel any building, decorative or commemorative structure, park, or parking facility or any portion thereof.

H. "CAPITAL IMPROVEMENT PROGRAM (CIP)" - The City's program for advance planning of capital developments.

I. "ELIGIBLE PROJECT" - A construction or remodeling project, as defined above, for which the source of funds is not restricted by law or regulation as to its use for artworks.

The Ordinance extends to the construction or remodeling of all buildings, as defined by the City's Comprehensive Zoning Ordinance and irrespective of its function; decorative commemorative structures; new streetscapes or street improvement project; bridges, including but not limited to the incorporation of an artistic feature into the structural design; water or wastewater treatment facilities and other appropriate project as recommended by the Art in Public Places Panel and Arts Commission and approved by the City Council on a case-by-case basis; parks (including but not limited to swimming pools, land development, playscapes, picnic structures, jogging trails, restroom facilities, and athletic courts); or parking facilities (public lots, garages, parking terminals or other structures or accommodations for the parking of motor vehicles off the street or highway, and includes equipment, entrances, exits, fencing, and other accessories necessary for the safety and convenience in the parking of vehicles), or any portion thereof. However, the Ordinance does not extend to underground water and sewage lines, street repair and street reconstruction, electrical transmission and distribution lines, electrical sub-stations, and/or water pumps stations.

In order to be considered eligible for the Art in Public Places Program, a remodeling project must provide a new use for or an addition to an existing space by making structural changes. This shall be understood to include rehabilitation projects which extend the useful life of a structure as well as restoration projects which return a structure to a previous condition. Examples of such projects would include the construction of office space from existing storage space, the addition of a wing to an existing structure, and the restoration of a structure such as that of the Old Main Library. Because of the administrative costs associated with the transfer of funds and the selection of an artist, a project must have an original estimated construction cost of $100,000 or more in order to be considered eligible.

Purely decorative remodeling projects such as new carpeting, painting, or the installation of portable partitions shall not be considered eligible projects. Normal maintenance and repair to an existing structure such as the replacement of a roof, broken windows, or our-dated heating/cooling systems shall not be considered eligible projects. If, however, these costs are part of a larger eligible project, then they shall be included in the total construction cost on which the 2% is assessed.

The Art in Public Places Ordinance extends to construction and remodeling projects planned through the City of Austin's biennial capital improvement planning process (CIP) as well as those planned at the departmental level. CIP projects are generally funded either through bond propositions or current revenues, whereas non-CIP projects are funded through the annual operating budgets. The Ordinance states that in no case shall the 2% dedication exceed $300,000 for water or wastewater treatment facility. For CIP projects a single City construction project is identified by a serial number, which is included as a line item in a single approved bond proposition and/or in an approved annual capital budget. As non-CIP projects are not indicated on a line item basis in a departmental budget, identification of a single construction project under the Art in Public Places Ordinance and Guidelines must be determined on a case-by-case basis between the Administrator, the appropriate department representative, and representative of the Financial Service Department.

Pursuant to the Ordinance, the Art in Public Places Panel may through the Arts Commission, recommend that the City Council make an exception to this limitation for those City construction projects which merit or require a larger expenditure by virtue of the project scale or function; provided, however, such recommendations must be made and reviewed by City Council during the course of the normal budget process.

J. "STREETSCAPE" - An improvement to a public right-of-way, including a sidewalk, tree, light fixture, sign, and furniture.

K. "USER DEPARTMENT" - The City Department which will occupy or otherwise administer the use of the project upon its completion. Where more than one department is involved, the user departments shall have the authority to decide who represents them.

L. "ADMINISTRATOR" - The staff person hired by the Director of Economic Growth & Redevelopment Services Office to coordinate and facilitate the implementation of the Art in Public Places Ordinance as adopted by the City Council of the City of Austin.

M. "ELIGIBLE COSTS" - The original estimated construction cost as defined in the Art in Public Places Ordinance. Any costs related to the construction of the project which are not specifically excluded by said definition shall be included in the calculation of the two percent (2%) assessment.

N. "CONSTRUCTION COST" - As defined in the Ordinance to mean the total City-funded portion of a City construction project as originally estimated, excluding demolition, equipment, and land acquisition costs, costs for fees and permits as well as those costs associated with debt issuance.

O. "MANAGING DEPARTMENT" - The City Department responsible for the implementation of the design and /or construction of all City of Austin owned facilities.

P. "PROJECT MANAGER" - The City staff person charged with the responsibility for the implementation of the design and/or construction of the City of Austin owned facility which meets the definition provided hereinabove for an eligible project.

Q. "NEW GENRES" – including but not limited to video, electronic, digital art, holography, and other new art forms as they evolve.

IV. APPROPRIATION AND ALLOCATION OF FUNDS

A. All City Department Heads and the Director of Financial Services shall, after consultation with the Art in Public Places Administrator, include in all estimates of necessary expenditures and all requests for authorizations and appropriations for City construction projects, an amount for art equal to at least two percent (2%) of the original estimated construction cost of any eligible project. For CIP construction projects the original estimated construction cost shall be that estimated in the CIP for the year in which such funding is approved by the City Council. For non-CIP construction projects subject to the provisions of the Ordinance, the original estimated construction cost shall be that amount initially authorized in the departmental budget by the City Council. If the source of funding or appropriate law with respect to any particular project precludes art as an

object of expenditure, the amount of funds so restricted shall be excluded from the total project cost in making the aforesaid calculation.

B. The minimum amount to be appropriated for art shall be the total City-funded portion of the construction cost for the City Construction project, divided by one hundred (100) and multiplied by two (2).

C. For those projects which are only partially funded by the City of Austin, the two percent (2%) assessment shall be based on the City's portion of the original estimated construction cost. All City grant applications for federal, state, or county support of eligible construction projects shall include a request for funds for the purpose of the Art in Public Places Program. Additionally, the City of Austin shall actively seek to encourage its partners in all joint public/private ventures to participate in the Art in Public Places Program.

D. As provided in the Ordinance, the Art in Public Places Panel, with the Administrator, shall make periodic reviews, at least annually, of all CIP projects and other City construction projects. This review shall occur during the City of Austin's biennial CIP process and annual operating budget process, for the purposes of making recommendations to the Financial Services Department regarding appropriations for works of art and art projects.

E. Public Art Funds shall be established by the City of Austin for the purposes of administering the Art in Public Places Program. The funds contained in said accounts shall be used for the selection, acquisition, installation, and substantive structural repair and maintenance of art and art projects commissioned and/or purchased through the Art in Public Places Program. One account for all general fund departments shall be established within the Economic Growth & Redevelopment Services Office and separate fund(s) shall be established for the enterprise fund departments.

As provided in the Ordinance, the City Council shall appropriate the two percent monies to the proper Public Art Fund concurrent with the appropriation to fund the related City construction project. These Public Art Funds shall be maintained in accord with accepted governmental accounting procedures. All appropriations to and allocations from the various Public Art Funds shall occur in accord with any legal restrictions associated with the source of funds.

F. As provided in the Ordinance, in the event that an eligible project is deemed inappropriate for the siting of public art by the Art in Public Places Panel, the 2% monies shall be appropriated to the proper Public Art Fund, for use at other more appropriate public sites, unless prohibited by any legal restrictions associated with the source of funds.

G. The Art in Public Places Panel shall allocate funds for artwork projects subject to their legality of expenditure according to source. Given the specific use limitation on a wide variety of fund sources (general obligation bonds, revenue bonds, grants, operating budgets, etc.), eligibility of expenditure must be determined on a case-by-case basis in consultation with the appropriate City Departments.

H. The City Manager or his or her designee shall authorize all disbursements from the Public Art Funds.

V. COMPOSITION AND FUNCTION OF THE ART IN PUBLIC PLACES PANEL

A. The Art in Public Places Panel, appointed by the Arts Commission, shall have seven (7) members and serve as a standing committee of the Arts Commission. The Art in Public Places Panel shall be comprised of one representative from the Arts Commission and others as the Commission might appoint. At a minimum the Panel's membership shall include five (5) visual art professionals, two of whom shall be representatives from the environmental design fields (architecture, landscape architecture, urban planning/design). Selection of the panelists shall reflect the ethnic, artistic, economic, and demographic diversity of the community. All panelists shall possess knowledge of contemporary visual art. Panelists shall serve two-year terms for no more than three consecutive terms. The Director of Economic Growth & Redevelopment Services Office or his designee shall serve ex-officio without vote. The Panel shall elect its own Officers and establish by-laws. Staggered terms shall be provided for by the drawing of lots such that three members of the first panel shall agree to serve for only one year.

B. The primary functions/responsibilities of the Art in Public Places Panel are to:

1. Assist the Arts Commission in the promulgation of guidelines to implement the provisions of the Art in Public Places Ordinance, including methods of selecting artists and commissioning works of art;

2. Provide review responsibilities for the provisions of the Art in Public Places Ordinance and its Guidelines;

3. Make recommendations regarding appropriations for works of art and art projects, through the Arts Commission, the City Council or City Manager;

4. Review, on a biennial basis, the artwork projects of the Art in Public Places Program as a reflection of the intent of the Art in Public Places Ordinance and Program.

VI. DEVELOPMENT OF AN ART IN PUBLIC PLACES PROJECT

Art in Public Places projects may occur in, at, or near public buildings, parks, and open spaces. These may be sites which are under development or existing sites where construction is complete. The Art in Public Places Panel, with the assistance of the Administrator, shall on an on-going basis actively explore potential sites for Art in Public Places projects. In this, the Panel shall seek the input of various City Departments as well as the community at large, to identify both future planned and existing sites. Once an Art in Public Places project is developed, information will be disseminated, as appropriate through the media and mailings, well in advance of the selection process to provide artists adequate time to prepare any necessary submissions.

For sites under development, it is preferable to involve the artist in the earliest phases of the design process to ensure a totally integrated solution. Therefore, at the earliest time possible, all City Departments shall inform the Art in Public Place Panel, through the Administrator, of proposed or planned eligible construction projects. This will allow the Art in Public Places Panel time to adequately review the project's potential for incorporation of artwork and to plan for an appropriate artwork project. The Department responsible for an eligible construction project shall subsequently keep the Administrator apprised of the selection of the Project Consultant. Additionally, provisions for the artwork project shall be appropriately included in the design program for the construction project. The development of an Art in Public Places project and subsequent selection of an artist shall commence immediately upon the selection of the Project Consultant.

Once a project is developed, the Art in Public Places Panel with the Administrator shall recommend to the Arts Commission, in the form of a written prospectus, the overall approach and selection process for each artwork project. This prospectus will strive for a solution that will allow for the artwork, whether purchased or commissioned, to be appropriate to the particular project site. This prospectus can provide for the direct purchase of an existing work(s) of art, the selection of an artist(s) to complete a specific work(s) of art, or the selection of an artist(s) to participate in a design team approach with project consultants.

A. The Art in Public Places Administrator shall research the background of each eligible project, consulting with the user department, project consultant, project manager, and community representatives. This information shall be recommended to the Art in Public Places Panel for finalization in the form of parameters regarding:

1. Recommended format for participation of the artist in the construction project's design process and/or media.

2. Recommended location(s) within the site. Siting of the artwork may be determined prior to the selection of an artist or proposed by the artist selected for the project. In the case of sites under development, it is preferable to allow the artist and the project consultant to coordinate the location of the artwork within the construction project. In the case of existing sites where construction is complete, the final location shall be determined by agreement between the City departments involved and the Art in Public Places Panel, with the appropriate approval of any Boards or Commissions. In either case, whenever possible, the artist selected should be given the opportunity to recommend siting of the artwork.

3. Maintenance assessment of the potential for vandalism and/or accidental damage at the project site.

4. Recommended residency requirements for artists during the course of the project, based on the suggested format for participation of the artist in the design process.

B. The Art in Public Places Panel shall, with the assistance of the Administrator, determine the method of artist selection to be used for each project. The method of artist selection employed and the determination as to how that method is to be implemented will depend upon the Panel's overall approach to each project and its commitment to fulfilling all aspects of the stated intent of the Art in Public Places Program.

1. The Art in Public Places Panel shall establish and the Administrator shall maintain an open slide registry for all artists interested in being considered for commissions through the Art in Public Places Program. The Slide Registry shall serve as the primary resource in the competitive selection of artists/artworks.

2. The Art in Public Places Panel shall maintain the following general guidelines regarding the methods of artist/artwork selection which may be employed for a particular project:

a. Open Entry competition - Any artist is eligible to enter, with recognition of the possible residency requirements. The site and prospectus are appropriately advertised. Artists may be asked to submit

slides of their past work, resumes, and letters of intent related to the specific project or specific proposals for the project under review.

b. Limited Entry Competition - The jury invites a limited number of artists to participate in the selection process. The artists selected may be asked to submit slides 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.

c. Direct selection of the Artist - 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.

d. Direct Purchase of an Existing Artwork - A completed work of art is purchased. No more than ten percent of the cost of the work may go toward a dealer or agent.

3. In the case of a limited competition and direct selection, an artist may be asked to develop an artwork proposal for a specific Art in Public Places project. If asked to develop a proposal, an artist may be paid a proposal fee on the basis of an approved fee schedule. This schedule shall be determined by the Art in Public Places Panel and consist of a sliding schedule based on the total project commission.

C. The Art in Public Places Panel shall determine the jury format most appropriate to each project, to include the number of jurors, the necessary expertise and recommended jurors.

D. The Art in Public Places Panel shall then recommend to the Arts Commission, in the form of a written prospectus, the overall approach to the project including the method of artist selection and the format for jury selection. The Arts Commission shall subsequently review and approve the prospectus in an expedient manner (at the next full meeting of the Commission), so as to ensure the timely selection of an artist.

VII. JURY SELECTION AND RESPONSIBILITIES

For each Art in Public Places Project, an independent jury of visual art professionals shall be established for the purposes of making an artist/artwork recommendation. The following guidelines shall be used by the Art in Public Places Panel in the development of a jury for each project and in determining the jury's responsibilities:

A. The Art in Public Places Panel shall establish and the Administrator shall maintain a file of potential jurors containing information on the experience and expertise of qualifying individuals to serve in this capacity.

B. The artist/artwork for each project shall be recommended by a jury to the Art in Public Places Panel, with the format for the jury selection approved by the Arts Commission. The Art in Public Places Panel shall have the option of constituting itself as a jury. No gallery owner, dealer, or art agent may serve as a juror due to the potential for conflict of interest. No juror may serve more than once in any 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.

C. The Art in Public Places Administrator shall facilitate the selection of each jury and subsequently serve as staff to that jury.

D. Each jury shall be comprised of either three or five jurors, depending upon the size and complexity of the individual project.

E. Each three-member jury shall include at least one visual artist, and each five member jury shall include at least two visual artists. Other jurors shall be chosen from among the fields of visual art professionals. Additionally, each three-member jury shall include at least one local juror, and each five-member jury shall include at least two local jurors.

F. Each jury shall be aided by a non-voting, advisory panel. This panel shall be appointed by the Art in Public Places Administrator on a project-by-project basis. The panel shall include at least one person connected with those who will be in constant contact with the facility where the artwork will be placed. This individual(s) may be a City employee or a community representative, depending on the nature of the project. The advisory panel shall also include the project manager, the project consultant, and a representative of the user department.

G. Jury payment for professional services rendered shall be determined by the Administrator, in consultation with the Art in Public Places Panel, and recommended to the City Manager or his designee for the approval of disbursement. Such contractual payment shall be in keeping with the standards of the field, not to exceed a maximum of $250 per day plus food, travel and lodging expenses. Anyone receiving compensation by the City as either a full-time employee or a separate consultant, members of the Arts

Commission who may serve as jurors and any members of the Art in Public Places Panel who serve as jurors may not receive compensation as a juror.

H. The Art in Public Places Panel shall issue written instructions to jurors detailing the jury's duties and responsibilities relating to the project, prior to the first meeting of the jury. These instructions shall outline the method by which the jury is to make its selection as well as the technical and aesthetic criteria on which that selection is to be based. The jury shall adhere to these written instructions and criteria in making its recommendation.

I. The Administrator shall, in consultation with the Art in Public Places Panel, determine the overall budget for the selection of an artist and the commission of a work of art, prior to the first meeting of a jury. This budget shall be recommended for approval to the City Manager or his designee. This budget shall be based on the scope of the project and the proposed method of selection. Expenses related to the selection of an artist will be kept to a necessary minimum as required by each project. The jury shall adhere to this budget, except in the instance where it is proven to be inappropriate, at which time the initial budget may be altered to accommodate the new conditions, subject to the approval of the City Manager or his designee.

J. Each juror shall have one vote, with no juror possessing the right to veto. If a consensus cannot be reached by the jury within a reasonable amount of time, as determined by the Art in Public Places Panel and the Administrator, then a vote shall be taken with the majority carrying the decision.

K. The jury shall have the option of making no recommendation, if there is no proposal judged to be of sufficient merit. In such instances the matter shall be referred back to the Art in Public Places Panel for resolution, which may include a new selection process or the abandonment of the project.

VIII. CRITERIA FOR SELECTION OF ARTISTS AND/OR ARTWORK PROJECTS

A. All Art in Public Places projects are open to any professional artist, within a project's possible residency requirements as delineated by the Art in Public Placed Panel. Members of the project Consultant's firm or anyone employed thereby, members of the jury, or employees of the City of Austin shall be excluded from consideration.

B. Artists shall be selected on the basis of the appropriateness of their proposal to the particular project and its probability of successful completion, as indicated by the merit of their past work. In the case of the design team approach, an artist's willingness to fully participate in a collaborative process shall also be considered a criterion for selection.

All Art in Public Places Projects are budgeted for a pre-determined amount.

C. In making its selection, the jury shall bear in mind the purposes of the Art in Public Places Program, always aiming to achieve the highest aesthetic quality.

D. The jury shall, in making its selection, give due consideration to the appropriateness of the proposed design in terms of its scale, form, content and design with respect to its immediate and general, social and physical environment.

E. The jury shall also give due consideration to the proposed design, its materials and construction for questions of durability, maintenance, public access, appropriateness, safety, and security.

F. The aforementioned criteria are the minimum aesthetic criteria upon which the jury shall base its selection. Other criteria may be established by the Art in Public Paces Panel as dictated by a project's particular requirements. Any additional criteria shall be outlined in the jury's written instructions.

IX. REVIEW OF THE JURY'S SELECTION

The jury's recommendation shall be transmitted to the Art in Public Panel in the form of a written report. The preparation of this report shall be facilitated by the Art in Public Places Administrator.

In reviewing the jury's recommendation, the Art in Public Places Panel and the Arts Commission shall take into account the Art in Public Places Program's goal of developing a diverse collection, its commitment to the jury process and the role of the Commission as a bridge between the arts community and the City of Austin. These considerations should outweigh individual aesthetic preferences in the Panel's and the Arts Commission's review of the jury's selection.

A. As stated in the Ordinance, it is the initial responsibility of the Art in Public Places Panel to recommend the placement of works of art and art projects. The Panel shall review the jury's recommendation to determine if the process for selection was properly implemented, if the jury responded appropriately to the project prospectus, and if the recommendation satisfies the intent of the project. If the Panel determines that the procedure for selection was improperly implemented, the Panel shall have several options including returning the matter to the jury for clarification, requesting that the jury recommend a different artist, developing a new program or convening a new jury panel.

Prior to the Panel's recommendation being forwarded to Arts Commission, the user and managing departments responsible for housing the work shall be requested to view the proposal for technical feasibility and maintenance expenses. In cases where legitimate problems are demonstrated to the satisfaction of the Art in Public Places Panel, the jury may be reconvened to select an alternative work.

Once the Art in Public Places Panel approves the jury's selection, it will be recommended to the Arts Commission for a formal vote.

B. The Arts Commission shall review the recommendation of the Panel on the basis of procedural matters, to ensure that the prospectus, as approved by the Commission, was appropriately responded to through the selection process. In the event that the Commission has questions regarding the selection process, those questions shall be referred, in writing, back to the panel for clarification.

C. The Arts Commission's recommendation shall be forwarded to the City Council or the City Manager, as appropriate, in the form of a proposed contract for the purchase or commission of a work of art. The City Manager or City Council shall, in keeping with the City Charter, determine if the proposed contract is consistent with all relevant Ordinances and City purchasing policies.

In the instance that the Arts Commission's recommendation is disapproved, the matter shall be returned to the Arts Commission for further review.

X. PROJECT IMPLEMENTATION AND DOCUMENTATION

A. Upon approval of the Arts Commission's recommendation by the City Manager or City Council the City of Austin shall contract with the artist(s) for services or for the purchase and installation of a specific artwork. In general, Art in Public Places Project contracts shall require the artist(s) to produce, deliver, and install a work of art for a guaranteed maximum cost and by a predetermined time, which is in keeping with the construction project schedule. Depending on the nature of the project, performance by the artist may be contractually ensured through phased payment for work completed and/or professional liability coverage. The Administrator shall work with the artist to determine the appropriate budget for each project to ensure that all necessary costs are met, and the Art in Public Places Panel shall approve the final budget. In addition, the artist may be asked to make a public presentation at an appropriate time and in an appropriate forum in the community where the work is to be sited.

B. Prior to the construction of a work of art, the artist must obtain approval of the final design by both the Art in Public Places Panel and the Arts Commission. In the case of an artist who has contracted with the City of Austin to produce a specific work of art, approval of the design prior to the signing of that contract shall be considered sufficient. If, however, the design changes substantially from that which was initially approved, the artist must return to the Panel for subsequent review. The Art in Public Places Panel and Administrator shall have full authority to determine what constitutes a substantive change in the design.

In the case of a design team approach, it shall be the primary responsibility of the artist and the project consultant to collaborate on the design of the artwork and its relationship with the site. The artist shall be required to bring then design, in its formative stages, back to the Art in Public Places Panel for review. This review shall appropriately parallel the consultant's presentations of schematic, design development, and construction document to the user and managing departments. The stage at which final approval of the design occurs will vary from project to project, and shall be specifically set out in the artist's contractual agreement with the City of Austin.

C. All project consultants expressing interest in an eligible construction or renovation project shall be advised of the Art in Public Places Program requirements and guidelines. The consultant selected and appropriate City representatives shall work closely with the Administrator in the development of the artwork project and with the jury in the selection of the artist/artwork. The consultant shall incorporate the requirements of the work of art into the construction documents, including time of delivery and installation.

D. On site activity in connection with the installation of artwork shall be handled by the artist, the Art in Public Places Administrator, and the appropriate City representatives within the departments having jurisdiction over the site and/or construction.

E. The Art in Public Places Administrator shall function as a liaison between the artist and the various City Departments involved in the completion of each artwork project. In instances where construction matters cannot be resolved between the artist and the consultant, the project manger shall have final authority.

F. The Administrator shall establish and maintain appropriate records on each project, which shall include the contract with the artist, records of the Panel's and Commission's actions, interdepartmental agreements, all billings made in connection with the project and all correspondence related to the project. In addition, the Administrator shall maintain records particular to the project to ensure adequate standards of documentation, registration, care, and installation of the artwork.

XI. MAINTENANCE OF WORKS OF ART

A. The Art in Public Places Panel shall make an annual review of the City's Public Art Collection for the purposes of a maintenance needs assessment. The Panel, through the Arts Commission, shall communicate those needs and the appropriate actions required to meet those needs to the various user departments.

B. The works of art acquired through the Art in Public Places Ordinance become the property of the City of Austin and are held in trust by the User Department. Therefore, the expenses associated with the routine maintenance and operation of each artwork shall be incurred by the user department and considered to be part of the routine maintenance of the facility. Routine maintenance shall be understood to include such things as the periodic cleaning of a work and operational costs such as water in the case of a fountain. Any substantive repair of the work, such as structural repair, shall be considered to be an expense of the related Public Art Fund.

Per the Ordinance, no maintenance or repair work shall be performed by the user department without the prior written consent of the Art in Public Places Administrator. Additionally, the user department shall not move any work of art from the site for which it was selected, nor remove it from display, without the prior written consent of the Arts Commission and in conformance with legal restrictions regarding the source of funds for that work of art.

C. So far as practical, in the event repair of the artwork is required, the City shall give the artist the opportunity to do that work for a reasonable fee. Disputes concerning what constitutes a reasonable fee shall be settled by a panel of three visual art professionals with knowledge of curatorial concerns, to be appointed by the Arts Commission. If the artist declines to perform the needed repairs for such a fee, the City may solicit bids from qualified conservators and award a contract to the conservator presenting the lowest and most responsible bid, if the fee is in excess of Five Thousand Dollars ($5,000.00).

XII. ELIGIBLE COSTS FOR TWO PERCENT MONIES

A. All Art in Public Places contracts shall require the artist to design, produce, deliver and install a work of art for a guaranteed maximum cost. This cost may include the cost of the work itself and any associated costs which may be required by the City of Austin or inherently related to the implementation of the project. Therefore the following costs are eligible expenditures for the 2% monies included in the total project commission:

1. The work of art itself, including but not limited to:

   a. Artist's design fee;

   b. Additional labor, materials, and contracted services required for the production and installation of the work;

   c. Artist's operating expenses related to the project;

   d. Travel related to the project;

   e. Transportation of the work to the site;

   f. Installation of the work.

2. Identification plaques and labels.

3. Frames, mats, mountings, anchorages, containments, pedestals, or materials necessary for the installation, location or security of the work or art.

4. Photographs or slides of the completed work for the purposes of routine documentation of the project.

5. Permits or fees necessary for the installation of the work of art.

6. Legal costs directly related to the project.

B. In addition to the actual costs associated with the Art in Public Places project commission, the 2% monies are by Ordinance to be used for the selection, acquisition, and maintenance of the work of art commissioned or purchased through the Art in Public Places Program. Therefore the following items are eligible expenditures of the 2% monies:

1. The project specific costs of the Art Public Places Program associated with the selection and acquisition of artwork.

2. Jury honoraria expended for the purposed of selecting the artwork.

3. Payment for artists invited to submit proposals for a project.

4. Substantive structural repair and maintenance of the works of art commissioned through the Art in Public Places Program.

XIII. INELIGIBLE COSTS FOR THE TWO PERCENT MONIES

A. Directional elements such as supergraphics, signage, or color coding except where these elements are integral parts of the original works of art.

B. Art objects which are mass produced of standard design such as playground equipment or fountains.

C. Reproductions, by mechanical or other means, of original works of art, except in cases of film, video, photography, printmaking or other media arts.

D. Decorative, ornamental, or functional elements which are designed by the building consultant as opposed to an artist commissioned for the purpose.

E. Landscape architecture and landscape gardening except where these elements are designed by the artist and are an integral part of the work of art by the artist.

F. Services or utilities needed to routinely operate or maintain the artwork over time.

G. Project Consultant's fees.

H. Modifications in or improvements to building surfaces or structural elements of the building.

I. General administrative costs of the Art in Public Places Program, those which are not directly related to a specific project.

XIV. THESE GUIDELINES AND THE ART IN PUBLIC PLACES ORDINANCE ARE SUBJECT TO AN ANNUAL REVIEW FROM THE PASSAGE OF THE ORDINANCE.

Appendix III - Artwork Donation and Loan Policy

CITY OF AUSTIN ARTWORK DONATION AND LOAN POLICY AND APPLICATION

Adopted by City Council on March 21, 2013

Revised and Approved by City Council on December 11, 2014

ARTWORK DONATION POLICY

I. STATEMENT OF PURPOSE

The City of Austin is committed to building a collection of high-quality public art for the enjoyment and enrichment of citizens and visitors. That commitment includes providing a means by which individual citizens or organizations may propose artwork donations to be included in the City's artwork collection. This policy outlines the process through which artwork proposals are reviewed and accepted or rejected by the City of Austin. The objectives of this policy are to

- Provide uniform procedures for the review and acceptance of gifts and loans of works of art for the City of Austin;
- Establish consistent review criteria that strike an appropriate balance between high aesthetic standards and city business use;
- Maintain high artistic standards in works of art displayed by the City of Austin; and
- Encourage or facilitate recognition of the artistic community.

II. DEFINITION OF TERMS

Aesthetics: Artistic merit of the work of art, including consideration of its artistic, social, and/or historical significance.

Appraisal: A professional, certified evaluation of an artwork—its authenticity, condition and provenance—to determine its monetary value.

Art in Public Places (AIPP) Panel: Seven-member panel of visual arts professionals appointed by Arts Commission to review AIPP projects and make recommendations to the Arts Commission regarding appropriations for art and placement of art.

Arts Commission: A board of arts professionals appointed by members of City Council in order to foster and assist the development of the arts in the city, the Arts Commission serves as an advisory body to the City Council in all arts-related matters, including long-range planning, allocations, and coordination with the comprehensive plan.

Artwork (or Work of Art): Original art in various mediums, including but not limited to any portable or permanently fixed sculpture, mural, painting, drawing, earthwork, mixed media work, or time-based work (moving images or sound-based art), created by a professional artist, artists, or collaborative team. The artwork or identifying plaque cannot contain advertising or promotional content relating to living persons or to organizations, institutions, or businesses currently operating. (A plaque accompanying the artwork, which provides the name of donor, artist, or artwork, shall not be considered advertising.)

Cultural Arts Division (CAD): A division of the Economic Development Department of the City of Austin, CAD 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. CAD guides the Citywide Artwork Donation and Loan Review process.

Department Review Committee (DRC): A committee of relevant City department staff and/or external stakeholders identified by the Department Director or his/her designee who manages the City property upon which the artwork is proposed to be sited. This committee evaluates proposals of donations based upon stated criteria, including Site, Installation, Maintenance, Financial, Liability, Timeliness, and Special Conditions.

Donation: An artwork or a series of artworks gifted to the City for long-term public display with intent to transfer title of ownership to the City.

Gifts of State: Items officially given from one country to another as a sign of goodwill.

Impervious Cover: A surface that blocks water from going into the soil (e.g., highways, streets, parking lots, sidewalks, large paved areas).

Loan: An artwork of which ownership is retained by the donor during period of display on City property.

Parks and Recreation Department (PARD): City of Austin department that oversees City parkland and recreation facilities.

Public Art Fund: A fund designated by the Art in Public Places Ordinance for the purposes of new project construction, repairs, and conservation of artworks, and managed by the Cultural Arts Division.

Professional Artist: A person who has established a reputation of artistic excellence, as judged by peers and through a record of exhibitions, public commissions, sale of works, or educational attainment.

Prominent Location: An exterior location that is accessible to the public, enjoys high visibility, and is used or visited by a large number of visitors and/or city residents.

Provenance: The history of an artwork and its creation and ownership, which is used to help establish its authenticity. Documents used for provenance include sales receipts, auction and exhibition catalogs, gallery labels, letters from the artist, and statements from people who knew the artist or the circumstances of creation of the artwork.

Roy C. and Ann Butler Hike and Bike Trail: The 10-mile trail encircling Lady Bird Lake intended for non-motorized traffic. For the purposes of this policy, Butler Hike and Bike Trail shall also include bridges along the trail, including Crenshaw Pedestrian Bridge, Pfluger Pedestrian Bridge, First Street (Drake) Bridge, Congress Avenue (Ann Richards) Bridge, I-35 Bridge, and Longhorn Dam.

Town Lake Park: The parkland area bordered by Lady Bird Lake to the north, the First Street (Drake) Bridge to the east, Barton Springs Road to the south, and Lamar Boulevard to the west, as defined by *Approaches to Public Art for Town Lake Park*, a conceptual master plan for the development of the area.

User Department: The department within the City of Austin deemed responsible for long-term care and maintenance of artworks that are sited within its physical boundaries or determined by operations/business use.

Working Group: A body established by a board or commission and consisting of less than a quorum of the board, to which the board delegates a defined matter or matters for consideration and recommendation to the board. A working group is automatically dissolved after it reports its recommendations. The board may appoint a non-member or non-members to serve on a working group.

III. GUIDELINES FOR ARTWORK DONATIONS AND LOANS

When artwork donations and loans are proposed for placement with any City of Austin agency or department, such proposals shall be reviewed by entities that may include but are not limited to City employees, community stakeholders (individuals or groups), and a Working Group. The process outlined below assumes that the Donor has an artwork proposal in the form of drawings or photos and/or a maquette or model, *or* has a finished work of art to donate.

Review Process (Step-By-Step) for Permanent Artwork Donation and Loans:

STEP 1: The potential Donor submits a completed Artwork Donation Application or Artwork Loan Application with required attachments to the Cultural Arts Division (CAD). CAD staff shall assemble the appropriate City Department Review Committee (DRC). It is recommended that the Donor discuss the proposal with CAD staff prior to completing the form, as this may be helpful and time-saving and will ensure that the application is complete.

STEP 2: CAD staff facilitates a presentation by the Donor to the DRC, which then evaluates the application based upon all of the criteria listed below (see **Review Criteria**). The purpose of this review is to determine the feasibility of the artwork.

The User Department has the discretion to consult with a professional art conservator or other qualified professional to review the proposal and provide recommendations. The User Department also has the discretion to present to any of its respective boards and commissions prior to Arts Commission action. Departments have the ability to conduct additional internal or external reviews or presentations if increased public dialogue warrants, or to postpone review and recommendations if a proposed site is currently involved in master planning.

STEP 3: The application and the DRC recommendation are presented to the Arts Commission. The Arts Commission may form a Working Group and appoint a Chair for further review and recommendation or refer to the AIPP Panel for review and recommendation. The Arts Commission shall consult the DRC to determine the appropriate boards, commissions, and other associations that may be considered for inclusion in the Working Group.

The Working Group shall not exceed the maximum number of commissioners allowed on a Working Group (including the commissioner serving as AIPP Panel liaison) and consist of no more than three members of the AIPP Panel, as outlined by the Board and Commission Ordinance. The Working Group can include other professional experts, community representatives, or City staff, as recommended by the DRC and appointed by the Arts Commission.

STEP 3a: The Working Group reviews the DRC recommendations and the proposal based upon stated review criteria. The Working Group may recommend that the proposal be accepted, accepted with modifications, or declined. If the Working Group review results in a recommendation to accept the donation with modifications, the donor will have the option to resubmit a modified proposal to the Working Group. Recommendations for modification must be clearly defined to ensure the changes meet Working Group expectations.

STEP 3b: The final recommendation of the Working Group or the AIPP Panel is presented to the Arts Commission.

STEP 4: The Arts Commission reviews the proposal and the recommendation of the Working Group or AIPP Panel, as applicable.

The Arts Commission may not recommend proposals for artworks that require extraordinary maintenance expense or interfere with department operation without the prior approval of the Director of the department responsible for the art after installation.

The Arts Commission may not recommend proposals of artworks that are deemed unsafe.

STEP 5: The Arts Commission's recommendation is forwarded to the User Department Director and the City Manager's Office. The City Manager forwards to City Council any recommendations for accepted donations to be sited in a prominent location (as defined in this policy).

STEP 6: Once the artwork donation or loan approval process has been successfully completed and the artwork is accepted, the City of Austin and the Donor shall enter into an Agreement for the Donation of Artwork that contains the terms of acceptance. The agreement spelling out all requirements for the artwork shall be executed prior to the City's formal acceptance of the artwork. The Donor may either provide maintenance and repairs at no cost to the City or contribute 2% of the total value of the artwork or $5000 (whichever is less) to the City's Public Art Fund. Obtaining an appraisal prior to execution of the agreement is the responsibility of the Donor, unless otherwise agreed upon by City and Donor. If the Donor is responsible for providing necessary and agreed-upon maintenance and repairs, and fails to do so, the City has the right to remove the artwork.

In general and except as provided herein, donations and loans shall be accepted without restrictions or conditions. In cases where there are restrictions or conditions attached to the proposed donation, the Donor's conditions shall be considered by the User Department and City Law Department to ensure they are consistent with City policies. The agreement shall require liability insurance and/or permits during installation and may require the Donor to provide engineer-sealed and as-built drawings.

All accepted artwork donations will be subject to the City of Austin Artwork Acquisitions and Deaccessioning Policy. All artworks shall be accessioned by the Cultural Arts Division and covered under the City's fine arts insurance policy for the stated value. It is the responsibility of the User Department to perform ongoing routine maintenance of accepted artwork donations, to share any and all maintenance records with the Cultural Arts Division to ensure comprehensive record keeping, and to alert AIPP to any damage that would require repair or restoration.

Artwork acceptance governed by other City procedures is set forth under **Exceptions to this Policy**.

Review Criteria

1. AESTHETICS

    a. Artistic merit of the work of art, including its artistic, social, and/or historical significance, as evidenced by the Artwork Donation Application or Artwork Loan Application (which includes a written description and drawings and/or maquette of the proposed artwork)

    b. Professional artist's qualifications, as evidenced by the Artwork Donation Application or Loan Application (which includes images of past work, resume, references, and published reviews)

    c. Compatibility of the work of art within the context of the proposed site and/or the mission of the User Department

    d. Warranty of originality (in the case of a pre-existing artwork; only original works or limited editions shall be considered)

    e. Provenance (in the case of a pre-existing artwork)

2. SITE

    a. Appropriateness to the proposed site with respect to its immediate and general physical environment (neighborhood) and audience

    b. Ecological impact (e.g., percentage of impervious cover or risk to tree root zones)

    c. Accessibility to the public, including persons with disabilities

    d. Text components (e.g., signage or plaques)

3. INSTALLATION

    a. Site requirements for installation (e.g., electricity, lighting, water, or other services)

    b. Method of installation

    c. Storage requirements, if any

    d. Safety standards

4. MAINTENANCE

    a. Structural integrity

    b. Durability of material

c. Susceptibility of the artwork to accidental damage, theft, and/or vandalism and security needs

d. Ability or capacity of User Department to provide necessary routine maintenance

5. FINANCIAL

a. All costs associated with fabrication and installation, including site preparation, long-term preservation (i.e., conservation and repair), illumination, plaque, and unveiling/dedication event, if any. The City and the Donor must enter into an agreement that outlines responsibility for maintenance and repairs. The Donor may either provide maintenance and repairs at no cost to the City or contribute 2% of the total value of the artwork or $5000 (whichever is less) to the City's Public Art Fund. Obtaining an appraisal prior to execution of the agreement is the responsibility of the Donor, unless otherwise agreed upon by City and Donor. If the Donor is responsible for providing necessary and agreed-upon maintenance and repairs, and fails to do so, the City has the right to remove the artwork.

b. Source of funding and timely availability of funds and resources to meet financial requirements

c. Estimated amount of funding for annual, routine maintenance costs to the City User Department

d. Statement of value of artwork for insurance purposes

6. LIABILITY

a. Susceptibility of the artwork both to normal wear and to vandalism

b. Potential risk to the public

c. Public access, in general, as well as compliance with ADA requirements

d. Special insurance requirements, if any

7. TIMELINESS

a. Allowance of sufficient time for normal review process by the DRC, the Arts Commission and its Working Group, and other boards or community groups involved

b. Timely and appropriate response to the Arts Commission and staff requests for additional materials or information

8. SPECIAL CONDITIONS

a. Any conditions of the gift imposed by the Donor

b. Other conditions not listed here

IV. EXCEPTIONS TO THIS POLICY

1. Only Gifts of State may be accepted by the City Council and/or City Manager without the benefit of this review, according to the City of Austin Purchasing Policy. The Cultural Arts Division and respective department property owner shall be notified of acceptance of such donation or loan (in order to document the work, accession it to the City's collection, and insure the work) and may be consulted to recommend appropriate siting, an annual maintenance program, etc.

2. Artworks acquired or borrowed as part of a City museum or cultural facility or art program equipped with an adopted collection management policy do not require review under this policy. Objects donated to a particular facility for its collection shall follow a separate review process specific to the needs of that department.

3. Artworks proposed through the Public Works Department Neighborhood Partnering Program, which follows a separate review and approval process, do not require review under this policy.

4. The City's Parks and Recreation Department manages existing public event spaces in Austin's park system, and these are available for rental for short-term artwork installations. Temporary installations or short-term loans proposed through this program do not require review under the Artwork Donation and Loan Policy.

5. Objects or artifacts that fit the following descriptions, except where recognized professional artists are employed in their creation, do not qualify as works of art and would not require a review under this policy:

    - Landscape elements designed as part of landscape architectural design
    - Objects that are not unique but are mass-produced of standard design
    - Artifacts or objects remaining from a particular historical period
    - Standard park amenities, such as benches, picnic tables, and lighting, as defined by the Parks and Recreation Department
    - Dedication or commemorative plaques or markers
    - Directional or functional elements, such as graphics, signage, and maps
    - Artwork created by students enrolled in a City of Austin educational program

6. Donations or loans of artworks containing advertising or promotional content relating to living persons or to organizations, institutions, persons, or businesses currently operating will not be accepted. A plaque accompanying the artwork, which provides the name of donor, artist, or artwork, shall not be considered advertising.

7. Placements of artworks must adhere to City codes and ordinances. Proposals for permanent donations or temporary loans will not be accepted for City Hall (plaza, mezzanine, or interior) or other restricted areas, including sites in the process of master planning or sites where artworks would cause a negative environmental impact (e.g., flood plains, critical water quality zone, tree critical root zones).

8. Following the guidelines put forth in *Approaches to Public Art for Town Lake Park,* Town Lake Park and Butler Hike and Bike Trail are not eligible sites for proposed artwork donations or loans.

V. REVISIONS TO THE ARTWORK DONATION AND LOAN POLICY

The Arts Commission may review and make revisions to this policy annually, and may seek input from the Art in Public Places Panel, as needed.

ARTWORK DONATION APPLICATION
(PERMANENT ARTWORK OR ARTWORK LOAN)

Use this form to submit proposals for permanent artwork donations or short-term or long-term loans . Thank you for your interest in donating artwork to the City of Austin.

Please direct any questions, and complete and submit this application to

Cultural Arts Division, City of Austin
201 E. 2nd Street
Austin, TX 78701
(512) 974-7700
culturalarts@austintexas.gov

Please attach additional sheets. The City reserves the right to request additional information in order to process a donation proposal.

DONOR			
Name(s)			
Organization (if applicable): (*Please check one*: ___ Individual(s) ___ Corporation ___ Not-for-Profit ___Other (specify: _____)			
Address			
City	**State**	**Zip Code**	**Country**
Phone	**Fax**	**Email**	
(*Please check one*): _____ Donation of artwork to be commissioned _____ Donation of existing artwork			
Conflict of Interest: Disclose whether the donor has any active contracts with the City or is involved in any stage of negotiations for a City contract.			

ARTIST			
Name		**Alias** (If applicable)	
Nationality		**Birth Date**	**Death Date** (If applicable)
Address			
City	**State**	**Zip Code**	**Country**
Phone	**Fax**	**Email**	
Website			

Artist Representation/Gallery Name (If applicable)			
Artist Representation/Gallery Address			
City	**State**	**Zip Code**	**Country**
Phone	**Fax**	**Email**	
Website			
For donations of commissioned artwork, please explain the method used in the selection of the artist.			

ARTWORK

Title	
Artwork type (e.g., painting, sculpture)	**Medium**
Description	
Creation Date	**Dimensions and Weight**
Anticipated Life Expectancy of the Artwork	
Finishes applied to surface	
Construction technique(s)	
If this artwork is part of a series or group, what is the total number in the series or group?	
If this artwork is part of an edition, what is the edition number of this piece, and the total edition size?	
Describe frame, if any.	**Describe base or pedestal, if any.**

Describe any accompanying accessories.
Current location of artwork
Proposed City-owned site for placement (if applicable)
For memorials, describe the person or event to be commemorated, and explain why this person or event deserves special recognition.
ARTWORK HISTORY
Provenance/Past Owners: List all past owners and period of ownership for each.
Exhibition History: List the exhibition history including exhibition titles, venues and dates for each.
Publications and References: List all publications about and references to the artwork.
COPYRIGHT OWNERSHIP

Name of current copyright owner		**Title**	
Address			
City	**State**	**Zip Code**	**Country**
Phone	**Fax**	**Email**	

If the donor is the current copyright owner, does the donor intend to transfer the copyright to the City of Austin should the donation be accepted by the City?
ARTWORK VALUATION (if known)

Fair Market Value $
How was this fair market value determined and by whom?
CONDITION
Describe the current condition of the artwork noting any existing breaks, tears, scratches, abrasions, paint losses, or other insecurities or defects in the artwork.
If the artwork has been conserved, describe the conservation treatment.
Provide recommendations for routine maintenance of artwork. Indicate whether these recommendations were provided by a conservator.
(Optional) Provide recommendations for security, installation, transportation and/or storage.
For donations of commissioned artwork, please outline the installation plan.
OTHER REQUIRED MATERIALS
Please submit the following materials along with this completed form. • **Artist's résumé and bio** • **Digital, color images of past artwork by artist** • **For commissioned artwork, color renderings or maquettes of proposed artwork** • **Maps or images of proposed site for artwork** • **Itemized list of any costs to be borne by the City for transportation, installation, exhibition, operation, maintenance, conservation, and/or security** • **For commissioned artwork, an itemized budget for design, fabrication, and installation** • **For commissioned artwork, a timeline for design, fabrication, and installation**

- **Exhibition catalogs, publications and/or references, if available**
- **Formal, written appraisal for any artwork with a fair market value of $10,000 or more**
- **Condition report, if available**
- **Conservator's report, if applicable**
- **Proof of authenticity, if available**
- **Any other information relevant to the artwork**

DONOR'S AUTHORIZATION TO INITIATE A DONATION REVIEW	
Authorized signature	**Title**
Print name	**Date**
CITY OF AUSTIN STAFF ONLY	
Received by	**Date**

Appendix IV – Permitting Booklet for Artists

Plan for permits as soon as you sign your contract to produce an artwork with the City. This will make your project much simpler.

This is a step by step guide to help the public artist navigate the permitting process in the City of Austin.

Potentially, you may need to get permits from many different City departments to install your work.

This appendix hopes to clarify:
- which permits you need;
- who is responsible for getting the permit(s);
- what steps you need to take to get the permit(s).

Please note - permitting requirements change from time to time, so use this appendix as a guide to get you started, and ask plenty of questions!

October 2014

checklist

common

- ❑ Excavation Permit
- ❑ Temporary Use of Right of Way (TURP) Permit
- ❑ TX Department of Licensing & Registration (ADA Accessibility)
- ❑ License Agreement
- ❑ Utilities Coordination Meeting
- ❑ Downtown Area Coordination Meeting

less common

- ❑ Quality+Standards Management; non-standard details
- ❑ Special Events Permit
- ❑ Driveway/Sidewalk Permit
- ❑ Filming Permit
- ❑ Parking Permit
- ❑ Emergency Operations Permit
- ❑ Building Permit/Plan Review
- ❑ Plumbing Permit
- ❑ Electrical Permit
- ❑ Site Exemption Permit
- ❑ Site Development Permit
- ❑ Historic Preservation Certificate of Appropriateness
- ❑ Tree Permit
- ❑ Parks and Recreation - Chapter 26

Austin Transportation Department: ROW Permits

For the purpose of AIPP permitting, Right of Way (ROW) is defined as the area controlled by the City, usually this is the roadway plus 10 feet behind the curb. This definition of the City Right of Way may vary depending on the physical conditions at any given location - check where the ROW is for your location!

Types of ROW Permits

These are commonly needed for AIPP Projects:

1. Excavation Permit
Excavation Permits are needed for any excavation in City Right-of-Way. Excavations greater in length than 300 feet will require an approval through the General Permit Program (974-6330) prior to issuance of excavation permits.

2. TURP
Temporary Use of Right of Way (TURP) Permits are needed when temporarily using City Right-of-Way other than excavation, filming, non-construction related parking spaces, or street events.

These Transportation Department permits would be unusual for an AIPP Project:

3. Parking Permits
Parking Permits are needed for using legal on-street parking for loading and unloading activities within a Public Parking Space. This permit is not for construction related activity.

4. Filming Permits
Filming Permits are needed for any filming activity that diverts pedestrian, vehicular, or bicycle traffic, or occupies parking spaces, in City Right-of-Way.

5. Special Events Permits
Special Events Permits are needed for an event or parade that requires the full or partial closure or occupation of a public right of way for non-construction and non-parking related use.

6. Emergency Operations
Emergency Operations means operations or repairs of facilities to prevent imminent harm to the health, safety, or welfare of persons or property.

Austin Transportation Department: ROWMAN

The City of Austin Transportation Department has an automated system to make applying for permits with this department simple, called ROWMAN (Right of Way Management Approval Network).

In order to apply for a permit with the Transportation Department, go to this URL:
https://www.ci.austin.tx.us/rowman/newuser.cfm

For more information on the different types of permits, please contact one of the following people during regular business hours:

Excavation: Markus Roby 512-974-7180

Utility Coordination: Gregory Pepper 512-974-7180

Parking and Driveway/Sidewalks: Nancy Thralls 512-974-7180

Filming, Valet and Vending: Tracy Linder 512-974-6532

Temporary Use Permits in Right of Way: Nan Brown 512-974-7180

Street Events: Office of Special Events 512-974-6501

Excavation Permit

Excavation typically means opening the ground and digging a hole in order to accommodate a foundation, creating a stable base for your artwork.

Do I need it?

If your artwork is an exterior work and needs to be permanently attached to the ground (and many permanent exterior artworks do), and if your artwork is to be installed in the right-of-way, you will need to get this permit.

Who is responsible for the permit:

The artist

Steps to apply for the permit:

1. As soon as you have the first draft of your engineering drawings, very soon after your mid-design review, and well before your final design review, check in with Markus Roby about your project's needs.
▪ Always copy your AIPP Coordinator on all communication related to your commission.

2. Mark up your site plan to show where the sculpture is going to be located on the ground.
Show at least 100' around your piece, and include a nearby intersection, so that it is clear where your work is to be located.

3. Find out as early as possible if there are any issues with your proposed location or your proposed artwork. This is part of your work as the public artist.

Contact

Markus Roby, Right of Way Management
512.974.7653
Markus.Roby@austintexas.gov

Special note - Driveway/ Sidewalk Permit
If this request is related to **excavating a driveway** approach for any reason other than utility, you will need to contact Right-of-Way Management at 512-974-7180 to obtain a Driveway/Sidewalk Permit.

TURP

Temporary Use of Right of Way (TURP) Permits are needed when temporarily using City Right-of-Way other than excavation, filming, non-construction related parking spaces, or street events.

Do I need it?

This permit is commonly needed by every artist who will be installing an artwork in the right-of-way.

Who is responsible for the permit:

The artist

Steps to apply for the permit:

1. As soon as you have the first draft of your engineering drawings, very soon after your mid-design review, and well before your final design review, check in with Nan Brown and ask about your project's needs.
▪ Always copy your AIPP Coordinator on all communication related to your commission.

2. Mark up your site plan to show where the sculpture is going to be located on the ground.
▪ show at least 100' around your piece, and include a nearby intersection, so that it is clear where your work is to be located.

Contact

Nan Brown, Right of Way Management
512.974.7180
Nan.Brown@austintexas.gov

Austin Transportation Department: ROW Permits

Parking Permit

Parking Permits are needed for using legal on-street parking for loading and unloading activities within a Public Parking Space. THIS PERMIT IS NOT FOR CONSTRUCTION RELATED ACTIVITIES.

Do I need it?

If you need on-street parking for loading and unloading, not related to installing or constructing your artwork, then you will need to get this permit.

Who is responsible for the permit:

The artist

Steps to apply for the permit:

1. As soon as you know which parking spaces will be affected, send the information to Nancy Thralls for her review.
▪ Always copy your AIPP Coordinator on all communication related to your commission.

2. Mark up a site plan to show which parking space(s) will be affected.
▪ show at least 100' around parking space(s), and include a nearby intersection, so that it is clear where the area is to be located.

Contact

Nancy Thralls, Right of Way Management
512.974.5634
Nancy.Thralls@austintexas.gov

Filming Permit

Some Art in Public Places projects require the artist to document his or her process , and at times the video or film itself is the artists' product. A Filming Permit is needed for any filming activity that diverts pedestrian, vehicular, or bicycle traffic, or occupies parking spaces, in City Right-of-Way.

Do I need it?

If people will need to divert around your filming activity, whether they are on foot, on a bike, or in a vehicle, you will need to get this permit.

Who is responsible for the permit:

The artist

Steps to apply for the permit:

1. As soon as you have your filming plan/location(s), send to Margaret Guerrero for her review.
▪ Always copy your AIPP Coordinator on all communication related to your commission.

2. Mark up a site plan to show where the filming is going to take place, and how much space will be needed for the filming.
▪ show at least 100' around area, and include a nearby intersection, so that it is clear where your work is to take place.

Contact:

Tracy Linder, Right of Way Management
512.974.6532
Tracy.Linder@austintexas.gov

Special Events

Special Events Permits are needed for any type of non-construction event held in City Right-of-Way.

Do I need it?

If your artwork includes an event that will happen on a city street, sidewalk or other public space, you will likely need this permit.

Who is responsible for the permit:

The artist

Steps to apply for the permit:

1. Call the Office of Special Events as soon as possible after your Mid-Design review to understand the process for getting this permit.
▪ Always copy your AIPP Coordinator on all communication related to your commission.

Visit the "event planning" section of www.AustinTexas.gov/CityStage to begin planning your event. URL: http://www.austintexas.gov/department/special-event-permits

Contact:

Office of Special Events
512.974.6501

Emergency Operations

Emergency Operations means operations or repairs of facilities to prevent imminent harm to the health, safety, or welfare of persons or property.

Do I need it?

Probably not. Actually almost never, however, if your work should have a catastrophic failure that could lead harm people or property, then you would need to get contact this department as step one in rectifying the issue.

As part of your commission contract, you are committed to your artwork remaining in good repair and function for the first year after installation.

Steps in an Emergency:

1. As soon as you understand your piece has been compromised, you should contact your AIPP Coordinator who will contact Emergency Operations.

2. Make sure you can describe the location of your sculpture and the nature of the problem.

Contact

Your AIPP Coordinator
(512) 974-7700

License Agreement or Memorandum of Understanding

A License Agreement is a legal document between a legal entity and the City of Austin, or between departments within the City, which clarifies who is responsible for installation and maintenance of the artwork located in the ROW.

Do I need it?

Yes, if your artwork will be in the public R.O.W.

Who is responsible for getting the permit?

The artist; responsibility may be assigned to artist's engineer. The AIPP Coordinator will assist in this process.

Steps to apply for a License Agreement

1. As soon as you have your draft engineering drawings, showing the foundation, submit to the City of Austin Property Agents with Right of Way Management.

2. You will need to submit a set of fully dimensioned drawings and images which clearly delineate the size, shape and exact location of the artwork(s) you are proposing to install.

A License Agreement is required to be in compliance with the streetscape requirements outlined in the City of Austin's Zoning Ordinance.

For artworks which will be privately maintained, a License Agreement is required for any works which will be located within the public ROW or easements.

For artworks which will be maintained by a City of Austin department, a Memorandum of Understanding (MOU) is required to be in place.

Registered Accessibility Specialist

A Registered Accessibility Specialist (RAS) provides a review to make sure your artwork conforms to the Texas Department of Licensing and Registration (TDLR), which is Texas's oversight entity for the Americans with Disabilities Act.

Do I need it?

AIPP expects every piece in the City's collection to be accessible to the entire population of Austin.

Check in with your AIPP Coordinator to discuss your review by a Registered Accessibility Specialist (RAS). If a project budget is over 50K, a full Texas Department of Licensing and Registration (TDLR) report is required and must be provided by a RAS.

For project budgets under $50,000, a written RAS review, indicating that components comply with accessibility standards, is probably needed.

Who is responsible:

The artist is responsible for hiring a Registered Accessibility Specialist and paying for this review out of the project design budget.

Steps to get this done:

1. Check in with your AIPP Coordinator to discuss your review by a Registered Accessibility Specialist.

2. Check in on key design criteria before you begin design to avoid having to redesign after your mid-design review.

3. This review will need to happen as soon as possible after the concept for the commission is conceived, so the artist has the opportunity to make any revisions needed.

Contact

AIPP can provide a list of Registered Accessibility Specialists who have reviewed artwork in the past.

Austin Public Works Department

Utility Review Meeting (AULCC)

You must check to see if underground pipes, utility lines or infrastructure will be affected by installation of the artwork.

Do I need it?

Yes, you need it if your proposed artwork will be:

- located in a public way, such as a sidewalk in a street.
- located between the face of a building and the curb of the street.

You won't need it if your work is in a park.

* Going through the AULCC review is also a prerequisite for License Agreement and for General Permit.

Who is responsible for the permit:

The artist; responsibility may be assigned to artist's engineer

Steps to apply for the Utility Review:

The initial review can happen as soon as the engineer has determined the size and depth of foundation required to anchor the sculpture, at least six weeks before Final Design submittal for AIPP Panel approval.

1. As soon as you have your draft engineering drawings, showing the foundation, call Gregory Pepper to start the review process. He will send a spreadsheet to be filled out by the artist or artist's enginner. It will then be sent to all utilities to verify utility locations near your site. This process takes 2 -3 weeks minimum.

a. You must submit a site location plan which shows where the sculpture is located on the ground.

- show at least 100' around your piece, and include a nearby intersection, so that it is clear where your work is to be located.
- Make sure you include a north arrow to show which way is north.
- Make sure you include dimensions from back of curb.

These weekly meetings allow the artist (and/or their engineer) to gather information from many utility providers at one time. A representative from each utility will review the proposed location for the artwork and determine if there is a conflict with their utility infrastructure and the proposed art installation.

Utility Review Meeting, cont.

b. It's okay to use a photo from Google Earth, as long as you draw your artwork in at the correct scale.
Add dimensions to more precisely locate your work.

2. It is advisable to bring your engineer to the meeting.

- You will need to take notes, recording the Utility reviewers comments - some comments may need to be addressed and some may not.

3. After the meeting, you have to address the comments if something needs to be taken care of; once all the comments have been received:

▪ Address the comments outside the meeting and submit the final coordination back to Gregory Pepper.

▪ If they are big issues, you will have to re-submit for another meeting, with the 2-3 week review time as well.

4. Once the review process is complete, you will submit for a completion letter. Compile the reviewers' comments by adding the verbal comments from the reviewers and how you addressed them into the spreadsheet.

5. Once you have your Completion Letter you can apply for a License Agreement and/or your General Permit, if needed.

Contact

Gregory Pepper, Utility Review Department
512.974.7282
gregory.pepper@austintexas.gov

Austin Public Works Department

Quality and Standards Management

Anytime an object is placed in the ground in the Right Of Way, there is a standard City of Austin construction detail that governs how it is installed. Typically, your artwork will be a non-standard application of these standard details.

Do I need it?

If you are placing an object in the Right-of-Way, you will need to check to see if the standard City of Austin details have relevance over how you install your artwork.

Find City of Austin standard construction specifications here: http://tinyurl.com/ArtistPermits-Specs

Find City of Austin standard details here:
http://tinyurl.com/ArtistPermits-Details

As part of your License Agreement review, all the structural details of your artwork will be reviewed by the QSMD group before you can get permission to install it in the R.O.W.

Retaining walls and other structures, maintenance issues within the R.O.W. or anything which could potentially affect the R.O.W. (for example, if a retaining wall outside the R.O.W. would affect the R.O.W. if it failed) are all items this group will review.

Who is responsible for getting the review:

The City of Austin Property Agent with Right of Way Management, as part of your Licence Agreement process, however:

1. This review may require redesign of your artwork, or redesign of the foundation for your piece.
2. It is best to send your mid-design proposal to this group for review if your work will be placed in the R.O.W.

Contact:

Cuong Tran, Managing Engineer
Engineering Services, Austin Public Works Department
512.974.7123

One Call

Electric cable, gas lines, water lines and wastewater lines could all be present under your artwork. Hitting these lines could result in injury, property damage or pollution of the environment.

Do I need it?

Yes!

The State of Texas Underground Facility Damage Prevention and Safety Act governs excavation. The act says that anyone that plans to disturb soil to a depth of 16 or more inches must contact a notification center before proceeding with their work.

You need to call One Call to make sure there are no issues with your installation up to 14 days before you break ground but no later than 2 business days before excavating.

Who is responsible for making the call:

The artist

Contact:

Texas Excavation Safety System 800.344.8377
(Operators are on duty 24 hours a day, seven days a week, excluding legal holidays.)

The operator will ask you where, when, and what type of excavating is to be done. Keep your assigned request number for future reference. A locator for the various utilities will come mark their underground utilities at your site.

Planning & Development Review (PDR)

Planning and Development Review Department reviews all building related projects. If your work includes creating a space or a building a person could be inside, and/or includes lighting, plumbing, electrical work, you'll need to review your plans with these folks.

The Planning and Development Review Department provides support for people trying to understand what permits they need through the **Development Assistance Center (DAC)**. You don't need to guess - an appointment with these folks will be very helpful!

Types of Planning and Development Permits

- Site Exemption Permit - Not very likely to need this.
- Site Development Permit - Not very likely to need this.
- Historic Preservation Permit - Needed for art throughout Austin; may very well need this.
- Tree Permit - AIPP requires that artists not disturb the critical root zone (CRZ) with their artwork.

Other possible artist relevant permits explained by the DAC include the following:

1. After Hours Concrete Pouring Permit (Central Business District only)
2. Board of Adjustment support
3. Development process and regulation consulting.
4. Outdoor Music Venue Application
5. Sign Permit Application
6. Site Plan Correction Request
7. Site Plan Exemption Request
8. Temporary Use Permits
9. Utility consulting

- **Research hours**: Monday - Friday, 8:00 a.m. - 2:00 p.m.
- **Planners/Consultation hours:** Monday - Friday, 9:00 a.m. - noon (walk-in or by appointment)

These hours are subject to change-call to confirm

Contact:

Location: One Texas Center, 1st Floor
505 Barton Springs Road
512.974.6370

City of Austin Permit Center

A permit is required to erect, construct, enlarge, alter, repair, improve, remove, convert, move or demolish any structure within the City's zoning jurisdiction or in a Municipal Utility District.

The Permit Center processes building, electrical, mechanical, plumbing and irrigation construction-related permits. Electricians, mechanical, plumbing and irrigation contractors must also register with the City of Austin Permit Center.

Do I need it?

▪ Building Permit/Plan Review - Not very likely to need this, unless you are truly building a structure.
▪ Plumbing Permit - Required for art that has flowing water integral to the piece.
▪ Electrical Permit - Required for art that needs a power source.

Who is responsible for the permit:

The artist

Who is responsible for closing out these permits:

The artist

These permits have a 6 month time limit and require the artist to close them once work is complete:

> *Once a building or trade permit has been issued, inspections will be performed at construction milestones, as scheduled by the permit holder, until final inspection is achieved. City Code requires that all permitted projects remain active within a 180 day period until the final inspection is complete and a Certificate of Occupancy (CO) or Certificate of Compliance (CC) is issued. Permits expire on the 181st day after the date the permit is issued and the project has not received an inspection, or after the date of the last inspection that shows progress toward completion of the project. An application for a permit will be deemed abandoned after 180 days if a permit has not been issued.*

Contact: (512) 974-2747 or (512) 974-2380
Location: 505 Barton Springs Road, One Texas Center, 2nd Floor
Office Hours: Monday - Friday, 8:00 a.m. - 3:00 p.m.

Historic Landmark Commission Certificate of Appropriateness

Local Historic Districts
Non-routine exterior work items, such as a public art installation, in a Historic District requires a Certificate of Appropriateness from the City Historic Landmark Commission prior to initiating work. Local Historic Districts are **Castle Hill, Harthan Street, and Hyde Park**, as defined here:
http://www.austintexas.gov/sites/default/files/files/Planning/Historic_Preservation/local_historic_districts.pdf

National Register Historic Districts exist throughout Austin. They include:

- Barton Springs
- Bremond Block
- Camp Mabry
- Clarksville
- Congress Avenue
- Delwood Duplex
- Hyde Park
- Moore's Crossing
- Old West Austin
- Rainey Street
- Shadow Lawn
- Sixth Street (Pecan St)
- Swedish Hill
- West Line
- Willow Spence
- Wilshire
- Zilker Park

Find maps defining these districts here:
http://www.austintexas.gov/department/national-register-historic-districts

Do I need this?

Review the Historic District plans and see if your project falls into either a Local or National Historic District.

When do I need this?

You should contact the City Historic Preservation Office staff as soon as you have an idea for your artwork (even before you present your Mid Design to the AIPP Panel). You will need to have your project reviewed prior to your Final Design approval from the AIPP Panel.

Steps to apply for the Certificate of Appropriateness

The City Historic Preservation Office can administratively approve "minor projects" if City historic design guidelines are met. All other permits require City Historic Landmark Commission review.

A completed application is due by noon, at least two weeks (14 days) prior to a scheduled Historic Landmark Commission meeting date (typically the fourth Monday of each month).

Bring applications to the
City Historic Preservation Office
One Texas Center
505 Barton Springs Road, 4th Floor

Who is responsible for the permit:

The artist

Contact:

City Historic Preservation Office
512.974.3530

Do I need to attend a meeting?

When the Historic Landmark Commission reviews Certificate of Appropriateness applications, the applicant needs to be present at the meeting to answer questions. More information here:
http://www.austintexas.gov/sites/default/files/files/Planning/Applications_Forms/historic-review-coa.pdf

Special Condition: The Walk of Stars

If the proposed project is on 6th Street between IH-35 and Congress OR on Trinity from 6th St. south to E. Cesar Chavez, a letter must be obtained stating the Walk of Star Association does not object to your project.

Contact:
The Walk of Stars Association & Historical Society,
Bob Woody, 512.658.2491

Planning and Development Review Department

Tree Permit

As we know very well, trees in Austin are very precious - they are critical for our city's well being and for lowering the urban heat index. The City recognizes this and as a result, many of the trees in Austin are protected.

- On public land, trees 8" and greater DBH (diameter at breast height, defined as approx 54" above ground) and larger are protected;
- Trees of 24" DBH and larger are classified with *"heritage status";*
- Removing or pruning out more than 25% of the canopy of a protected tree requires a permit;

Who is responsible for the permit:

The artist

Do I need this?

Encroaching into the critical root zone (CRZ) of a tree, or removing a tree in Austin should be very carefully considered before being proposed as part of an AIPP project.

- If the tree in question is dead, dying, or unsafe, then permits are granted and no mitigation is required;
- If the tree is being removed for cosmetic or construction site use reasons, you will have to "mitigate".

What does mitigation require?

The City prefers that your mitigation efforts be directed toward improving Austin's tree cover. In 2013, the base line for mitigating non-heritage trees is $75 per inch of DBH (diameter at breast height or about 4.5' above grade).

This can be accomplished by taking care of existing trees on the property by pruning, mulching, maintenance, & fertilization particularly through incorporating organic material into the soil, creative hardscape changes to improve the trees living space and providing irrigation (if not already present).You might also choose to plant new trees or pay a fine.

Tree Permit (con't.)

Trees that are classified as heritage require three times the normal rate of mitigation.

Tree removal applications for heritage trees larger than 29" DBH must be reviewed by the Urban Forestry Board.

The tree risk evaluation form must be filled out by an ISA Certified Arborist or the City will not accept it.

There is also value in hiring a certified arborist to prepare your tree ordinance review application. An experienced arborist will know how to work on your behalf to reduce mitigation for removed trees. There is much more to the City of Austin's tree protection ordinance than what is listed here, especially pertaining to construction sites.

For more information, review this video from the City of Austin's arborist department: http://youtu.be/lezcvjwoRdY

Contact:
Michael Embesi, City of Austin Arborist
512.974.1876
michael.embesi@austintexas.gov

Planning and Development Review Department

Temporary Change of Use to Public Assembly (TCOU)

Temporary Change of Use to Public Assembly (TCOU)
The Temporary Change of Use to Public Assembly/ Operational Permit is required for structures or portions of structures used as public assemblies that do not currently have a "Certificate of Occupancy" for that type of use.

Do I need it?

Not very likely. You need a TCOU if you are holding an event or public gathering in association with your work.

Who is responsible for the permit:

The artist

Where do I obtain this permit?
This permit is issued by the Austin Fire Department. Please submit an online application or contact the Austin Fire Department, Inspections Scheduling at 512.974.0160 ext. #1 for more information.

How much does it cost?
$100 per permit- permits may be issued for multiple scheduled events
Effective October 01, 2011 the Austin Fire Department will require that the $100 fee associated with Temporary Change of Use Permits be paid prior to the permit application being processed and the required inspection being scheduled.

- Additionally, a fire marshall may need to be on site during the event, which is an additional cost. Ask about this when you apply for the permit.

How long does it take?
Inspections will have to be conducted if the specific type of gathering and set-up has not been previously approved. Please schedule accordingly to allow time to schedule an inspection. This may take up to a week.

What is the penalty for a violation?
Citations may be issued for Fire Code Violations and the event may be closed down.

Chapter 26 - Use of Park Lands

Temporary Change of Use to Public Assembly (TCOU)
The Temporary Change of Use to Public Assembly/ Operational Permit is required for structures or portions of structures used as public assemblies that do not currently have a "Certificate of Occupancy" for that type of use.

Do I need it?

Possibly - Chapter 26 kicks in if your project is temporarily or permanently changing the use of any portion, no matter how small, of park lands.

Who is responsible for the permit:

AIPP Coordinator or COA

Chapter 26 (Protection of Public Parks and Recreational Lands)
www.statutes.legis.state.tx.us/Docs/PW/htm/PW.26.htm

The City may not use parkland for non-park purposes unless it determines that:

1. There is no feasible and prudent alternative to the use or taking of such parkland;

2. The project includes all reasonable planning to minimize harm to the park; and

3. it conducts a public hearing in which it has "considered clearly enunciated local preferences"

AIPP RESOURCES

In the realm of public art, artists must work closely with design professionals, contractors, city officials, and community members. Creating project budgets, complying with contractual requirements, and meeting deadlines are necessary to the process. Below are some resources to help you in your process.

The Public Art Resource Guide

This guide is intended to help “demystify” the public art process and encourage new and emerging artists who aspire to create art in the public realm. It will also 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.

AIPP Project Development Process

This one-page chart explains the process of developing a project through the Art in Public Places program.

COA Insurance Requirements

This document outlines the City of Austin's minimum insurance requirements for City contractors. Also provided is a checklist of requirements that artists can forward to their insurance provider.

Budget Form

Artists must complete a budget and attach a signed receipt of estimates, complete with per unit cost, for all items designated with an asterisk (*). This form provides sample project costs to help artists consider potential expenses in preparation for their project.

City of Austin Vendor Registration

All artists doing business with the City are required to register as a Vendor with the City of Austin through the Purchasing Department's website. If you are currently registered as a vendor with the City, please update your registration profile as needed. *Note that registration is not complete until the vendor has submitted a hard copy of his or her W-9 form to Purchasing.*

PublicArtist.org

Artists interested in being considered for a public art commission for the City of Austin must apply via PublicArtist.org. All professional artists, with a consistent body of work in any visual art media, are eligible to apply.

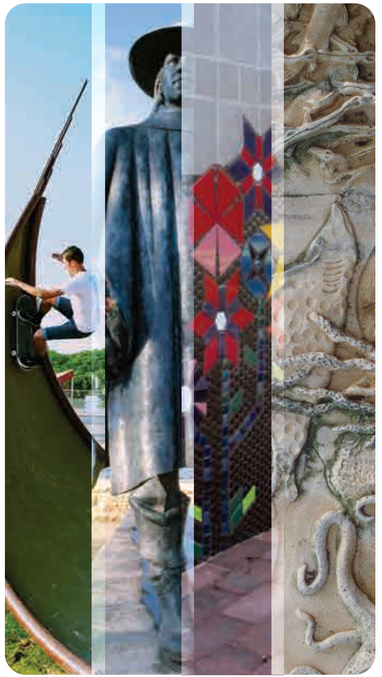
VIDEO

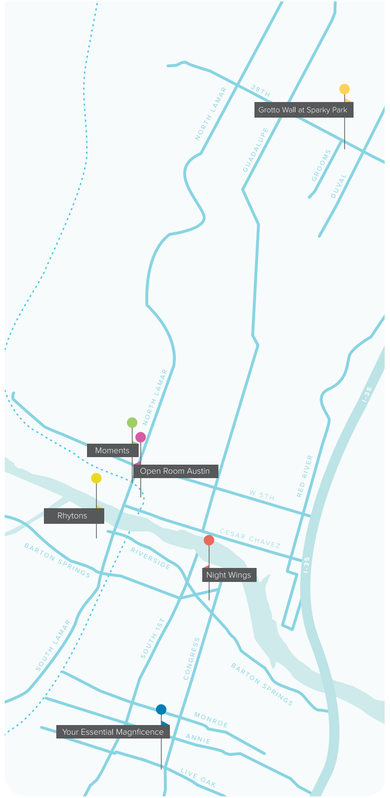
Share

AUSTIN ART IN PUBLIC PLACES

AUSTIN ART
IS ALL OVER THE MAP

AUSTIN ART IN PUBLIC PLACES





FUN FACT:

Open Room Austin is perfect for a tea party or picnic!

Since 1985, the City of Austin's Art in Public Places program has commissioned over 200 artworks all over the city, with the goal of inspiring residents, fostering neighborhood identity, creating jobs for artists, and keeping Austin unique.

It's Austin's largest museum, it's free, and it's open 24/7. We hope you'll use this guide to discover our public art collection, but the artworks featured here are just the beginning! Find more art across the city and plan your own tour at **www.AustinCreates.com.**

KEEP AUSTIN WEIRD

We're doing our part to keep Austin unexpected, out of the ordinary, and, yes, a bit weird. Here are a few of our collection's most unique artworks.

Grotto Wall at Sparky Park
Berthold Haas, sculpture, 2008
Sparky Park, 3701 Grooms St.
5, 656, 7

Moments
Carl Trominski, sculptural environment, 2003
Lamar Railroad Underpass, N. Lamar Blvd./3rd St.

Rhytons
Cliff Garten, sculpture, 2012
Topfer Theatre, 202 S. Lamar Blvd.
3, 338

In ancient Greece a rhyton was a horn-shaped drinking vessel.

Night Wings
Dale Whistler, sculpture, 1998
S. Congress Ave./Barton Springs Rd.
1M, 1L, 7, 20, 100, 101, 142, 483, 486

Open Room Austin
Roberto Behar & Rosario Marquardt, sculptural environment, 2010
Sand Beach Park, Sandra Muraida Way/W. Cesar Chavez St.
3, 171

Your Essential Magnificence
James Edward Talbot, sculpture, 2011
Live Oak St./S. Congress Ave.
1L, 1M

DOWNTOWN WALKING TOUR

With its wide sidewalks, shady trees, and art on (almost) every corner, Downtown Austin is the perfect place for an afternoon stroll.

La Fuente en Calle Segunda
Roger Colombik & Jerolyn Bahm-Colombik, sculpture, 2010
2nd St./San Antonio St.
3, 171, 110, 486, 935, 985, 987

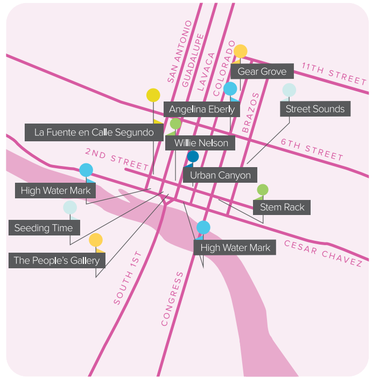
Seeding Time
Nobuho Nagasawa, sculptural environment, 2004, Austin City Hall, 301 W. 2nd St.
110, 171, 484, 935, 985, 987, 486

The People's Gallery exhibition
Austin City Hall, 301 W. 2nd St.
110, 171, 484, 935, 985, 987, 486

The People's Gallery is an annual exhibition of over 150 artworks by Austin-area artists.

FUN FACT:

Sparky Park was named by neighbors for the electrical sparks that came from electrical substation which used to occupy this site.



High Water Mark
Deborah Mersky, railing panels, 2008
W. Cesar Chavez St./S. 1st St.

Willie Nelson
Clete Shields, sculpture, 2012
2nd St./Lavaca St.

Urban Canyon
Sun McColgin, paving, 2011
2nd St./Colorado St.

Stem Rack
Ann Armstrong, bike rack, 2012
111 N. Congress Ave.

Street Sounds
Sodalitas, sculpture, 2013
Brazos St., from Cesar Chavez St. to 7th St.
3, 17, 122, 482, 483, 486

EAST SIDE ART

East Austin's public art tells the stories of its diverse residents and historic neighborhoods.

Snake Path
Benito Huerta, pavers, 2007
Mexican American Cultural Center, 600 River St.

The colors and pattern of the pavers mimic those of the Mexican milk snake, which is native to both Mexico and Texas.

Rayo de Esperanza - A Beacon of Hope
Connie Arismendi & Laura Garanzuay, sculpture, 2009
Terrazas Branch Library, 1105 E. Cesar Chavez St.
17, 21, 22, 482, 490

The Terrazas Branch Library contains Austin's largest collection of books and videos on the life of Cesar Chavez.

El futuro es una página blanca. ¿Qué escribirás en ella?
Connie Arismendi, relief panel, 2006
Terrazas Branch Library, 1105 E. Cesar Chavez St.
17, 21, 22, 482, 490

The inscription reads, "The future is a blank page. What will you write on it?"

Our Hands/Nuestras manos
Ben Appl, relief panel, 2011
E. 7th St./Comal St.
4, 320

The Roots/Las raíces
Aly Winningham, relief panel, 2011
E. 7th St./Chicon St.
4, 21, 22, 320

Procession for Our Lady of Guadalupe/Procesión de Nuestra Señora de Guadalupe
Maggie DeSanto, relief panel, 2011
E. 7th St./Robert E. Martinez Jr. St.
4

Cardinal Points: North-East-South-West/Punto cardenales: Norte-este-sur-oeste
Susan Wallace, relief panel, 2011
E. 7th St./Prospect Ave./Webberville Rd.
4

The Family/La Familia
Alonso Rey-Sanchez, painting, 2011
E. 7th St./Pedernales St.
4

Who Lives Here?/¿Quién vive aquí?
Claudia Reese, relief panel, 2011
E. 7th St./Calles St.
4

East Side Compass/Compás del este de Austin
Martin Garcia, relief panel, 2011
E. 7th St./Pleasant Valley Rd.
4, 17, 300

Sesquicentennial Mural
John Fisher, mural, 1986/1999
Carver Branch Library, 1161 Angelina St.
2

A River Runs Thru Us
Freddie McCoo, mural, 2004
Carver Branch Library, 1161 Angelina St.
2

Go Forth
Eddie Dixon, sculpture, 2005
Carver Museum & Cultural Center, 1165 Angelina St.
2

African American Firefighters Memorial
Jerald Evans, sculpture, 2011
Carver Museum & Cultural Center, 1165 Angelina St.
2

AUSTIN ICONS

Over the years Austin has been home to its fair share of rebels and rock stars, plus quite a few Mexican free-tailed bats! Austin's unconventional spirit is reflected in the local icons we've honored.

Night Wings
Dale Whistler, sculpture, 1998
S. Congress Ave./Barton Springs Rd.
1L, 1M, 7, 20, 100, 101, 142, 483, 486

Angelina Eberly
Pat Oliphant, sculpture, 2004
N. Congress Ave./6th St.
1L, 1M, 3, 4, 5, 7, 10, 17, 20, 21, 30, 101, 122, 127, 142

Angelina Eberly is known as the "savior of Austin" for helping to stop the Governor from moving the capital to Houston. When agents attempted to steal the state archives, Eberly fired off a cannon to alert Austin citizens and the agents were stopped. The statue now sits on the very spot of this historic event.

Stevie Ray Vaughan
Ralph Helmick, sculpture, 1994
Auditorium Shores, W. Riverside Dr.
5, 110

O. Henry at Cards
John Patrick Cobb, painting, 1993
O. Henry Museum, 409 E. 5th St.
100/Metro Rail

formation, language, memory: formacion, lenguaje, memoria
Hawkeye Glenn & Lizzie Martinez, courtyard, 2010
Joseph and Susanna Dickinson Hannig Museum, 411 E. 5th St.
100/Metro Rail

This piece contains quotes from Susanna Dickinson and child survivors of the Alamo, an excerpt from an O. Henry story, and a Cuahuiltecan prayer.

Trail of Tejano Legends: Una Canción de Fe y Familia
Connie Arismendi, sculpture, 2008
Mexican American Cultural Center, 600 River St.

Trail of Tejano Legends: Tenderly
Connie Arismendi, sculpture, 2008
Festival Beach Park,
Nash Hernandez Sr. Rd./Chicon St.

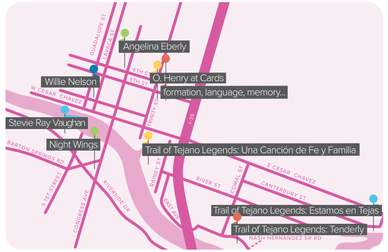
Band leader and trumpeter Nash Hernandez would end each concert by dedicating the song "Tenderly" to his wife Minnie.

Trail of Tejano Legends: ¡Estamos en Tejas!
Connie Arismendi, sculpture, 2008
Roy Montelongo Scenic Overlook,
2707 Canterbury St.

Willie Nelson
Clete Shields, sculpture, 2012
2nd St./Lavaca St.

LADY BIRD LAKE TRAIL

Run, hike, or bike this lakeside trail and you'll find that art is always just around the bend.



Arboreal Passage
Colin McIntyre, sculpture, 2011
Austin Nature & Science Center,
301 Nature Center Dr.

Opossum Temple and Voodoo Pew
Robert Phillips, Lars Stanley, & T. Paul Hernandez
sculptural environment, 1993
Possum Point at Shoal Creek

Lou Neff Point Gazebo
David Santos & Joe Perez
sculptural environment, 1993
Lou Neff Point, Lou Neff Rd.

Philosopher's Rock
Glenna Goodacre, sculpture, 1994
Barton Springs Pool,
2201 Barton Springs Rd.

Stevie Ray Vaughan
Ralph Helmick, sculpture, 1994
Auditorium Shores

Lone Star Gazebo
Rodolfo Ybarra, sculptural environment, 1995
North bank near Colorado St./W. Cesar Chavez St.

Open Room Austin
Roberto Behar & Rosario Marquardt
sculptural environment, 2010
Sand Beach Park, Sandra Muraida Way/W. Cesar Chavez St.

High Water Mark
Deborah Mersky
railing panels, 2008
W. Cesar Chavez/S. 1st St.

Playmates
Dale Whistler, sculpture, 1999
1156 W. Cesar Chavez St.

ART IN PARKS

Austin's public parks are where great art meets the great outdoors.

Arboreal Passage
Colin McIntyre, sculpture, 2011
Austin Nature & Science Center,
301 Nature Center Dr.
30

The gate contains a plaque with an owl's face, a reference to the rescued owls at the Center.

Deep Eddy Mural
Wanda Montemayor & Lisa Orr, mural, 2011
Deep Eddy Pool, 401 Deep Eddy Dr.
21, 22, 4

The Deep Eddy Mural contains scenes from the history of Deep Eddy Pool. Can you find the water slide, the zip line, and the diving horse?

Phantom Ship
Jill Bedgood, sculpture, 1991
Zilker Park, 2201 Barton Springs Rd.
30

Philosopher's Rock
Glenna Goodacre, sculpture, 1994
Barton Springs Pool, 2201 Barton Springs Rd.
30

Stevie Ray Vaughan
Ralph Helmick, sculpture
1994, Auditorium Shores
5, 110

Open Room Austin
Roberto Behar & Rosario Marquardt, sculptural environment, 2010
Sand Beach Park,Sandra Muraida Way/W. Cesar Chavez/2nd St.
3, 171

Iron Wave
Chris Levack, rideable structure, 2011, Austin BMX and Skate Park,
1213 Shoal Creek Blvd.

Trilobite Shade
Chris Levack,
shade structure, 2011
Austin BMX and Skate Park,
1213 Shoal Creek Blvd.

This sculpture was inspired by trilobite fossils found in nearby Shoal Creek.

The Reading Chair
Michael Heffernan, Margaret Heffernan, Faith Schexnayder, & Sara Twaddle, sculpture, 2010
McBeth Recreation Center,
2401 Columbus Dr.

Zilker Gardens Gate
Lars Stanley & Louis Herrera, architectural detailing, 1995
Zilker Botanical Garden, 2220 Barton Springs Rd.
30

TEXAS MAIN STREET (Congress Ave.)

Cruise down Congress Avenue, Texas' unofficial main street, and you'll find art which reflects its many identities – the seat of state government, a bustling downtown district, and funky SoCo.

Gear Grove
Ben Harman, bike rack, 2013
816 N. Congress Ave.
1L, 1M, 5, 7, 10, 20, 30, 101, 127, 142, 485, 990

Angelina Eberly
Pat Oliphant, sculpture, 2004
N. Congress Ave./6th St.
1L, 1M, 3, 4, 5, 7, 10, 17, 20, 21, 30, 101, 122, 127, 142

Stem Rack
Ann Armstrong, bike rack, 2012
111 N. Congress Ave.
1L, 1M, 5, 7, 10, 20, 30, 100, 101, 127, 142, 483, 486, 990

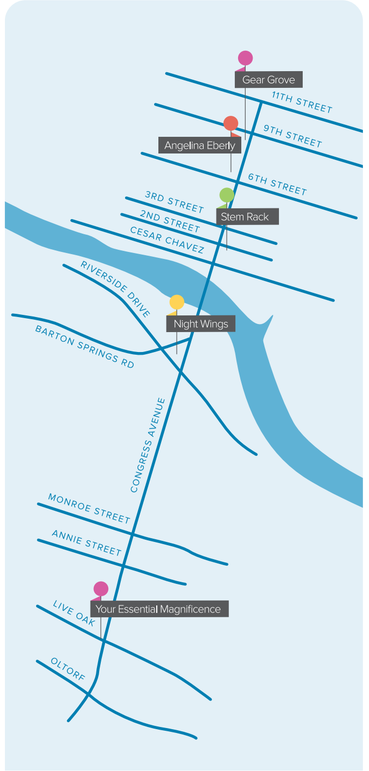
Night Wings
Dale Whistler, sculpture, 1998
S. Congress Ave./Barton Springs Rd.
1L, 1M, 7,
20, 100, 101, 142, 483, 486

Your Essential Magnificence
James Edward Talbot,
sculpture, 2011
Live Oak St./S. Congress Ave.
1L, 1M

You can put your face up behind the holes in this sculpture and take a photo.

FUN FACT:

During the summer up to 1.5 million bats roost beneath the Congress Avenue Bridge, making Austin home to the largest urban bat colony in North America.



Art in Public Places (AIPP) is a program of the Cultural Arts Division of the City's Economic Growth and Redevelopment Services Office. By City ordinance, 2% of budgets for capital improvement projects are allocated to commission or purchase art for City sites. A panel of art and design professionals appointed by the Austin Arts Commission guides the AIPP commission and selection process.

ART IN PUBLIC PLACES
Cultural Arts Division
201 E. Second Street
Austin, Texas 78701
512.974.9314

www.AustinCreates.com
www.facebook.com/AustinAIPP

CHAPTER 7-2. - ART IN PUBLIC PLACES.

§ 7-2-1 - DEFINITIONS.

In this chapter:

(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 - FEE WAIVERS.

The following fees, as set by the City's annual fee ordinance, for a City-sponsored art project are waived:

(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.

Source: Ord. 20111103-010.

§ 7-2-12 - TITLE TO ART.

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

Source: 1992 Code Section 9-2-5; Ord. 031009-10; Ord. 031211-11.

BYLAWS OF THE

Arts Commission

ARTICLE 1. NAME.

The name of the board is Arts Commission.

ARTICLE 2. PURPOSE AND DUTIES.

The purpose of the board is to:

(A) serve as an advisory body to the city council in all arts-related matters including long range planning, allocations process, and coordinating the comprehensive plan;

(B) promote close cooperation between the City and all private citizens, institutions, and agencies interested in or conducting activities related to the arts in the city, so that all arts resources within the city may be coordinated to maximize promotion and support of the arts in the city;

(C) facilitate communication between arts organizations; and

(D) foster and assist the development of the arts in the city.

ARTICLE 3. MEMBERSHIP.

(A) The board is composed of seven members appointed by the city council.

(B) A member serves at the pleasure of the city council.

(C) Board members serve for a term of three years beginning August 1st on the year of appointment.

(D) An individual board member may not act in an official capacity except through the action of the board.

(E) A board member who is absent for three consecutive regular meetings or one-third of all regular meetings in a "rolling" twelve month timeframe automatically vacates the member's position subject to the holdover provisions in Section 2-1-27 of the City Code. This does not apply to an absence due to illness or injury of the board member, an illness or injury of a board member's immediate family member, or the birth or adoption of the board member's child for 90 days after the event. The board member must notify the staff liaison of the reason for the absence not later than the date of the next regular meeting of the board.

Failure to notify the liaison before the next regular meeting of the board will result in an unexcused absence.

(F) At each meeting, each board member shall sign an attendance sheet which indicates that the member does not have a conflict of interest with any item on that agenda, or identifies each agenda item on which the member has a conflict of interest. Failure to sign the sheet results in the member being counted as absent and his/her votes are not counted.

(G) A member who seeks to resign from the board shall submit a written resignation to the chair of the board, the staff liaison, or the city clerk's office. If possible, the resignation should allow for a thirty day notice so the city council can appoint a replacement.

ARTICLE 4. OFFICERS.

(A) The officers of the board shall consist of a chair and a vice-chair.

(B) Officers shall be elected annually by a majority vote of the board at the first regular meeting after October 1st. In the event a current officer becomes ineligible to serve as an officer, the board may hold an emergency election as needed.

(C) The term of office shall be one year, beginning November 1st and ending October 31st. An officer may continue to serve until a successor is elected. A person may not serve as an officer in a designated position of a board for more than three consecutive one-year terms. A person who has served as an officer in a designated position of a board for three consecutive terms is not eligible for re-election to that designated office until the expiration of two years after the last date of the person's service in that office. The board may override the term limit provision for an officer by an affirmative vote of two-thirds of the authorized board members.

(D) A member may not hold more than one office at a time.

ARTICLE 5. DUTIES OF OFFICERS.

(A) The chair shall preside at board meetings, appoint all committees, and represent the board at ceremonial functions and approve each final meeting agenda.

(B) In the absence of the chair, the vice-chair shall perform all duties of the chair.

ARTICLE 6. AGENDAS.

(A) Two or more board members may place an item on the agenda by oral or written request to the staff liaison at least five days before the meeting. After first consulting with and receiving input from the staff liaison, the chair shall approve each final meeting agenda.

(B) The board liaison shall submit the meeting agenda through the online agenda posting system for each meeting not less than 72 hours before the meeting.

(C) Posting of the agenda must comply with Texas Government Code Chapter 551 (Texas Open Meetings Act).

ARTICLE 7. MEETINGS.

(A) The board meetings shall comply with Texas Government Code Chapter 551 (Texas Open Meetings Act).

(B) Board meetings shall be governed by Robert's Rules of Order.

(C) The board may not conduct a closed meeting without the approval of the city attorney.

(D) The board shall meet monthly. In November of each year, the board shall adopt a schedule of the meetings for the upcoming year, including makeup meeting dates for the holidays and cancelled meetings.

(E) The chair may call a special meeting, and the chair shall call a special meeting if requested by three or more members. The call shall state the purpose of the meeting. A board may not call a meeting in addition to its regular scheduled meetings as identified in its adopted meeting schedule, more often than once a quarter, unless the meeting is required to comply with a statutory deadline or a deadline established by Council.

(F) Four members constitute a quorum.

(G) If a quorum for a meeting does not convene within one-half hour of the posted time for the meeting, then the meeting may not be held.

(H) To be effective, a board action must be adopted by an affirmative vote of number of members necessary to provide a quorum.

(I) The chair has the same voting privilege as any other member.

(J) The board shall allow citizens to address the board on agenda items and during a period of time set aside for citizen communications. The chair may limit a speaker to three minutes.

(K) The staff liaison shall prepare the board minutes. The minutes of each board meeting must include the vote of each member on each item before the board and indicate whether a member is absent or failed to vote on an item.

(L) The city clerk shall retain agendas, approved minutes, internal review reports and bylaws. The Economic Growth and Redevelopment Services Office shall retain all other board documents. The documents are public records under Texas Local Government Code Chapter 552 (Texas Public Information Act).

(M) The chair shall adjourn a meeting not later than 10 p.m., unless the board votes to continue the meeting.

(N) Each person and board member attending a board meeting should observe decorum pursuant to Section 2-1-48 of the City Code.

ARTICLE 8. COMMITTEES/WORKING GROUPS.

COMMITTEES

(A) The Arts Commission will have no committees.

(B) Each committee must be established by an affirmative vote of the board. A committee cannot meet until its creation is approved by the Council Audit and Finance Committee. Each committee shall consist of at least three board members appointed by the chair. A staff member shall be assigned to each committee by the director of the Economic Growth and Redevelopment Services Office.

(C) The board chair shall appoint a committee member as the committee chair, with the member's consent.

(D) A majority of the total number of appointed committee members constitutes a quorum.

(E) Each committee shall meet on a regularly scheduled basis at least quarterly.

(F) Each committee shall make an annual report to the board at the January board meeting.

(G) Committee meetings must be posted in accordance with Texas Government Code Chapter 551 (Texas Open Meetings Act).

(H) At each committee meeting, a committee member shall sign in on a sheet provided and shall indicate that the member has no conflict of interest with any item on the committee meeting agenda, or identify each agenda item on which the member has a conflict of interest.

WORKING GROUPS

(A) The board can determine the size of a working group but the number of board members serving on the working group must be less than a quorum of the board.

(B) A working group may designate a chair, with the member's consent, but is not required to do so.

(C) Quorum requirements do not apply to working groups.

(D) Staff support will not be provided for working groups.

(E) Working groups are not required to post their meetings in accordance with the Texas Government Code Chapter 551 (Texas Open Meetings Act).

ARTICLE 9. PARLIAMENTARY AUTHORITY.

The rules contained in the current edition of Robert's Rules of Order shall govern the board in all cases to which they are applicable, except when inconsistent with these bylaws or with special rules of order which the board or city council may adopt.

ARTICLE 10. AMENDMENT OF BYLAWS.

A bylaw amendment is not effective unless approved by the Council Audit and Finance Committee.

The bylaws were approved by the Arts Commission at their meeting held on February 22, 2011.

Megan Cuggin

(Signature of Executive Liaison)

MAILING ADDRESS
Economic Development Department
City of Austin- Art in Public Places
P. O. Box 1088
Austin, TX 78767
(512)974-9314
(512)974-6379 fax

STREET ADDRESS
Cultural Arts Division
Attn: Art in Public Places
201 East 2nd Street
Austin, TX 78701

CITY OF AUSTIN
ART IN PUBLIC PLACES PANEL APPLICATION

NAME: _____

HOME ADDRESS: _____ _____

CITY: _____ **STATE:** _____ **ZIP:** _____

DAY TELEPHONE: _____ **EVE TELEPHONE:** _____

EMAIL: _____

EDUCATION (School/Degree/Yr. Graduated): _____

_____

OCCUPATION: _____

EMPLOYER: _____

BUSINESS ADDRESS: _____

CITY: _____ **STATE:** _____ **ZIP:** _____

LENGTH OF RESIDENCY IN AUSTIN: _____

GENDER/ETHNICITY: _____

PUBLIC ART EXPERIENCE: _____

OTHER SPECIAL QUALIFICATIONS (Please describe any special qualifications or experience you have that is related to the duties and responsibilities of the Art in Public Places Panel.)

_____

_____

AFFILIATIONS (Please indicate your current affiliations with any Austin arts organizations(s) and your role, such as Board of Directors, Advisory board, Staff, Member, or Volunteer.)

_____

_____

REQUIRED ATTACHMENTS:

1. LETTER OF INTENT stating your public art philosophy and why you wish to serve on the AIPP Panel.
2. CURRENT RESUME
3. THREE PERSONAL/PROFESSIONAL REFERENCES
4. VISUAL DOCUMENTATION OF YOUR ART OR DESIGN WORK (5-10 images) Please submit a PowerPoint presentation on CD of 5-10 digital images with accompanying descriptions (artwork name, size, medium, etc.).
5. LARGE SELF-ADDRESSED STAMPED ENVELOPE for return of visual documentation; otherwise materials will be kept on file at the AIPP Office.

Art in Public Places Project Development Process

Selection

I. Citizens choose

Citizens decide the City should provide something (building, street, park).

Annual CIP (Capital Improvement Project) budget is approved by City Council.

II. Funding

City department in charge of the project informs AIPP of an eligible project. AIPP receives 2% of the eligible budget for art.

III. Staff research

Staff asks about the department's needs and opportunities for art.

Staff researches locations, discusses media, appoints selection panelists, maintenance needs. Discussions ensue between AIPP and city staff, project advisors, stakeholders and the AIPP Panel.

Draft project outline to include approach to project, budget for the art, selection method for artist/artwork.

IV. Citizens choose

AIPP Panel, made up of seven volunteer arts and design professionals, reviews and approves the Project Outline.

Austin Arts Commission, made up of volunteers appointed by the City Council, reviews & approves the Project Outline.

V. Recommendations

AIPP project manager finalizes RFQ/RFP with City department then...

- initiates public art project by releasing Request for Qualifications (RFQ) or Request for Proposals (RFP).
- advertises Call to Artists
- creates a selection panel composed of arts professionals
- processes artist applications
- facilitates selection Process
- presents Selection Panel recommendations to AIPP Panel

Design

I. Citizens choose

AIPP Panel reviews and approves Selection Panel recommendation for the artist to be commissioned.

Austin Arts Commission reviews and approves Selection Panel recommendation for the artist.

II. Funding

If project budget is over $56,000, then staff gets permission from Council to negotiate contract with the selected artist. Once approved, staff negotiates contract with Artist, which is then sent through city channels for approvals and signature.

III. Artist research

Kick-off meeting with artist and stakeholders. Artist starts designing.

Artist reviews design work with

- staff
- stakeholders
- project advisors
- design team
- relevant boards and commissions.

AIPP Panel reviews artist's mid-design work.

IV. Discuss/Refine

Further design refinements based on feedback from...

- staff
- stakeholders
- project advisors
- design team
- professional arts conservator
- relevant boards and commissions
- AIPP Panel reviews artist's mid-design work.

V. Approval

Artist submits final design work for approval, including

- renderings and narrative that share the artist's vision
- stamped engineering drawings, showing fabrication and installation details
- Registered Accessibility Specialist (RAS) review
- Conservator report

Fabrication + Installation

I. Citizens choose

AIPP Panel reviews and approves the artist's final design submittals.

Austin Arts Commission reviews and approves the artist's final design submittals.

II. Fabrication

Upon notice to proceed, the artist fabricates his/her artwork, or hires a fabricator to make the art.

Staff monitors fabrication.

Artist gets permits from the City to do installation. Permitting fees for AIPP projects are often waived by the City.

III. Installation

Upon notice to proceed, Artist installs his/her artwork, or hires an installer to install the art.

Artist provides required insurance.

Artist attends pre-installation meeting with the general contractor as required.

Staff monitors installation.

Artist works with staff to supply close-out documentation including an artwork maintenance plan, a Final Artwork Report and a close-out project budget.

IV. Celebration

AIPP staff organizes an artwork unveiling and dedication!

Staff creates a plaque with artist name, name of artwork,and key information for display adjacent to the work.

V. Collection

AIPP staff closes out the project, archives all files related to the artwork, and accessions the piece into the City of Austin Art in Public Places collection.

AUSTIN ART IN PUBLIC PLACES

City of Austin Art in Public Places Program
Standard Project Artist Selection Criteria

Art in Public Places is dedicated to selecting artists who create artworks of redeeming quality that advance the understanding of visual art and enhance public space. Artists commissioned through the City of Austin Art in Public Places Program are selected through the City's public art process. Artist applications are reviewed based on the following criteria:

1. Artistic merit of body of work;
2. Strong conceptual skills with innovative and effective approaches demonstrated in other creative projects;
3. Ability to design artwork that is sensitive to social, environmental, historical, and/or other relevant contexts;
4. Ability to translate artistic concepts into materials that are appropriate for public space, taking into consideration maintenance, safety, and longevity;
5. Potential for work to enrich and diversify the City of Austin Art in Public Places Collection;
6. Ability and willingness to collaborate with City staff, design and engineering professionals, stakeholders, and contractors;
7. Probability of successful execution and completion of project;
8. Appropriateness of qualifications for the project;
9. Effective communication and organizational skills; and
10. Completeness of application.

**Note: Please refer to the Call to Artists for project specific selection criteria and eligibility requirements.*

Artist applications will be evaluated to determine whether the artist(s) involved possesses the creativity, technical skills, and discipline required of the public art project. Artist applications include a Letter of Interest, Resume, Images, and References. Some applications may require additional support materials (specified in the Call to Artists).

LETTER OF INTEREST

- Clearly describe your interest and/or approach for the project.
- Demonstrate understanding of the site and relevant contexts.

Letter of Interest will be reviewed based on the following:

- How thoughtfully does the artist consider approaches to and human usage of the site?
- How respectfully and imaginatively does the artist address the client's thematic and physical requirements?

RESUME

- Artist(s)'s Experience: list your professional experience as it relates to the project including any commissions, collaborations, projects involving the community and site specific work and technical experience.
- Education: list your educational background and training as it relates to the project.

Resume will be reviewed based on the following:

- Evidence of collaboration with a design team/other art professionals.
- Indication of artist(s)'s ability to plan and realize projects of similar scope.
- Range of experience and professional commitment.

IMAGES

- A relevant body of work that demonstrates conceptual, aesthetic and technical mastery in at least one artistic medium.
- Clearly identify conceptual proposals.
- Provide descriptive info for each image as requested.
- Vitality of the work in relation to place, theme or concept.
- Clarity of translation of artistic concept into art form.
- High quality images that accurately represent your work.

REFERENCES

Provide contact information for individuals who can attest to your ability to meet the criteria and goals of the project.

PROPOSAL

If a proposal is required, the concept or narrative will be reviewed for appropriateness in the way it meets the needs of the project goals. The jury shall also give due consideration to:

1. Strong artistic vision
2. Proposed materials and construction for questions of durability, maintenance, public access, appropriateness, safety, and security.
3. Estimated budget
4. Methodology
5. Site considerations: how thoughtfully does the artist consider and exploit the architecture, light, approaches to, and human usage of the site?