

SACRAMENTO METROPOLITAN ARTS COMMISSION AGENDA

Meeting Date: July 19, 2000
4:00-6:30 p.m.

Central Library/WEST Meeting Room-Floor Level
828 I Street, Sacramento, CA 95814

For information, call (916) 264-5558

DISCLOSURE OF PUBLIC RECORDS

It is the policy of the City of Sacramento to fully cooperate with the public and honor our obligation under law to provide public access to documents which are public records, while protecting individuals' right to privacy. Information pertinent to the Commission Agenda is available to read at the Commission office.

BROWN ACT INFORMATION

For purposes of the Brown Act (Govt. Code Sect. 54954.2(a), the numbered items listed on this agenda shall be the "... brief general description of each item of business to be transacted or discussed at the meeting." The recommendations of the staff and/or committees shown on this agenda do not prevent the Commission from taking other action.

PUBLIC PARTICIPATION IN MEETINGS

While the Commission welcomes and encourages participation in the meetings, you are requested to limit your comments to three minutes so that everyone may be heard. Public testimony will be permitted on each agenda item as it is called. Matters under the jurisdiction of the Commission, and not on the posted agenda, may be addressed by the general public following the completion of the regular agenda and any off-agenda matters before the Commission for consideration. The commission limits testimony on matters not on the agenda to three minutes per person and not more than fifteen minutes for a particular subject.

- I. CALL TO ORDER
- II. APPROVE AGENDA OF JULY 19, 2000
- III. APPROVED MINUTES OF JUNE 20, 2000
- IV. COMMITTEE REPORTS (10 MINUTES)

V. ACTION ITEMS:

A. APPROVE COMMITTEE MEMBERS (KAMILOS):

Tia Gemmell - Arts Education & Outreach Program
Ronald Ortiz - Arts Education & Outreach Program

NOMINATING COMMITTEE: APPROVE Meeting _____ Ayes ____ Noes ____ Absent ____

COMMISSION ACTION: Ayes ____ Noes ____ Absent ____

B. APPROVE "MEET THE GRANTMAKERS CONFERENCE" (HELLER):

DEVELOPMENT COMMITTEE ACTION: APPROVE Meeting No Quorum Ayes ____ Noes ____ Absent ____

COMMISSION ACTION: Ayes ____ Noes ____ Absent ____

C. APPROVE RFP FOR BOARD DEVELOPMENT PROJECT (HELLER):

DEVELOPMENT COMMITTEE ACTION: APPROVE Meeting No Quorum Ayes ____ Noes ____ Absent ____

COMMISSION ACTION: Ayes ____ Noes ____ Absent ____

D. APPROVE POET LAUREATE PROGRAM (HELLER):

AWARDS COMMITTEE ACTION: APPROVE Meeting No Quorum Ayes ____ Noes ____ Absent ____

COMMISSION ACTION: Ayes ____ Noes ____ Absent ____

E. DENY ARTIST DAN DYKES FOR MIDTOWN PARKING GARAGE (BLOOM):

APP COMMITTEE ACTION: APPROVE Meeting _____ Ayes ____ Noes ____ Absent ____

COMMISSION ACTION: Ayes ____ Noes ____ Absent ____

F. APPROVE MASATOYO KISHI AS ARTIST FOR EMBASSY SUITES FOUNTAIN AND APPROVE REVISED PUBLIC ART BUDGET (BLOOM):

APP COMMITTEE ACTION: APPROVE Meeting _____ Ayes ____ Noes ____ Absent ____

COMMISSION ACTION: Ayes ____ Noes ____ Absent ____

VI. PRESENTATION(S):

VII. DISCUSSION ITEM(S)

VIII. PUBLIC TESTIMONY

IX. CHAIR'S REPORT

X. DIRECTOR'S REPORT

XI. OLD OR NEW BUSINESS

XII. ADJOURNMENT

SACRAMENTO METROPOLITAN ARTS COMMISSION MINUTES

Meeting Date: June 20, 2000
3:00-5:00 p.m.

Central Library/~~WEST~~ Meeting Room-Floor Level
828 I Street, Sacramento, CA 95814

For information, call (916) 264-5558

COMMISSIONERS:

Michelle Egan
Valerie Drew
Marcy Friedman
Gerry N. Kamilos
Quan Van Le
Yvonne Bonacci

John Wong
R. Burnett Miller
Kendall Person
Gloria A. Woodlock
Bernadette Chiang

I. CALLED TO ORDER at the hour of 3:25 p.m. by Commissioner Drew

Present: Chiang, Drew, Egan, Friedman, Kamilos Wong, Miller, Woodlock
Moved: Miller Seconded: Wong Ayes: 6 Noes: 0 Absent: 5
Absent: Person Excused: Bonacci, Le

II. APPROVED AGENDA OF JUNE 20, 2000

Moved: Egan Seconded: Miller Ayes: 6 Noes: 0 Absent: 5

III. APPROVED MINUTES OF MAY 17, 2000

Moved: Egan Seconded: Miller Ayes: 6 Noes: 0 Absent: 5

IV. COMMITTEE REPORTS (10 MINUTES)

- A. Arts Development Committee (Woodlock and Heller) - Woodlock discussed the Grant Makers Conference which will be held on October 30th at the Crocker Art Museum. The Commission and CAC will conduct a Board Training Workshop. In addition, a financial analysis and economic impact study is being develop to assess the stability of the arts market in the community.



**Sacramento Metropolitan
Arts Commission**

800 Tenth Street, Suite 1
Sacramento, California 95814
(916) 264-5558

A Public Agency

June 29, 2000

Sacramento Metropolitan Arts Commission

Subject: 2000 Meet the Grantmakers Conference

Location: Sacramento County

Recommendation: Approve plans for "Meet the Grantmakers" Conference on October 30, 2000.

Contact Person: Laurie Heller, Arts Program Coordinator, 264-5970

Meeting Date: July 19, 2000

Committee Action: Discussed by the Development Committee at their regular meeting on May 23, 2000. Although there was not a quorum, they recommended approval by the Commission.

Summary: The Conference is planned for October 2000 at the Crocker Arts Museum. (Exhibit A). Invited speakers will include state and national foundation and corporate funders (Exhibit B). Local philanthropists will act as hosts during a networking luncheon (Exhibit C). One hundred local arts representatives are expected to attend.

Background: The conference will be co-sponsored by the Arts Commission (catering, speakers, publicity); the Nonprofit Resource Center (registration, speakers); and the Crocker Art Museum (facility). October is Arts and Humanities Month. It is being organized by the Development Sub-Committee (Exhibit D).

Financial Considerations:

Expense

Speakers fees, travel and accommodations (9 @ \$800 ea.)	\$ 7,200
Catering (150 @ \$20 each)	3,000
Invitations printing & mailing (2500 @ \$1.00ea)	2,500
Publicity & promotion	500
Misc. facility costs	800

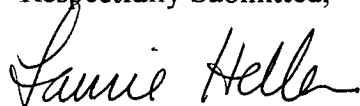
Revenue

100 attendees at \$20 ea.	<\$2,000>
Total Costs	\$12,000

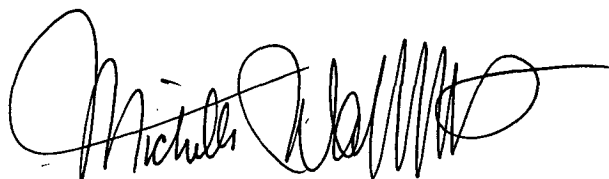
Meet the Grantmakers
June 29, 2000
Page 2

Policy Considerations: The Conference is part of the Commission's stabilization efforts. The purpose is to educate local arts groups about trends in philanthropy and the objectives of the arts funders, and to educate funders about the cultural community in the Sacramento region.

Respectfully Submitted,



Laurie Heller
Arts Program Coordinator



Michelle Walker
Executive Director

Attachments: Exhibits A, B, C

Meet the Grantmakers

Arts funders visit Sacramento and speak their minds!

Monday, October 30, 2000
The Crocker Art Museum

- 8:30 am** **Registration (\$20)**
Continental Breakfast
Crocker Ballroom
Welcome: Michelle Walker, Executive Director, Arts Commission
Lyle Jones, Executive Director, Crocker Art Museum
Marcie Friedman, CAC Councilmember & SMAC Commissioner
- 9:00** **Trends in Philanthropy – Panel I**
Moderator: Barry Hessenius, Director, California Arts Council
Grantors explain their mission, vision and implementation strategies
- 10:30** **Building Relationships with Funders – Panel II**
Moderator: Steve Weiss, Director of Marketing, Sacramento Bee
Making and maintaining contact with potential funders
- Noon** **Luncheon**
Crocker Forum (Downstairs)
Welcome: SMAC Chairman
Local corporate leaders host each table w/ guest speakers and members of arts community
Jazz Combo (background music)
- 1:30** **Excellent Examples – Panel III**
Moderator: Dennis Mangers, California Cable Television Association
Funders present their favorite projects
Questions & Answers
- 3:00** **Adjourn**

Sponsored by The Sacramento Metropolitan Arts Commission, The Nonprofit Resource Center, & The Crocker Art Museum

**SPEAKER CONTACTS TO BE MADE DURING JUNE
REPORT RESULTS AT 6/27 MTG**

Gloria Woodlock's contacts:

- a) Cora Mirikitani, Senior Program Officer, James Irvine Foundation, Panel I
- b) Susan Sato, Director of Arts Programs, AT&T Foundation, Panel I
- c) Nancy Glaze, Director, Arts Programs, David & Lucille Packard Foundation, Panel I
- d) Sue Coliton, Senior Foundation Officer, The Allen Foundation for the Arts, Panel I

Michelle contacts:

- a) Barry Hessenius, Executive Director, California Arts Council, Panel I
- b) Marcie Friedman, California Arts Council/Arts Commission (Welcome)
- c) Barry Hessenius, California Arts Council, Moderator, Panel I

Jan Stohr's contacts:

- a) Dixie Laws, Gabilan Foundation, Panel III
- d) Mario Diaz or Sharon Gerber, Wells Fargo Corporate Giving Program, Panel II

Daphne Gawthrop's contacts:

- a) Gary Pruitt, McClatchy Foundation, Irvine Foundation, Panel I
- b) Steve Weiss, Marketing, Sacramento Bee, Moderator Panel II
- c) Dennis Mangers, California Cable Television Association, Moderator Panel III
- e) Gina Perretti, AT&T, Panel II
- f) Larry Wodarski, Money Store, Panel II
- g) Nancy McGagin, Raley's, Panel II

Laurie Heller's contacts:

- a) Karen Clark, Poets & Writers, Panel III
- b) Scott Heckes, Director of Organizational Program, CAC, Panel III
- c) National Endowment for the Arts, Panel III
Patrice Powell, 202 682 5431
- d) National Endowment for the Humanities, Panel III
Challenge Grants Programs, 202 606 8309
- e) California Council for the Humanities, Panel III
415 391 1474

**HOST CONTACTS TO BE MADE DURING JULY
REPORT AT JULY MTG**

First twelve philanthropists to confirm will "host" luncheon tables. Others will be guests.

Jan Stohr contacts:

Joyce Raley Teel, Raley's
Winnie Comstock, Comstock Magazine
Michael O'Brien, Sacramento Magazine
Mel Ose
Fred Teichert, Teichert Foundation
Director, Sacramento Regional Foundation
Adrienne Crow, Bank of America
Sharon Gerber, Wells Fargo Bank
Drisha Leggitt, Agilent
Loretta Walker, Pacific Bell
Ray Parenti, Arata Brothers

Daphne Gawthrop contacts:

Karen Bourba, Bank of America
Dan Kennedy, Business Journal
Mary Hogarty, Cal Fed
Lenore Dominques, Mervyn's
Patricia Cochran, Vision Services Plan
Shirley Tully Fong, Comcast
Mary Retzer, UC Davis
Diane Miller, Wilcox Miller & George

Michelle Walker MC contacts:

Muriel Johnson, Sacramento County Board of Supervisors

TIMELINE

JUNE

- a) Prepare camera-ready "Save the Date" card (Jan)
- b) Initial phone calls to panelists to determine availability (All)
- c) Call Dan Kennedy re: Business Journal article (Daphne)
- d) Draft letter to speakers
- e) Meeting on June 27

JULY

- a) Initial phone calls to hosts to determine availability (All)
- b) Continue confirmation calls to speakers (All)
- c) Mail "Save the Date" Card (Laurie)
- d) Prepare materials for Business Journal (Kristine)
- e) Develop program registration materials (Jan)
- f) Prepare camera-ready registration materials (Jan)
- g) Confirm speakers with letters and accommodation information (Laurie)

AUGUST

- a) Final confirmation of speakers (All)
- b) Print & mail registration materials (Laurie)
- c) Prepare news release (Kristine)
- d) Prepare speaker information for program (Kristine)
- e) Secure caterer (Laurie)
- f) Confirm jazz group

SEPTEMBER

- a) Distribute news release (Kristine)
- b) Materials to Business Journal (Kristine)
- c) Continue registration (Jan)
- d) Compile & prepare agenda and program materials (Jan)

OCTOBER

- a) Prepare press packet (Kristine)
- b) Confirm caterer
- c) Print agenda & program (Laurie)
- d) Continue registration (Jan)
- e) Event!!!



**Sacramento Metropolitan
Arts Commission**

800 Tenth Street, Suite 1
Sacramento, California 95814
(916) 264-5558

A Public Agency

June 29, 2000

Sacramento Metropolitan Arts Commission

Subject: Board Development *Request for Proposal*

Location: Sacramento County

Recommendation: Approve RFP for Board Development Project

Contact Person: Laurie Heller, Arts Program Coordinator, 264-5970

Meeting Date: July 19, 2000

Committee Action: The Development Committee discussed project ideas at length at their regular meeting on May 23, 2000. Although there was not a quorum, they recommended approval by the commission.

Summary: The Commission is seeking a Contractor experienced with board development to provide services to the local arts community. The Contractor will be required to provide credentials, qualifications and references regarding their ability to oversee the program. The Contractor will be required to submit a proposal, outlining the program phases, including design, outreach, implementation and evaluation.

Background: The Commission is contracting with National Arts Stabilization for a Capacity Building Grant Program. This program will help arts groups adapt creatively to a changing environment, by developing the infrastructure necessary to sustain themselves in the current atmosphere, and the complex decades of the future.

Arts *boards* must be prepared to participate in this program. With ultimate responsibility for policy and governance, arts boards must be knowledgeable, flexible, and able to perceive new opportunities that serve their mission *and* advance their artistic vision. Most importantly, they must understand the competitive environment in which the arts function, and their own role in their organization's success.

To that end the Commission has identified the need for board development, including recruitment, training and ongoing technical assistance for local arts boards. The program should begin in Fall, 2000 and conclude the first cycle by June 2001. An RFP has been developed based on the recommendations of the Stabilization Subcommittee, including program design, outreach, implementation and evaluation steps.

Financial Considerations: Contractor will be required to indicate fee for service for the entire project; identify all program costs (including subcontractors, instructors, etc.); and provide a schedule of payments tied to each phase. Start-up as well as ongoing, annual costs should be noted.

Policy Considerations: The Arts Commission has been allocated stabilization funds by the City and County of Sacramento to support the long-term development of local arts organizations and artists. The funds are intended to prepare local arts groups to manage and react to ongoing change and influences that may impact fiscal and organizational administration. The Board Development Project is part of the Commission's stabilization efforts.

Respectfully Submitted,



Laurie Heller
Arts Program Coordinator



Michelle Walker
Executive Director

Attachment: Exhibits A

REQUEST FOR PROPOSAL

Sacramento Metropolitan Arts Commission Board Development Project

Background

The Arts Commission has been allocated stabilization funds by the City and County of Sacramento to support the long-term development of local arts organizations and artists. The funds are intended to prepare local arts groups to manage and react to ongoing change and influences that may impact fiscal and organizational administration. Change in the very definition of art, in demographics, globalization, technology, and the funding climate – while they cannot be controlled – must be prepared for, managed and responded to.

To that end the Commission is contracting with National Arts Stabilization for a Capacity Building Grant Program. This program will help arts groups adapt creatively to a changing environment, by developing the infrastructure necessary to sustain themselves in the current atmosphere, and the complex decades of the future.

Arts *boards* must be prepared to participate in this program. With ultimate responsibility for policy and governance, arts boards must be knowledgeable, flexible, and able to perceive new opportunities that serve their mission *and* advance their artistic vision. Most importantly, they must understand the competitive environment in which the arts function, and their own role in their organization's success.

To that end the Commission has identified the need for board development, including recruitment, training and ongoing technical assistance for local arts boards.

Scope of Services

The Commission is seeking a Contractor experienced with board development, to provide services to the local arts community. The Contractor will be required to provide credentials, qualifications and references regarding their ability to oversee the program. The Contractor is required to submit a proposal, outlining the program phases, including design, outreach, implementation and evaluation, and a detailed budget

The contract will awarded to an organization with a history of success in this field, as well as the infrastructure to support the program. The contractor will be selected on the basis of their proposal which 1) most closely meets the needs indicated in the RFP; and 2) is most cost effective.

Phase I – Board Training

- 1) Identify the essential training needs of local arts boards, and design an ongoing training program (e.g., one session per quarter) to address those needs.
- 2) Conduct outreach as necessary to assure participation is representative of the diversity of the Sacramento arts community.
- 3) Implement the program.
- 4) Evaluate the program to determine its success in meeting the needs specified in the design phase.

Phase II – Board Recruitment

- 5) Identify recruitment needs for local art boards, and design a program to recruit potential board members, including placement on appropriate arts boards.
- 6) Conduct outreach as necessary to assure participation is representative of the diversity of the Sacramento arts community.
- 7) Implement the program.
- 8) Evaluate program to determine its success in meeting the goals specified in the design phase.

Phase III – Technical Assistance

- 9) Identify services and resources to support local arts boards on an ongoing, ad hoc basis, as funds are available.
- 10) Conduct outreach as necessary to assure participation is representative of the diversity of the Sacramento arts community.
- 11) Implement the program.
- 12) Evaluate program to determine its success in meeting the goals specified in the design phase.

Timeline

The program should begin in Fall, 2000 and conclude the first cycle by June 2001. Outline the details of the timeline in the proposal including: research stage, commission approvals, and design, outreach, implementation and evaluation steps for each Phase.

Payment and Fee

Contractor should indicate fee for service for the entire project. Identify all program costs (including subcontractors, instructors, etc.) A schedule of payments tied to each phase should also be provided. Specify start-up as well as ongoing, annual costs.



**Sacramento Metropolitan
Arts Commission**

800 Tenth Street, Suite 1
Sacramento, California 95814
(916) 264-5558

A Public Agency

June 29, 2000

Sacramento Metropolitan Arts Commission

SUBJECT : Poet Laureate Program Plan

LOCATION: Sacramento County, All Districts

RECOMMENDATION : Approve Poet Laureate Program Plan and allocate funds

CONTACT PERSON : Laurie Heller, Grants Coordinator (916) 264-5970

MEETING DATE : July 19, 2000

COMMITTEE ACTION : The Awards Committee discussed the program at their meeting in May and on June 26, 2000. Although there was not a quorum, they recommended approval by the Commission.

SUMMARY :

The Poet Laureate Program Plan is designed to encourage literary awareness by the general public, through a variety of community programs throughout the County.

BACKGROUND INFORMATION:

In February 2000 Poets Dennis Schmitz and Viola Weinberg were selected as the County's first Poets Laureate. During their tenure (2000 & 2001) they have agreed to work with the Poet Laureate Committee to develop community programs that encourage literary awareness by the general public.

The Poet Laureate Committee has developed three programs to be implemented during the tenure of Schmitz and Weinberg. The Arts Commission will produce a brochure publicizing the following activities:

- 1) Air Poets on Capital Public Radio – On air radio presentations on KXJZ by Schmitz and Weinberg. Subject matter will vary. Two minutes each during daily drive time.
- 2) Favorite Poem Reading Series – Monthly readings by Laureates, guest(s) and public of favorite poems. Based on U.S. Poet Laureate Robert Pinsky's *Favorite Poem Project*. In partnership with the Central Branch of Sacramento City Library & Friends of the Sacramento City Library.

Poets Laureate

07/05/00

page 2

- 3) Sacramento Anthology – Poems by Sacramento community. Selection representing diverse views of Sacramento, juried by Poets Laureate.

The Air Poets and Favorite Poem Readings are intended to continue; the Anthology is a one time project. In addition to these programs, the Poets Laureate have agreed to a limited number (up to twelve each) of speaking engagements during their term.

FINANCIAL CONSIDERATIONS

Funding for the FY 2000-01 programs include:

Air Poets	Funds needed: - 0 -
Favorite Poem Reading Series	Funds needed: \$ 7,500
100 Poems Anthology	Funds needed: \$10,000
Total Funding:	\$17,500

POLICY CONSIDERATIONS:

The Poet Laureate Committee has agreed to review all requests for the Poets to speak at public engagements. They require that detailed requests be mailed to the Commission two months prior to the event. Speaking engagements must meet the following criteria: 1) Reach a non-poetry audience; and or 2) Encourage literary awareness by the general public. Any honorariums offered to the Poets will be given to the Poet Laureate Committee to underwrite the cost of programs.

Respectfully submitted,



LAURIE HELLER
Arts Program Coordinator



MICHELLE WALKER
Executive Director

Attachments:

- Exhibit A (Detailed Program Plan & Timeline)
Exhibit B (Poet Laureate Committee Fact Sheet)

POET LAUREATE COMMITTEE

Committee Members: Poet Laureate Dennis Schmitz, Poet Laureate Viola Weinberg, Lawrence Brooks, Carole's Books/International Poetry Festival; Patricia D'Alessandro, Wellkspring Womens Center Writing Program; Heather Hutcheson, Poets in the School/The Poetry Center; Suzette Riddle, Consultant; Leonard Valdez, CSUS Multicultural Center.

Report on Proposed Projects for Poets Laureate Dennis Schmitz & Viola Weinberg. Respectfully submitted by Suzette Riddle, Chair, Poet Laureate Committee

The Poet Laureate Committee has met during the past two months to assist Dennis Schmitz and Viola Weinberg in identifying projects they would like to perform during their two-year terms as Poets Laureate. The Committee serves to develop, facilitate, and promote the poets' projects. Four projects have been identified and are being developed for broad range community involvement: a Favorite Poem Reading series, Air Poets, a Sacramento Anthology, and Speaking Engagements. Descriptions of the four projects follow, including proposed scope, partnerships, timelines, and funding.

Poets Laureate Dennis Schmitz and Viola Weinberg have selected these projects and have committed to their charge in each area. The Committee has reviewed and approved this report.

FAVORITE POEM READING

The Favorite Poem Reading series is drawn from U.S. Poet Laureate Robert Pinsky's Favorite Poem Project (see clipping from The Sacramento Bee). Pinsky's idea is that most people have works they are attached to, and that when people read aloud and share those poems, both the person who shares and the person who may be hearing the poem for the first time have a heightened understanding and appreciation.

Last spring, the Sacramento Poetry Center sponsored a well-attended Favorite Poem reading that featured community figures as well as local poets. People who usually don't attend such events share poems from many traditions. Similar Favorite Poem readings were held in many other American cities as part of Pinsky's program. Evidently, the Favorite Poem idea has wide appeal.

This project is being designed for ongoing, long-term programming that each subsequent Poet Laureate will participate in, build on, and tailor accordingly during his/her term. Open to the general public, the first-year pilot program will be held in downtown Sacramento and include gatherings once or twice a month for participants to share their favorite poems with each other. We intend to encourage the general public, regular library users, as well as drop-in visitors with an interest in poetry. Non-intimidating, informal sharing is important.

Each month will feature a different theme such as occasions (seasonal, celebratory, holiday seasons), national literatures, poem types or forms. The program will emphasize books and poems by established and recognized authors who have contributed substantially to the past and present.

Schmitz and Weinberg will alternate as hosts, providing educational-based presentations and leading the participants in a dialogue about the theme. Guest speakers will be invited for

"special occasion" readings (i.e. birthdays of well-known poets, specialists on Shakespeare), will introduce the occasion and selections, and give short commentary or lead discussions.

The Favorite Poem Readings will take place during a weekday lunch hour (an informal brown-bag), a midday weekend hour, or during the early evening, dependent on the availability of space and needs of the community partner who will provide space. The Committee will form a "ready-made" audience of community readers for the early sessions to encourage further community participation. After the project has been established for one year, it will be evaluated to determine the feasibility of expansion and outreach to other locations.

Community Partners

The Committee is currently working with Sacramento City Library to establish a partnership. The Library will provide space, a staff member, and publicity within the library (program, bookmarkers, poster announcements, signage), and poetry books for use during the readings. A special gallery area for a poetry book display and for the poets' collaborative work with other artists is also being considered.

In collaboration with the City Library, the Committee will form a meeting with representatives from community, city, and school agencies to access how these groups can assist in promoting the project City wide. Capital Public Radio may also promote this project during Air Poets programming (see Air Poets project proposal).

Timeline: September 2000 - December 2001

Role of Poet Laureate Committee

Provide funding for the guest poets/speakers, a special Poets Laureate 2000/01 Program brochure, public relations, press releases, ads, large-scale mailings, handouts.

Budget

Guest Poets	\$1000
Brochure Design & Layout	\$1000
Brochure Printing (10,000)	\$2500
Brochure Mailing	\$1000
Ads	\$1500
Flyers	\$500

Total \$7,500

Facility (Inkind) 5,000

AIR POETS

This project in partnership with Capital Public Radio will take place during the morning drive on 88.9 KJAZZ. Schmitz and Weinberg will alternate programming spots, and prepare and pre-record 2-1/2 minute radio presentations about poetry, literature, community, and other personal topics of interest. A program will be established and marketed accordingly. Prior to or following the presentations, the Favorite Poem Reading will be announced.

Timeline: May 2000 - December 2001

Role of Poet Laureate Committee

Provide funding for the guest poets/speakers, a special Poets Laureate 2000/01 Program brochure, public relations, press releases, ads, large-scale mailings, handouts.

Budget

Costs included with Favorite Poem Reading Project

SACRAMENTO ANTHOLOGY

The Sacramento anthology is the special, one-time project chosen by Schmitz and Weinberg. The "100 Sacramento Poems" anthology, made up of poems about Sacramento-related topics (places, people, history) by Sacramento residents, will be a publication of the Sacramento Metropolitan Arts Commission. The anthology is intended to present diverse views of Sacramento by the area's best writers — if not a definition, a comprehensive set of impressions of Sacramento life. The anthology will be approximately 175 pages, with a 75-line limit per poem. The published size will be approximately 6 X 9 inches (trade size). Schmitz and Weinberg will edit the anthology by including the best selection of submitted poems. Any local writer will be eligible to submit their work.

The books may include each author's bio and photo, and may also include artwork or reproductions by local artists, all dependent on funding.

The books will be sold to the general public for \$8 - \$10 through other agencies such as the Crocker Art Museum, Discovery Museum, local bookstores (possible partnerships), the Poetry Center, local colleges and university. The anthology may be promoted through readings and discussion groups (like Highway 99 anthology).

Partnerships

Capital Public Radio, News & Review, Tower Books, Border Books, smaller community book stores and local galleries.

Timeline:

Submission Announcement: January 2001

Submissions Accepted: March only

Editors make selections: April/May

Design & Layout: June

Publication: July

Distribution: August

Promotion: Through December 2001

Role of Poet Laureate Committee

Provide ads, press releases, call for submissions, mail processing for submitted poems, funding for printing of anthology.

Budget

EXPENSE

Call for submissions/News Release -0-

Call for submissions - Ads \$ 3,000

Anthology Layout \$ 4,000

Anthology Printing (3000) \$10,500

Ads — Book Sales \$ 3,500

Reception	<u>\$ 3,000</u>
Total Expense	\$24,000

REVENUE	
Reading fee (500 @ \$2)	\$ 1,000
Underwriting or In-Kind	\$ 5,000
Sales (1000 @ \$8)	<u>\$ 8,000</u>
Total Revenue	\$14,000

Net Cost	\$ 10,000
-----------------	------------------

SPEAKING ENGAGEMENTS

Schmitz and Weinberg will serve as Ambassadors to the City of Sacramento and will pick those engagements and community events that best represent their role as Poets Laureate and representatives of the Sacramento Metropolitan Arts Commission. The Arts Commission will serve as the booking agent for the poets, forwarding all speaking engagement requests to the Committee for review and approval. Each Poet Laureate will perform at least 12 speaking engagements on behalf of the City each year.

Requests for the Poets Laureate must be made by letter to the Arts Commission office. Engagements must bring the Poets Laureate to non-poetry audiences. The letter must be received two months in advance, outline the scope of the project for which they will be speaking, the number of people reached, and how it will benefit that group of people. Approval of the speaking engagement by the Committee will take the aforementioned items into consideration.

The Poets Laureate may make other speaking engagements outside of the formal requests to the Arts Commission and do additional self-promotion as Poet Laureate. However, in these cases they will not be acting on behalf of or serving as formal Ambassador to the City of Sacramento.

Timeline: July 2000 through December 2001

Role of Poet Laureate Committee

Provide press releases, process mail, book engagements.

Budget

Costs included with Favorite Poem Reading Project

SACRAMENTO METROPOLITAN ARTS COMMISSION POET LAUREATE PROGRAM

The Program

A project of the Sacramento Metropolitan Arts Commission, the Poet Laureate program was established in April 2000, followed by the City Council and Board of Supervisors' appointment of the first Poets Laureate, Dennis Schmitz and Viola Weinberg.

City and County resident poets are eligible for the Poet Laureate position and may be elected or directly apply for the position through an application process with the Sacramento Metropolitan Arts Commission. A panel of community representatives reviews the applications and selects the Poet Laureate. (I've tried to make this very general for now)

The Poet Laureate serves as the region's literary ambassador. To encourage greater literary awareness by the general public, the Poet Laureate participates in a variety of public readings and events, and works with the Arts Commission to develop a poetry program for the general community. The goal of the programming is to encourage literary awareness by the general public, reach as broad a range of community members as possible, and to actively engage them through readings, discussions, and presentations.

To assist the Poet Laureate in meeting the goals of the program, a Poet Laureate Committee works closely with the poet to identify and develop both short- and long-term literary projects. The Poet Laureate Committee and programming is managed by the Awards Committee and all project and funding recommendations for the program go through an approval process with the Commission.

Poet Laureate Committee

The Poet Laureate Committee *actively* serves to develop, facilitate, and promote the projects of the Poet Laureate.

The Committee represents the cultural diversity of the Sacramento City and County community and will consist of a minimum of 7 and a maximum of 9 members. Committee members may be appointed by the Awards Committee; all appointees or other interested individuals must fill out an application for consideration.

The Poet Laureate Committee will include:

- Member of Awards Committee

- Poet Laureate(s)

- 2 poets from poetry committee

- 3 - 5 community members

For more information about the Poet Laureate Program, contact: *SMAC*



**Sacramento Metropolitan
Arts Commission**

800 Tenth Street, Suite 1
Sacramento, California 95814
(916) 264-5558

A Public Agency

July 12, 2000

Sacramento Metropolitan Arts Commission

**RE: DENIAL OF PUBLIC ART PROPOSAL FOR MIDTOWN PARKING GARAGE
PROJECT**

LOCATION AND COUNCIL DISTRICT:

Parking Garage C
805 14th Street - Sacramento, Ca.
District 1

RECOMMENDATION:

Staff recommends: 1) Denial of the proposal by artist Dan Dykes for the Midtown Parking Garage Project and 2) reconvening of a new panel for the selection of a new proposal.

CONTACT PERSONS:

Linda Bloom, Administrator for Art in Public Places, 264-5971 or Alice Porembski, APP Assist. 264-2686 at Metro Arts Division.

SUMMARY:

This report describes the artwork proposal, the selection process and the APP Committee action, which concluded with non- approval of the proposal.

COMMITTEE/COMMISSION ACTION:

The APP Committee reviewed the art proposal at a special meeting held on Thurs. June 22, 2000 with a vote of 0 ayes 8 noes and 2 absent.

BACKGROUND INFORMATION:

Selection Process:

- 32 artists submitted application materials (RFQ) through an open competition process available to all artists residing in Northern California.
- On Friday April 14, 2000, APP Administrator Linda Bloom facilitated a public panel, consisting of representatives from City, community, and arts professionals. Panelists included: Anne Burke (community rep. and artist) Bruce Beasley (artist), John Wong (APP member) Christopher Wilson (Project Architect), and Bonnie Williamson (City Parking) Robert Cortvriendt (Clarion Hotel rep.) Jeremy Dillich (Parking/Retail Leasing) and Kirk Thompson (City Project manager.) The project team provided suggestions for community panelists. The meeting was open to the public.
- The panel selected five finalists to submit proposals and maquettes. Artists included: Dan Dykes, Arthur Stern, Masayuki Nagase, Donna Billick, and Gordon Heuther/Christine Stone (team).

Sacramento Metropolitan Arts Commission

Parking Garage C Project

July 12, 2000

Page two

- On Friday April 25, 2000 an information meeting was held with the artists and the project team members at the office of the project architect. Also, community member Anne Burke provided community feedback to the artists. All artists were in attendance.
- The five artists presented their proposals with maquettes to a public panel on Tuesday June 6, 2000. The meeting was open to the public and all artists were in attendance throughout the deliberations. (Anne Burke did not attend the panel meeting and Mark Miller replaced Bonnie Williamson.)
- Artist Dan Dykes and his proposal scored highest according to the criteria sheets. (See attached proposal score sheet, Exhibit A.)
- Due to tight construction schedule of the project, a special APP meeting was held to review Dan Dykes' proposal on June 22, 2000. The meeting was posted and open to the public.
- The APP Committee unanimously denied Dan Dykes' proposal under the grounds that: 1) it is out of scale for the space and 2) it has no "sense of place" i.e. no contextual relationship to the historical or architectural aspects of the residential neighborhoods or the "Cultural Arts/Entertainment District." The committee expressed strong support for the qualifications of the artist and his ability to fabricate professional artwork.
- Note: In addition, the APP Committee reviewed all of the other four proposals and supported Donna Billick's ceramic relief sculpture proposal. This item was not agendized for action by the APP Committee. Community public testimony presented at the meeting generally provided support for glass artwork proposed by Arthur Stern, Donna Billick's proposal as a second consideration, and no support for Dan Dykes proposal.

Artwork:

- The artwork proposed by Dan Dykes is a freestanding stainless steel sculpture, approximately twenty -four feet tall, with a perforated light standard as the upper element. The artist's intention was to locate the sculpture in the plaza area on the corner of 15 Th and H streets. (See attached proposal, Exhibit B.)

Timeline:

- Garage construction and installation of artwork to be completed in spring 2001.

FINANCIAL CONSIDERATIONS:

- City ordinance #4274 requires that the City of Sacramento expend at least two percent of the total construction costs of capital improvement projects for public artwork. The current APP budget for this project is \$298,276. Of the total amount available, \$238,620.80 will be available for artwork and \$59,655.20 will be used to offset the costs of administering the program over fiscal years 99-2000 and 2000-2001.
- After payment is made to the five artist finalists of \$400 each, \$198,000 is available for garage artwork and \$38,620.80 will be available for streetscape artwork. In February 2000, APP and the Arts Commission passed the original arts plan.

Sacramento Metropolitan Arts Commission
Parking Garage C Project
July 12, 2000
Page three

ENVIRONMENTAL CONSIDERATIONS:

Installation of artwork will be consistent with all codes and regulations applicable to the project.

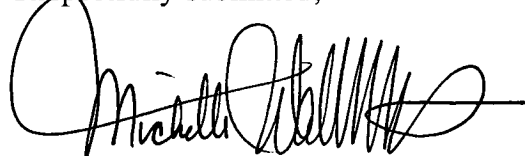
ESBD:

The Arts Commission, Art in Public Places Program provides opportunities for emerging artists through the open competition/public selection process.

POLICY CONSIDERATIONS:

- According to the Art in Public Places Policy and Standard Operating Procedures, page five outlines the recourses for action by the Arts Commission, following the denial of an art proposal by the APP Committee. Staff recommends option number three "Request a new panel from the APP Committee." (See attached policy Exhibit C.)
- If the Arts Commission approves this recourse, APP staff will work with the APP Committee to include more members of the community- residents, business owners, and representatives of cultural arts groups in the neighborhood on the panel. APP staff feels that these groups were overlooked in the formation of the panel due to misinformation from the project team.
- In addition, APP staff will invite the five artist/ finalists to re- propose for the garage project. In recent discussions with community members, new information has been provided, particularly with regards to the residents' desires to integrate artwork with the design of the garage. This new information will be presented to the artists for their consideration.
- The artists will have approximately four weeks to redesign and a panel will be reconvened in mid- August 2000. The artists/teams will be paid an additional \$200 if they chose to make presentations to the new panel in mid- August 2000.
- The new proposal will be reviewed by the APP Committee and Arts Commission by mid September 2000.

Respectfully submitted,



MICHELLE WALKER
Executive Director



LINDA BLOOM
Administrator for Art in
Public Places

PROPOSAL SCORE SHEET

Project: Midtown Parking Garage C Project

Name of Artist(s) _____

Panelists Last Name _____

Please enter your comments and scores on each component of the application in the space provided based on the following point system:

4—Excellent 3—Good 2—Fair 1—Poor 0—Unacceptable

The criteria for awarding points are given in the second column. In the right-hand column tabulate the score for each component by multiplying the points given by the assigned factor. (For example, Section B that received 3 points [Good] is multiplied by 2 resulting in a score of 6).

1. Potential proposal

A. Proposal for potential project shows content/context, theme or "sense of place". _____ pts. = _____
× 2 score (out of 8)

B. Proposal applicable to site in terms of location, material, scale, etc. _____ pts. = _____
× 2 score (out of 8)

C. Realistic timeline and budget. _____ pts. = _____
× 1 score (out of 4)

D. Timeless, landmark, engaging, educational, and enduring qualities. _____ pts. = _____
× 2 score (out of 8)

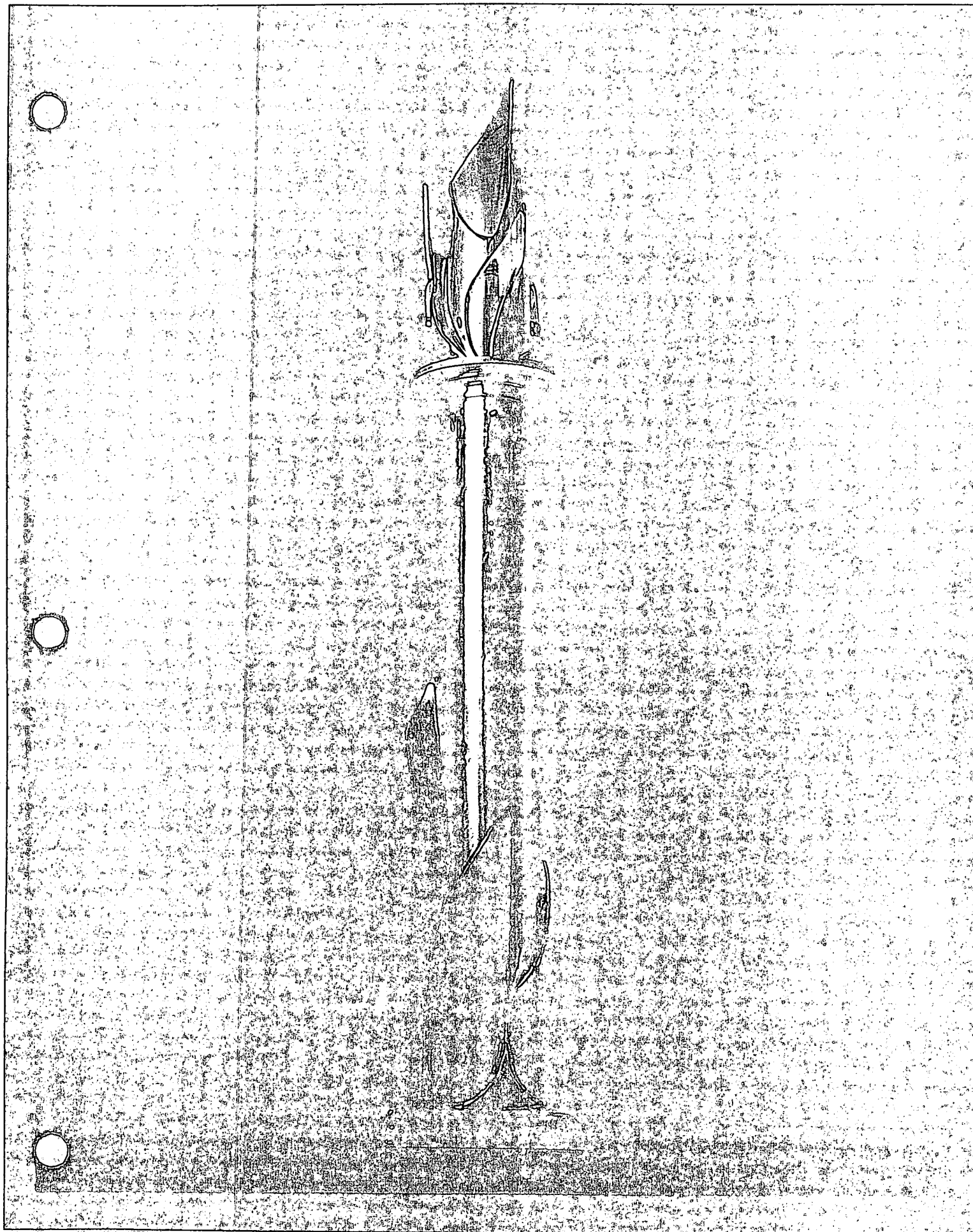
E. Positive addition to the Sacramento public art collection. _____ pts. = _____
× ½ score (out of 2)

2. Rank the proposal

A. Overall opinion of the proposed artwork compared to other proposals _____ pts. = _____
× 2 score (out of 8)

Total Score = _____
(out of 38)

COMMENTS: _____



**SACRAMENTO MIDTOWN
PARKING GARAGE C PROPOSAL**
Dan Dykes

PROJECT OVERVIEW

One of the goals discussed during the artist / panelist meeting was for the artwork to be "place making". The Architects have created this by the inherent shape and intent of the plaza. This is further enhanced by the placement of the palm trees. In addition, the artwork is expected to bridge the concept of tradition and progress. The culmination of these design elements creates an axis point located between the palms at the 15th and H Street Plaza. The traffic concerns demand that any artwork placed here be vertical in nature. The two dominant vertical elements are the surrounding palm trees and the adjacent tower. I have used these forms as a metaphor for time and place, and am proposing a vertical sculpture standing as the conduit between these two concepts. The palms are the past, the tower the future.

The sculpture is approximately twenty-four feet tall, and made of stainless steel, bronze, and granite. It has four elements; a granite and bronze base, a frond-like lower element made of bronze, and a stainless light standard, capped by a series of expanding rings, culminating in leaf / flame like forms. The upper forms will use lighting as a major element.

The space between the rings will be lit with down light, illuminating the column. The interior of the upper element will be lit from within. Light cast through the perforated stainless sections will cast a gentle wash of light on the nearby building structure. Seen from a distance, this will appear as a warm glow.

The lower elements are abstractions of the palm fronds. These shapes allude to the predominately floral theme used in surrounding Victorian structures. These forms are "rooted to the site", they are the foundation which represents the past. The forms spiral upward connecting the light standard, which represents the present, the column being the "pillar of the community". The materials change at this point, representing changes in attitudes and technology.

The upper element represents the future. Stainless steel leaf forms wrap around a pierced column and are evocative of the lower elements. The light represents the promise of a bright future. These elements are in transition while mirroring connections to the past. A patterned opening faces the garage, and casts a diffused light onto the areas right above the pedestrian entry points. The wall surface of the building above the entry areas, are turned into a canvas by the interplay of pattern and light. The ribbons of light create a vibrant visual link between the neighborhood and the newer structure.

This sculpture creates a sense of place, a beacon to the present that shines on the past, and to the future.

FABRICATION AND INSTALLATION PROCESS

Planning Process

The detailed fabrication plan and installation process is detailed in the following project plan. As early as possible in the process, meetings with the Landscape Architect and Electrical engineer are need for the inclusion of the foundation site block out into the plaza design. Electrical stub-out at the foundation site needs to be included in the electrical plans. The type and intensity of lighting will be developed in collaboration with the Architect and Landscape Architect. Once agreement is reached, I will then work with my electrical and lighting contractors to develop the electrical and lighting systems for integration with the sculpture as it is built.

Fabrication

Once the site plan is complete, fabrication of the artwork will begin. The development of working drawings are first, and are used in conjunction with pointing technique to create patterns for fabrication. The sculpture element is fabricated of stainless steel and bronze. The lower stainless elements are fabricated of 3/16" to 1/4" plate stainless. The upper elements are slightly lighter gauge as they transition in height. The bronze leaf forms are fabricated of 3/16" thick silicon bronze. All internal structural members are stainless steel.

Fabrication includes cutting, shearing, forming, rolling, and welding the various elements of the sculpture. The complicated rolling is done at Wesco Industries in San Leandro, California. The master journeyman at Wesco have worked with many artists including myself for over twenty years, developing patterns from sculpture maquettes. I have reviewed this model with their experts, and we have worked out the preliminary cutting and rolling processes. After each section is roughed out at Wesco, they are brought back to the studio where I develop the transitional elements and complete the sculpture.

Base

The base design will be finalized with the Architect and Landscape Architect. As proposed, the base will be approximately four foot by four foot and constructed of stainless steel, bronze, and granite. The structural base will be a stainless steel armature, clad with granite water jet cut panels. Granite is used to because it is a comfortable seating material that doesn't transfer excessive heat. There are bronze transitional elements between the granite base sections. The structural base will be an engineered foundation and will required footings into the plaza.

Installation

The base footings will be poured on site, and the base assembled prior to the sculpture installation. The sculpture will be trucked to the site and a crane will be used to install it to the foundation. This actual installation process usually takes one day to complete. Finishing up of the base will take approximately another week to complete.

Maintenance

The choice of materials for this artwork is for both their beauty and durability. Stainless steel is virtually maintenance free, and is vandalism resistant. The bronze elements are very heavy plate and are finished with a hand textured and filed surface, which doesn't show wear, and will continue to patina with exposure.

Sacramento Midtown Parking Garage C

ID	Task Name	Duration	Start	Finish	Quarter					3rd Quarter			4th Quarter			1st Quarter			2nd Quarter		
					May	Jun	Jul	Aug	Sep	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	Jun			
1	Proposal / Contract	69 days	Wed 6/7/00	Mon 9/11/00																	
2	Proposal Acceptance	1 day	Wed 6/7/00	Wed 6/7/00																	
3	Contract Review	7 days	Thu 6/8/00	Fri 6/16/00																	
4	Contract Sign	1 day	Mon 6/19/00	Mon 6/19/00																	
5	Order Bronze	60 days	Tue 6/20/00	Mon 9/11/00																	
6	Design Phase	27 days	Mon 6/26/00	Tue 8/1/00																	
7	Meet with Architects	4 days	Mon 6/26/00	Thu 6/29/00																	
8	Meet with Project Electrical Contractor	3 days	Fri 6/30/00	Tue 7/4/00																	
9	Meet with Lighting Consultant	2 days	Wed 7/5/00	Thu 7/6/00																	
10	Finalize design / lighting concepts	10 days	Fri 7/7/00	Thu 7/20/00																	
11	Design Review / Approval with Architects	1 day	Fri 7/21/00	Fri 7/21/00																	
12	Meet with structural Engineer / Approval	5 days	Mon 7/24/00	Fri 7/28/00																	
13	Coordinate Structural Engineer with Landsc	2 days	Mon 7/31/00	Tue 8/1/00																	
14																					
15	Pattern Development	27 days	Mon 7/31/00	Tue 9/5/00																	
16	Generate computer designs for waterjet	7 days	Mon 7/31/00	Tue 8/8/00																	
17	Develop patterns for curve generation patterr	20 days	Wed 8/9/00	Tue 9/5/00																	
18																					
19	Construction	181 days	Wed 9/6/00	Wed 5/16/01																	
20	Order / receive stainless material	5 days	Wed 9/6/00	Tue 9/12/00																	
21	Contract with Eastbay Laser & Waterjet	3 days	Wed 9/6/00	Fri 9/8/00																	

Dan Dykes
Date: Mon 6/5/00

Task

Split

Progress

Milestone

Summary

Rolled Up Task

Rolled Up Split

Rolled Up Milestone

Rolled Up Progress

External Tasks

Project Summary

Sacramento Midtown Parking Garage C

ID	i	Task Name	Duration	Start	Finish	2nd Quarter		3rd Quarter		4th Quarter		1st Quarter			2nd Quarter		
						May	Jun	Jul	Aug	Sep	Oct	Nov	Dec	Jan	Feb	Mar	Apr
22		Contract with Wesco Industries	3 days	Wed 9/6/00	Fri 9/8/00												
23		Fabrication of upper elements	90 days	Wed 9/13/00	Tue 1/16/01												
24		Fabrication of lower element	76 days	Wed 1/17/01	Wed 5/2/01												
25		Electrical elements	10 days	Thu 5/3/01	Wed 5/16/01												
26																	
27		Sitework	13 days	Tue 6/15/01	Thu 6/31/01												
28		Review with Architects for sitework	5 days	Tue 5/15/01	Mon 5/21/01												
29		Coordinate with Garage Contractor	1 day	Wed 5/16/01	Wed 5/16/01												
30		Electrical contractor / prepare electrical on si	4 days	Mon 5/21/01	Thu 5/24/01												
31		Excavation / foundation	5 days	Fri 5/25/01	Thu 5/31/01												
32																	
33		Installation	8 days	Fri 6/1/01	Tue 6/12/01												
34		Transport work to site	1 day	Fri 6/1/01	Fri 6/1/01												
35		Crane into place	1 day	Mon 6/4/01	Mon 6/4/01												
36		Complete installation	1 day	Tue 6/5/01	Tue 6/5/01												
37		Site cleanup	5 days	Wed 6/6/01	Tue 6/12/01												

Dan Dykes
Date: Mon 6/5/00

Task

Split

Progress

Milestone

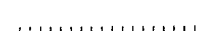


Summary

Rolled Up Task

Rolled Up Split

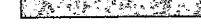
Rolled Up Milestone



Rolled Up Progress

External Tasks

Project Summary



Budget		
FEE'S		
Architect's Fees for consultation	1,500	
Structural Engineering (sculpture, base, and foundation)	4,750	
Legal fees for contract review	1,350	
Electrical / lighting consultants	3,500	11,100
MATERIALS & SERVICES		
Labor	25,000	
Granite	2,500	
Bronze	9,000	
Stainless Steel	16,500	
Waterjet cutting (cutting for sculpture and base)	12,000	
Computer design work / Pattern making / forming / breaking / rolling / shearing / tack welding (Wesco Industries)	30,000	
Equipment, abrasives, welding wires, and consumables / rental equipment	6,000	
Studio / large tool overhead / depreciation	9,000	
Electrical / lighting	15,000	125,000
TRANSPORTATION		
Travel to make presentations & to site	300	
Artist travel to and from studio to fabricate artwork	2,263	2,563
INSTALLATION:		
Site work (foundation).	10,887	
Electrical site work for lighting	2,500	
Permits	500	
Crane / rigging	3,200	
Freight (artwork to site)	1,200	
Rental Equipment	1,450	19,737
OTHER		
Design Fees (10% of overall budget)	19,800	
Contingency (10% of overall budget)	19,800	39,600
TOTAL BUDGET		198,000

ARTIST

Dan Dykes

181 Sylvan Road
Walnut Creek, Ca. 94596
Phone: 510-763-2672
Fax: 925-946-9679
Email: dan3Dart@aol.com

REFERENCES

Michaela Siever

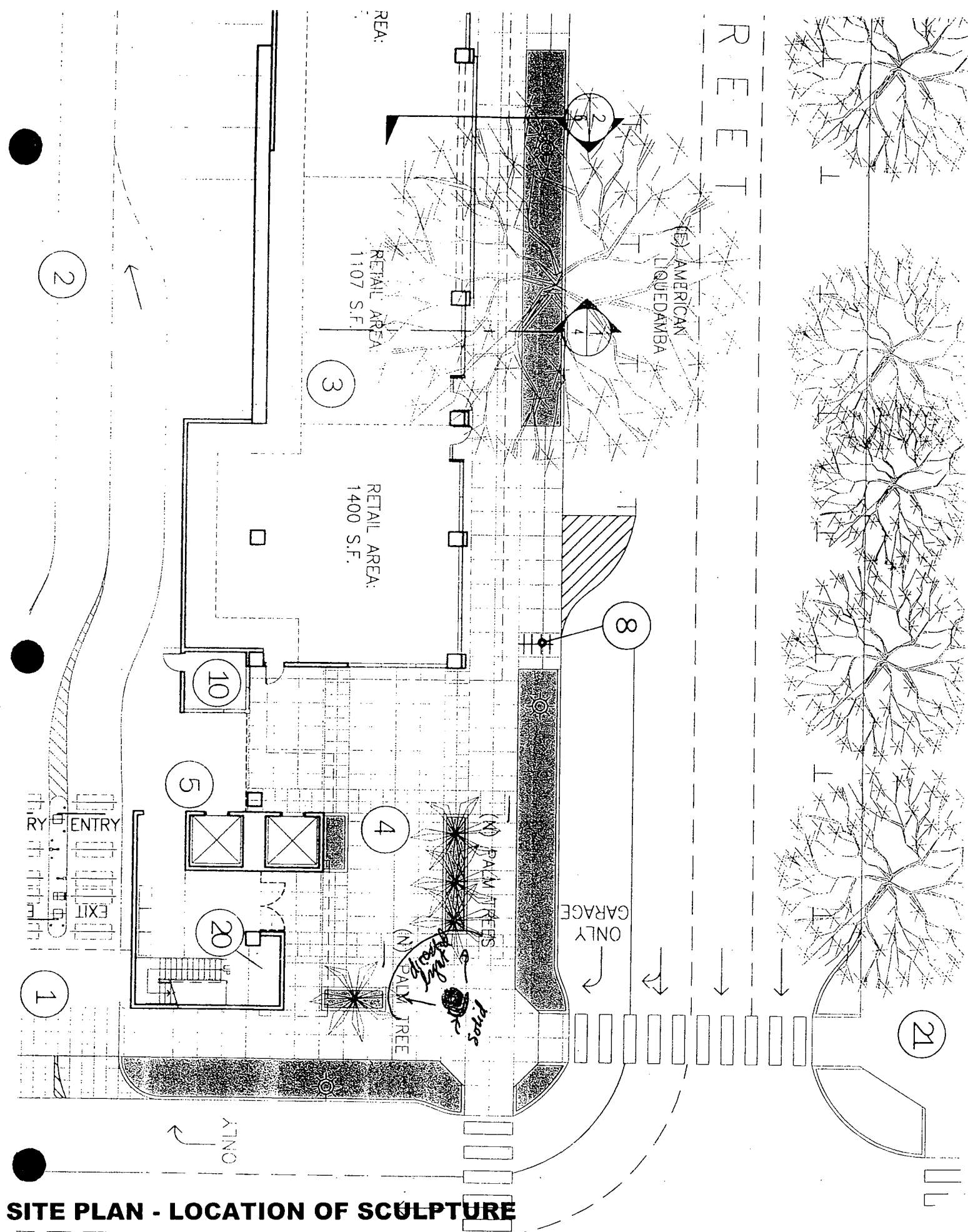
Inter-modal Transit Project Manager, Valley Transportation Agency
3331 N. First Street , Building C
San Jose, Ca. 95134-1906
Office: (408)321-5830 Fax: (408) 321-5805
(Project Reference: Downtown Mountain View Inter-modal Transit Center)

Gail Collins

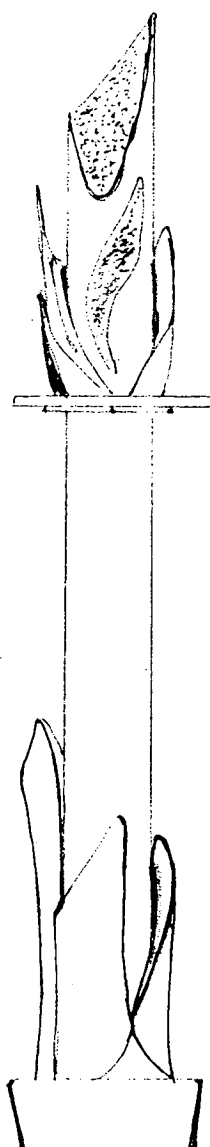
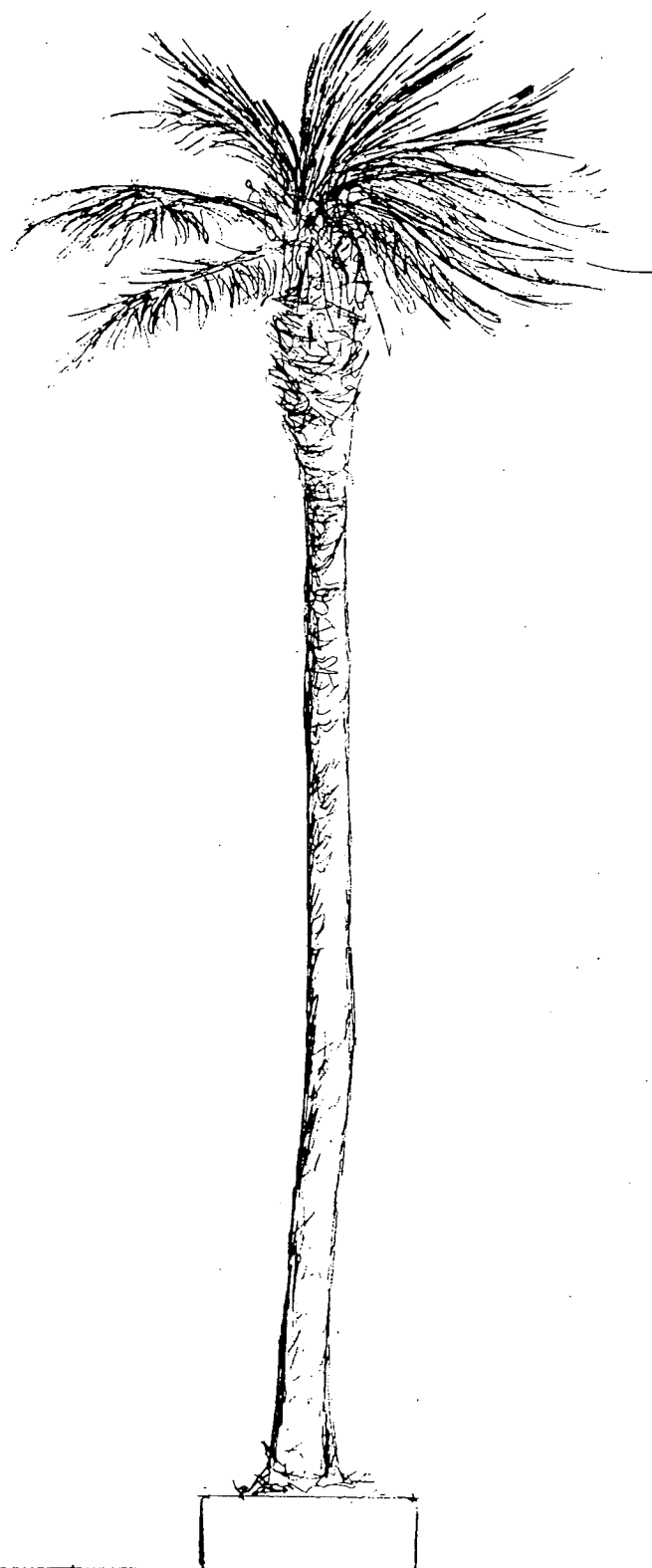
Arts Coordinator for Valley Transportation Agency
3331 N. First Street , Building C
San Jose, Ca. 95134-1906
Office: (408)321-5754 Fax: (408) 321-7576
(Project Reference: Tasman West Light Rail)

Kristin Dance

Arts Coordinator, City of Sunnyvale
PO Box 3707
Sunnyvale, Ca. 94088
Office: (408) 370-7758
(Project Reference: Yahoo Corporate Headquarters, Entry and Landscape Elements).



SITE PLAN - LOCATION OF SCULPTURE



ELEVATION

At any stage the artist selection process may be interrupted by a majority vote of the appropriate body.

At that point, the following options are available:

RECOURSE

- | | |
|--|--|
| 1. Panel | 1. Ask artist for clarification or redesign of proposal. |
| | 2. Select another artist. |
| | 3. Make no selection. |
| 2. APP Committee | 1. Ask panel for clarification. |
| | 2. Ask panel for new artist. |
| | 3. Develop new program. |
| | 4. Convene new panel. |
| 3. Commission | 1. Request clarification from APP Committee. |
| | 2. Request new artist from APP Committee. |
| | 3. Request new panel from APP Committee. |
| | 4. Request new program from APP Committee. |
| | 5. Abandon project entirely. |
| 4. City Council or
Board of Supervisors | 1. Approve or disapprove Commission's recommendation. |
| | 2. Return to Commission for further review. |

In reviewing the panel's recommendations, the APP Committee and the Commission will take into account the program's goals for developing a diverse collection, its commitment to the panel process and the Commission's role as a bridge between the arts community, the general public and the built environment. These considerations should outweigh individual personal preference in the Commission's decision-making process.

ELIGIBLE COSTS FOR THE APP PROGRAM

All artwork described in "Definition of Artwork for the Art in Public Places Program" is considered eligible expense for the APP Program as well as the following:

- Structures which enable the display of artwork.
- Administrative costs for project administration, artist selection, community education, publicity, and other related costs.
- Documentation (color slides and black and white photographs) of the artwork fabrication and installation and a plaque to identify the artwork.



**Sacramento Metropolitan
Arts Commission**

800 Tenth Street, Suite 1
Sacramento, California 95814
(916) 264-5558

A Public Agency

July 13, 2000

Sacramento Metropolitan Arts Commission

**SUBJECT: APPROVAL OF ARTIST MASATOYO KISHI FOR EMBASSY
SUITES HOTEL PROJECT AND APPROVAL OF THE REVISED ARTS PLAN
AND BUDGET. (SHRA)**

LOCATION AND COUNCIL DISTRICT:

South side of Capitol mall at Front Street. (District 1)

RECOMMENDATION:

Approve artist Masatoyo Kishi and water feature proposal for Embassy Suites Hotel Project. Approve the revised Arts Plan and budget.

CONTACT PERSONS: Linda Bloom, Administrator for Art in Public Places or
Alice Porembski, Art in Public Places Assistant
Metro Arts Division, 264-5558.

FOR COMMISSION MEETING OF: July 19, 2000

SUMMARY

This report describes the Artist, Masatoyo Kishi and his proposal for the water feature in the main lobby of the Embassy Suites Hotel project. This report includes a revised Arts Plan and budget for the Embassy Suites Hotel project.

COMMITTEE ACTION

The Art in Public Places Committee approved the artist and proposal on July 12, 2000 with a vote of 7 ayes 0 noes and 3 absent. The Art in Public Place Committee approved the attached revised Arts Plan and budget on July 12, 2000 with a vote of 7 ayes 0 noes and 3 absent.

BACKGROUND INFORMATION

Project:

- The Promus Hotel Corporation, Hilton and JMK Investments, with assistance from the Redevelopment Agency of the City of Sacramento, proposes to build an eight-

Sacramento Metropolitan Arts Commission
July 13, 2000
Embassy Suites Hotel Project

story 242 room Embassy Suites Hotel with on site parking and a river oriented restaurant.

- The project includes 207,300 square feet of hotel guest facilities, 7,800 square feet of meeting space, 3000 square feet of restaurant space, and underground parking. The hotel will serve both residents and visitors to the City of Sacramento.
- The site is located in proximity to Capitol Mall, the new River Promenade, and Old Sacramento (See Exhibit C.)
- Exterior building design features include a porte-cochere (protected drop-off) and terrace areas including outdoor dining facing the Sacramento River ad Promenade.
- The interior public spaces include lobby/registration, restaurant/bar areas, conference rooms, pool, exercise area. The main feature – a central seating area with eight – story atrium and triple-element water feature.
- Lighting and landscaping plans are being developed for both interior and exterior locations.
- MFDB Architects (Sacramento) and Looney Ricks Kiss, Interiors (Memphis) have been named as the leads for the design team.
- Completion is expected in 2002. (See Tentative Timeline Exhibit B.)

Revised arts plan:

- The revised Arts Plan will include two commissions that will provide a major presence in the main public areas of the Embassy Suites Hotel: 1) Water Feature in the main lobby atrium and 2) Metalwork and gates in the main public lobby and atrium staircases.
- Developer John Kehriotis has decided to utilize pre-manufactured light fixtures throughout the Hotel, therefore revising the Art Plan to eliminate artist designed lighting fixtures in public areas. The lighting fixtures art budget will be divided between the Water Feature element and the Metalwork. (See Exhibit A). Artists who submitted applications for the Embassy Suites Hotel Lighting Fixture call for artists were redirected to another glass commission for the South Natomas Library and Community Center.
- For the Water Feature in the main atrium, Grass Valley, CA. artist Masatoyo Kishi, in collaboration with the design team, designed three fountains each with bronze sculptures, fiber optic lighting and water feature effects. Masatoyo Kishi's resume, proposal and budget information is attached as Exhibit B. (\$200,000.00 total)
- For the Metalwork and gates in the main public lobby and atrium staircases. Three regional artists will be asked to develop design proposals for the metalwork commission. (\$180,134.23 total)
- Approximately 10 % of the art money will be set aside as a contingency fund. If the contingency fund is not used for fabrication or installation of the artwork, it will be used to commission additional artwork throughout the hotel.

Sacramento Metropolitan Arts Commission
July 13, 2000
Embassy Suites Hotel Project

Selection Process:

The selection panel consisted of the developer and members of the project team. APP Committee member Bernadette Chiang attended the selection meeting to see the maquette for the water feature. The APP Administrator facilitated the selection process with the developer. The Art in Public Places Program conducted both limited and open competition selection processes requesting artist's qualifications. Artist Masatoyo Kishi was selected and paid \$1,000.00 to create models for the water feature commission.

A limited competition for the metalwork will include three regional artists each paid \$200.00 for preliminary proposals.

FINANCIAL CONSIDERATIONS:

Revised Budget:

The SHRA Memorandum of Understanding with the City of Sacramento requires developers to expend at least two percent of the total construction costs of projects for public artwork. Due to increases in construction costs the Art in Public Places program budget for this project has increased from \$360,000.00 and is now \$422,371.23. Of the total funds available, \$380,134.23 will be available for artwork and \$42,237.00 will be used to offset the costs of administering the program over fiscal years 1999-2000, 2000-2001, 2001-2002, 2002-2003.

- Exhibit A is the revised art budget based on 2% of the revised construction costs for the Embassy Suites Hotel Project. The revised art budget reflects an overall increase of \$62,371.23 towards the total Art in Public Places budget.
- The developer plans to include additional artwork throughout the hotel, outside of the public art budget, such as paintings, murals, floor patterns, terrace sculptures, etc.

ENVIRONMENTAL CONSIDERATIONS:

Artwork will be installed according to all applicable codes.

ESBD

Recommendations for selection of public artists and artwork included opportunities for emerging artists in the Sacramento region.

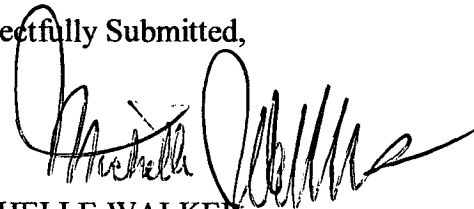
POLICY CONSIDERATIONS

The arts plan is in accordance with the policies and procedures of the Art in Public Places Program. The developer has elected to work directly with the Art in Public Places Program for the administration of the hotel public art program.

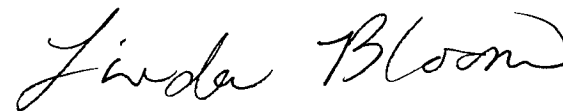
Sacramento Metropolitan Arts Commission
July 13, 2000
Embassy Suites Hotel Project

Attachments: Exhibit A – Revised Budget
Exhibit B – Masatoyo Kishi's water feature proposal document

Respectfully Submitted,



MICHELLE WALKER
Executive Director



LINDA BLOOM
Administrator, Art in Public Places

Sacramento Metropolitan Arts Commission
July 13, 2000
Embassy Suites Hotel Project

Exhibit A

**EMBASSY SUITES PROJECT
TENTATIVE ARTS PLAN
REVISED BUDGET**

\$422,371.23 BUDGET AVAILABLE (Based on 2% of Construction Costs)

Item	Cost	Search
1. Water Feature	\$200,000.00	National Invitational
2. Metalwork	\$180,134.23	Regional Invitational
Total Artwork	\$380,134.23	
APP Admin. (10%) #	\$ 42,237.00	
Total Budget	\$422,371.23*	

- *Budget for artwork is in addition to construction dollars which may be applied.
- #Art in Public Places administrative fee covers total management of the project through completion including FY 1999-2000, 2000-2001, 2001-2002.

Sculptures for terrace, floor patterns and/or display cases could be commissioned in addition to public art dollars.

MASATOYO KISHI
14232 Anchor Lane, Grass Valley, Ca 95945

Exhibit B
(530) 273-5151
Fax (530) 477-0503

BUDGET

	<u>Bronze casting</u>	<u>Granite casting</u>
Artist's fee	\$49,600	\$81,000
Assistant's fee	2,000	5,000
Bronze casting	75,000	-
Materials	-	30,000
Equipment	3,000	3,000
Studio cost	4,200	6,300
Transportation:artist	400	200
artwork	300	-
Insurance:fire/theft/loss	2,000	2,000
worker's comp.	-	2,000
Installation	3,000	10,000
Architect/water specialist		
consultation fees	3,000	3,000
Legal fees	2,000	2,000
Contingency	5,000	5,000
<u>TOTAL</u>	<u>\$149,500</u>	<u>\$149,000</u>

Additional Allocation 50,000.00

TOTAL 199,500.00

Breakdown(tentative) of Additional \$50,000.00 allocation, as follows:

. Stone pebble budget	1,044.00
. Acrylic/glass inset for bowls to assure level water flow from the bowl	8,956.00
. Illuminate the edge of the fountains shining up through the water.	10,000.00
. Fiber optic light source for water inside the bowls.	10,000.00
. Seven (7) Granite tops of pedestals	5,000.00
. Tumbled limestone tile vertical finish and top stone finish for fountain perimeter.	10,000.00
. Contingency	5,000.00

TOTAL \$50,000.00

MASATOYO KISHI
14232 Anchor Lane, Grass Valley, Ca 95945

Exhibit B
(530) 273-5151
Fax (530) 477-0503

ARTIST'S STATEMENT

My proposal for the Embassy Suites Fountain Project is to have three sets of bronze figures standing on black granite bases, each with a lighted fountain. The first two fountains will have water trickling out of large bowls held up by the figures. The lighting will shine from underneath the fountains, creating a beautiful shimmering in the beads of water. The third fountain will be made of glass camellias, the flower of Sacramento, with two figures looking up at the fountain.

I have chosen figures of women carrying water in large bowls as a representation of an optimistic future of abundance. Water is a symbol of life, wealth and well-being. The bowls, brimming with water, are held high with pride and joy. The excess water pouring out of the bowls is a cheerful symbol of the sharing of wealth, both material and spiritual, among all of humanity. These elegant figures also generate a peaceful, calming atmosphere akin to home or a place for repose. The fountain of camellias, also with brimming bowl, represents beautiful Sacramento. The figures there are looking upward with anticipation and optimism to the promise of a thriving and prosperous future.

MASATOYO KISHI
14232 Anchor Lane, Grass Valley, Ca 95945

(530) 273-5151
Fax (530) 477-0503

PROCEDURE OUTLINE

Bronze casting procedure

- 1- original figure in position 1 (with head straight and arms up to hold bowl) made with plaster. Surface is finished with beeswax
- 2- original figure taken to the Art Foundary for mold to be made
- 3- figure taken back to studio to alter for positions 2 and 3 (head tilted back and arms raised for position 2, arms clasped behind back for position 3)
- 4- second figure with extra arm position taken to Art Foundary for mold to be made
- 5- Art Foundary casts figures in bronze and makes large bowls
- 6- Art Foundary installs work at site

Time Estimate: 9 months

Granite casting procedure

- 1- original figures in all three positions made in plaster
- 2- mold made for each figure
- 3- casts made in granite of chosen color
- 4- figures grinded and polished
- 5- works transported and installed at site

Time Estimate: 9 months

MASATOYO KISHI
14232 Anchor Lane, Grass Valley, Ca 95945

(530) 273-5151
Fax (530) 477-0503

RESUME

EDUCATION

1953 Tokyo University of Science, BS in Physics and Mathematics.

EXHIBITIONS

- 2000 b.sakata garo, Sacramento, CA (one man show)
- 1999 "Asian Tradition/Modern Expression" (invitational)
Marugame Genichiro Inokuma Museum, Fukuoka Saian Art Museum, Akita Senshu
Museum, Japan
- 1998 "Asian Tradition/Modern Expression" (invitational)
Walnut Creek, CA, Kaohsiung Museum of Fine Art, Taipei Museum of Fine Arts,
Taiwan
Washington Square Gallery, " MY ART IS...", San Francisco, CA (group show)
Washington Square Gallery, "Frozen Thought", San Francisco, CA (one man show)
- 1997 "Asian Tradition/Modern Expressions" (invitational)
Rutgers University, New Brunswick, NJ March 23-July 31
Chicago Cultural Center, Chicago, Ill. September 6-November 2
Fisher Gallery, University of Southern California, December 10-February 14, 1998
Bay Club/Bank of America Center, San Francisco, CA (One Man Show)
organized by Washington Square Gallery in San Francisco
- 1996 Washington Square Gallery, San Francisco, CA (group show)
Hermitage Gallery "The Freight House Artist Series 96", Reno, NV (group show)
Solomon Dubnick Gallery "Sculptural Furnishing IV", Sacramento, CA (invitational)
- 1995 SFSU Art Department Gallery "With New Eyes", San Francisco, CA (invitational)
- 1994 Solomon Dubnick Gallery "Sculptural Furnishings III" Sacramento, CA (invitational)
Herbst Pavillion "USART", San Francisco, CA (group show)
Solomon Dubnick Gallery "Living with Sculpture", Sacramento, CA (group show)
- 1993 Solomon Dubnick Gallery "Sculptural Furnishings II", Sacramento, CA (invitational)
L.A.Convention Center "L.A.International Art Fair"
A.T.Gallery, Tahoe City, CA (group show)
"Table, Chair and Lamp 93", Portland, OR (competition)
- 1992 Winfield Gallery, Carmel Valley, CA (group show)
A.T.Gallery, Tahoe City, CA (group show)
- 1986 Gregory Ghent Gallery, San Francisco, CA (one man show)
- 1985 Profile Gallery, New York, NY (group show)
- 1984 Mary Porter Sesnon Art Gallery "Japan Ima Arts Festival", UC Santa Cruz, CA
(invitational)
- 1983 The Foothills Art Center "The North America Sculpture Exhibition", Golden, CO
(competition)

- 1982 Johnson Galleries, Laguna Beach, CA (group show)
- 1881 Los Robles Gallery, Palo Alto, CA (one man show)
- 1977 College of Marin Art Gallery, Kentfield, CA (group show)
- 1976 Triangle Gallery, San Francisco, CA (one man show)
- 1975 Triangle Gallery, San Francisco, CA (one man show)
Los Robles Gallery, Palo Alto, CA (one man show)
- 1974 National Museum of Modern Art, Tokyo, Japan:
"Japanese Artists in America" (invitational)
Triangle Gallery, San Francisco, CA (one man show)
Ester Bear Gallery, Santa Barbara, CA (group show)
Fine Art Gallery, San Diego, CA
"California Hawaii Regional 1974" (competition)
Los Robles Gallery, Palo Alto, CA (one man show)
- 1973 College of Marin, Kentfield, CA "To Touch Tomorrow" (group show)
Triangle Gallery, San Francisco, CA (group show)
Kyoto National Museum of Modern Art, Kyoto, Japan
"Japanese Artists in America" (invitational)
- 1972 Triangle Gallery, San Francisco, CA (one man show)
Los Robles Gallery, Palo Alto, CA (one man show)
Oakland Museum, Oakland, CA "John Bolles Collection" (group show)
Dominican College, San Rafael, CA "Mix Media Mix" (art, dance, music)
- 1971 S.F. Art Institute, San Francisco, CA "The Centennial Exhibition" (competition)
Fine Arts Gallery, San Diego, CA "California Hawaii Regional 1971" (competition)
Ester Bear Gallery, Santa Barbara, CA (group show)
Univ. of Illinois. "Contemporary American Painting & Sculpture" (invitational)
- 1970 Richmond Art Center, Richmond, CA (one man show)
Ampex Corporation, Menlo Park, CA (one man show)
Los Robles Gallery, Palo Alto, CA (one man show)
Triangle Gallery, San Francisco, CA (one man show)
"EXPO 70" Osaka Japan (invitational)
- 1969 Dominican College, San Rafael, CA "Untitled 3-D Show" (light and sound)
West Valley College, Campbell, CA "Fine Art Festival" (invitational)
Tucson Jewish Community Center, Tucson, AZ "1st Annual Southwestern Art Festival"
Los Robles Gallery, Palo Alto, CA (one man show)
Triangle Gallery, San Francisco, CA (group show)
- 1968 Crocker Art Gallery, Sacramento, CA "Kingsley Art Club Annual" (competition)
Adel Bednarz Gallery, Los Angeles, CA (group show)
Los Robles Gallery, Palo Alto, CA (one man show)
City of Pleasant Hill, CA "Third Annual Art Invitational"
University Club, San Francisco, CA "Bay Area Artists" (invitational)
Dominican College, San Rafael, CA "3-D Presentation of Poetries" (light, sound)

- 1967 Gump's Gallery, San Francisco, CA (one man show)
 Univ. of Illinois "Contemporary American Painting & Sculpture" (invitational)
 Palace of Legion of Honor, San Francisco, CA "Painters Behind Painters" (invit)
 Guadalupe College, Los Gatos, CA "3rd Annual Fine Art Festival" (invitational)
- 1966 Arleigh Gallery, San Francisco, CA (one man show)
 Fine Art Gallery, San Diego, CA "1st Annual California Show" (competition)
 San Francisco Museum of Art, "85th Annual Exhibition of S.F.A.I." (competition)
 Neusteters, Denver, CO (group show)
 Artist Village, Berkeley, CA (group show)
 Arizona University, Tucson, AZ "Contemporary Artist in the West" (invitational)
- 1965 Lanyon Gallery, Palo Alto, CA (one man show)
 Univ. of Illinois "Contemporary American Painting & Sculpture" (invitational)
- 1965 Kiko Gallery, Houston, TX (one man show)
 Nicholas Wilder Gallery, Los Angeles, CA (one man show)
 15th Annual Tucson Festival of Art, Tucson, AZ (competition)
- 1964 Lanyon Gallery, Palo Alto, CA (one man show)
 Palace of Legion of Honor, San Francisco, CA "Fifth Winter Invitational"
 San Francisco Museum of Art, S.F. CA "Art of San Francisco" (invitational)
- 1963 Univ. of Illinois "Contemporary American Painting & Sculpture" (invitational)
 Hanamura Gallery, Detroit, MI (one man show)
 Lanyon Gallery, Palo Alto, CA (group show)
 San Francisco Art Institute, S.F. CA "From the West" (invitational)
 San Francisco Art Institute, S.F. CA "Painter's Choice" (invitational)
 M.H. de Young Museum, S.F. CA "New Image of San Francisco" (invit)
- 1962 Palace of Legion of Honor, San Francisco, CA "Fourth Winter Invitational"
 Bolles Gallery, San Francisco, CA (one man show)
 Hanamura Gallery, Detroit, MI (group show)
- 1961 Thibault Gallery, New York, NY (one man show)
 Bolles Gallery, San Francisco, CA (three men show)
 Carnegie Institute, Pittsburg, PA "Pittsburg International Exhibition" (invitational)
 San Francisco Museum of Art, S.F. CA "Show for the New Collector" (invitational)

SELECTED COLLECTIONS

Oakland Art Museum, Oakland, CA - Painting
 Stanford Museum, Palo Alto, CA - Painting
 Kyoto National Museum of Modern Art, Kyoto, Japan - Sculpture
 State University College at Potsdam, Potsdam, NY - Painting
 Guilford College, Greensboro, NC - Painting
 San Francisco Conservatory of Music, S.F. CA - Sculpture, Painting
 San Francisco Art Institute, S.F. CA - Painting
 Dominican College, San Rafael, CA - Sculpture, Painting
 Michel D. Brown, San Francisco, CA - Paintings (Asian Art Collector)
 Mr. & Mrs. Jim Morris, Fairbank Ranch, CA - Paintings, Sculptures

COMMISSIONED FOR THE PUBLIC PLACE

Barlow Building, Washington D.C. - Sculpture
Korby Plaza, Walnut Creek, CA - Sculpture
Rouse & Associates Business Park, Union City, CA - Sculpture
Miller Associates, Woodside, CA - Sculpture

COMMISSIONED FOR THE PRIVATE RESIDENCE

Pfluger Architects, S.F. CA - Sculpture
Alternate Currents Performance Ensemble, Berkeley, CA - Sculptural Music Stands
Mr. & Mrs. Milton Seick, Scotts Valley, CA - Sculptural Bell
Mr. & Mrs. David Solomon, Sacramento, CA - Metal Furniture
Mr. & Mrs. James Morris, Fairbank Ranch, CA - Sculpture
Mrs. Cathy Heine, Sacramento, CA - Metal Furniture
Mr. & Mrs. Robert Prepas, Laguna Beach, CA - Metal Furniture
Mr. & Mrs. Ladal, Palo Alto, CA - Sculpture

MASATOYO KISHI
14232 Anchor Lane, Grass Valley, Ca 95945 (530) 273-5151
Fax (530) 477-0503

REFERENCES

Linda Bloom	Sacramento Metropolitan Art Commission 800 Tenth Street, Suite 1 Sacramento, Ca 95814 Phone: 916-264-5558 Fax: 916-264-5570
Robert Miller	Miller/Dolezal Design Group 1590 Canada Lane Woodside, Ca 94063 Phone: 650-529-0800 Fax: 650-529-2165
Milton Seick	Art Consultant 699 Ryder Road Scotts Valley, Ca 95066 Phone: 831-335-2193 Fax: 831-335-2193-#51

Exhibit B

Estimate

Art Foundry, Inc
1025 R Street
Sacramento, California

DATE	ESTIMATE NO
5/9/2000	50

NAME / ADDRESS

Kishi
 Phone# 530 273-5151
 Fax# 530 477-0503

PROJECT

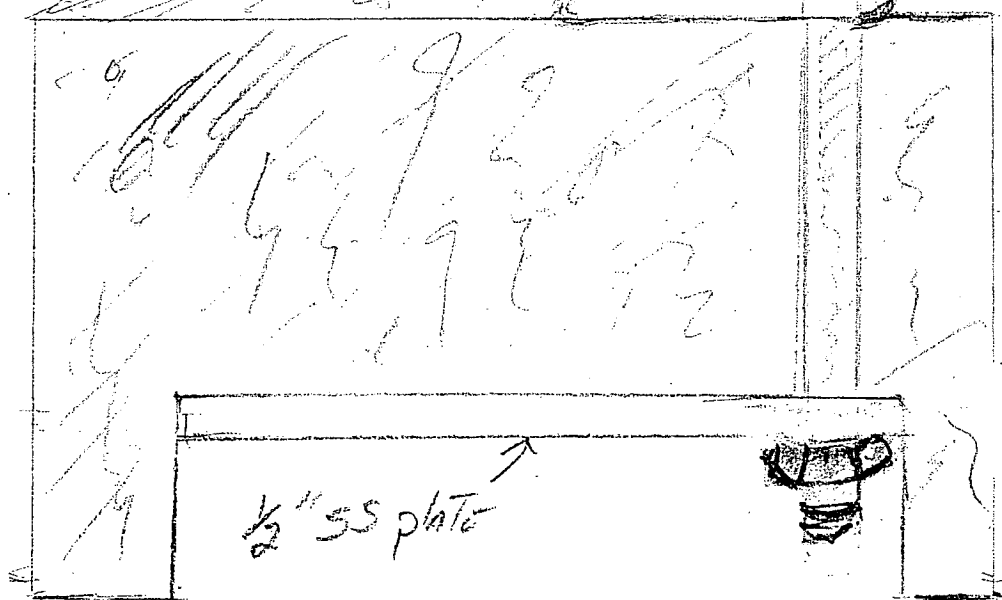
ITEM	DESCRIPTION	QTY	RATE	TOTAL
Mold	mold construction with high quality rubber	1	8,000.00	8,000.00
casting	castings of figures and fountains	8	8,000.00	64,000.00
Installation	Installation, insurance covered by foundry	1	3,000.00	3,000.00
	Storage if needed \$225.00 a month tax		7.75%	0.00
			TOTAL	\$75,000.00

Bronze Figures each
600 lbs silicon bronze.

Fountain bowl bronze
350 lbs each (plus H_2O)

Water weight undetermined?

Concrete base opened AT bottom
for mounting figure



Stainless Steel solid Rod $1\frac{1}{2}$ " welded Two places inside
in both legs of each figure

Foundry Gallery - Alan Osborne 447-2781

MASATOYO KISHI
14232 Anchor Lane, Grass Valley, Ca 95945 (530) 273-5151
Fax (530) 477-0503

June 15, 00

Sacramento Metropolitan
Arts Commission

Dear Linda

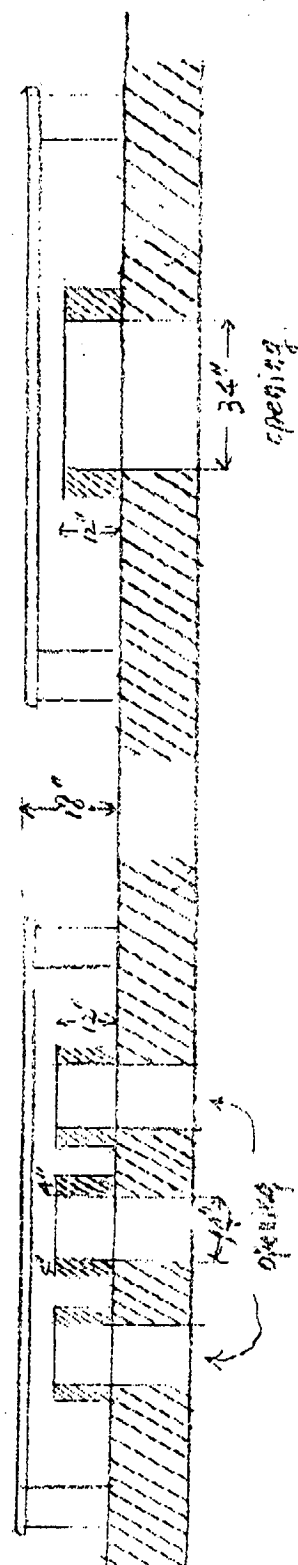
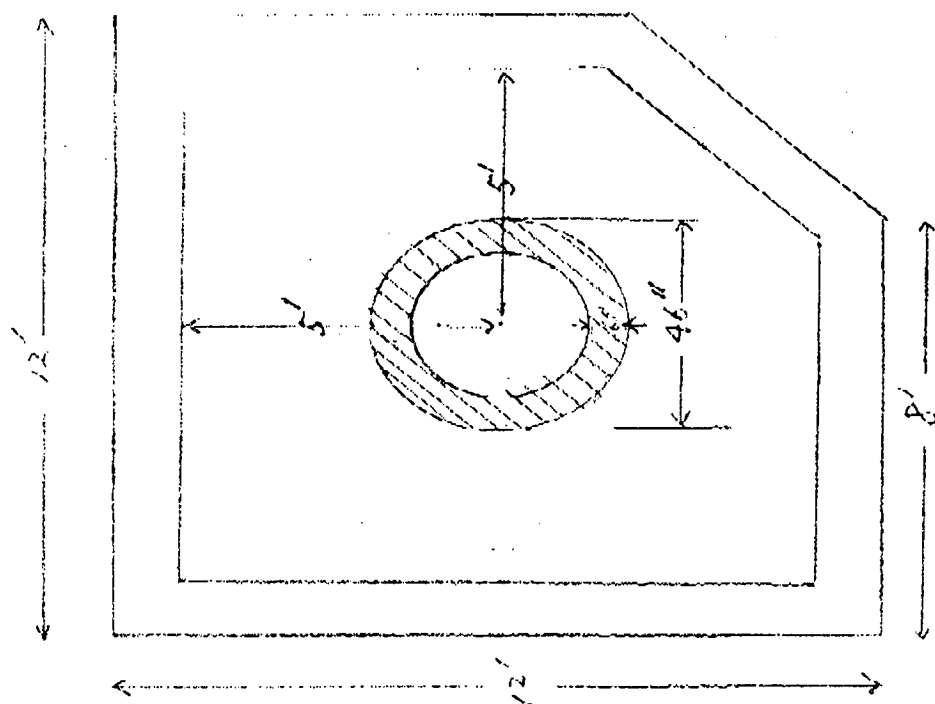
These are the drawings which I
sent to Buehler & Buehler Co on
June 16, 00.

I also added the drawing of
the installation of the sculpture to
the concrete base.

I will bring magnetics to you
on Monday June 19th, around 2 pm.
If you are not there, I will leave them
at the office.

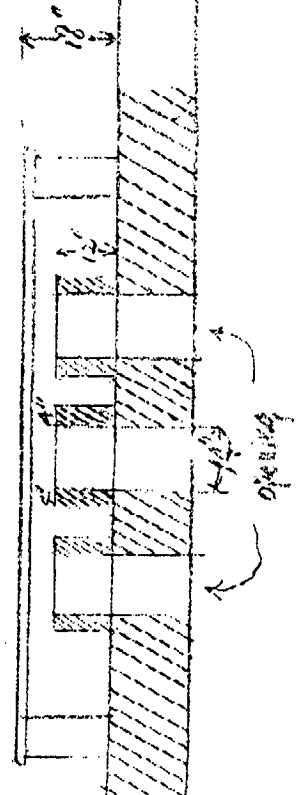
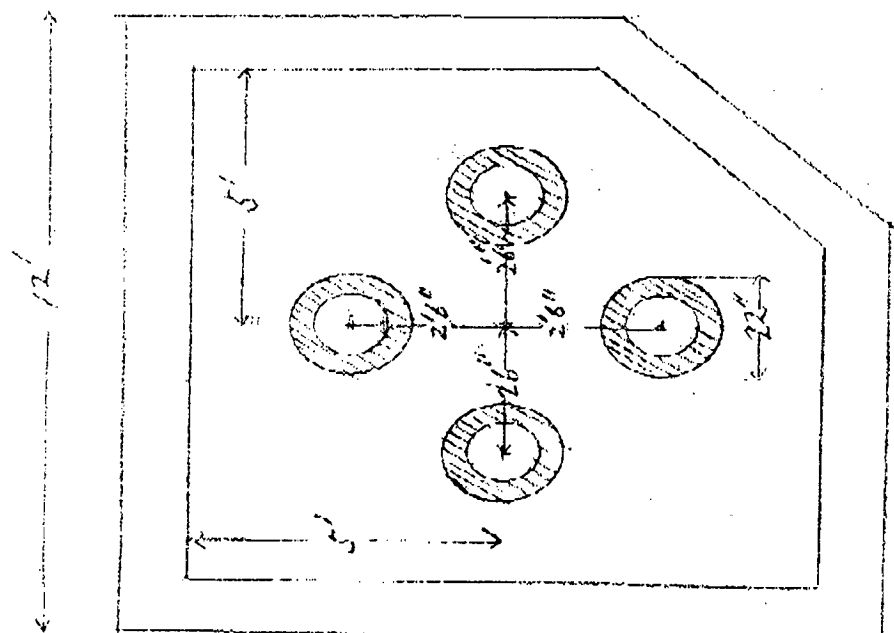
Thanks man

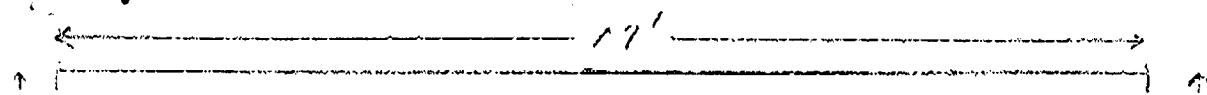
Pond 2

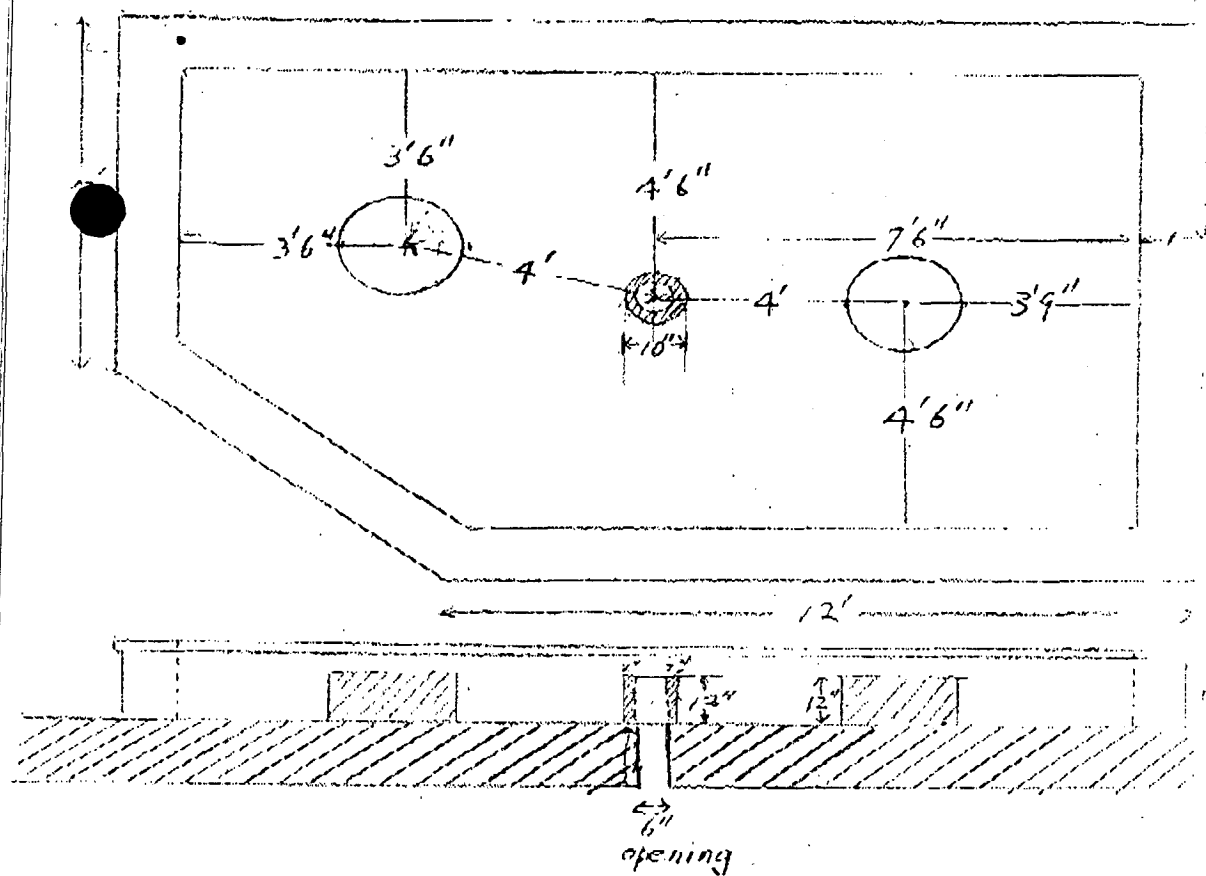


M. KIKU

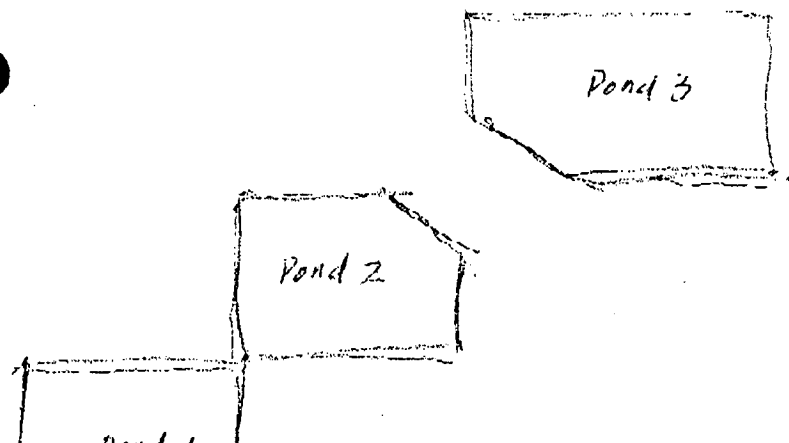
Pond 1

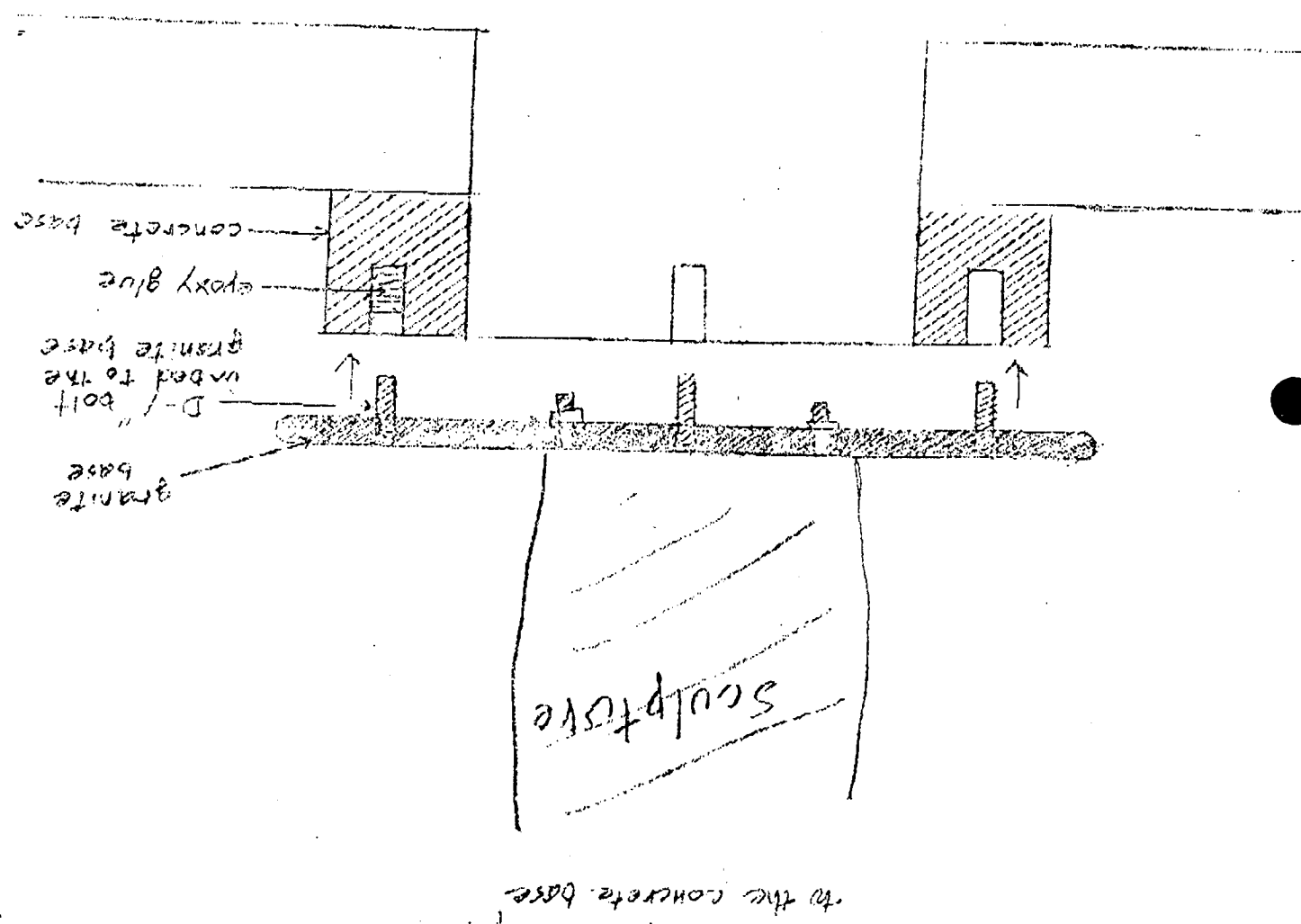




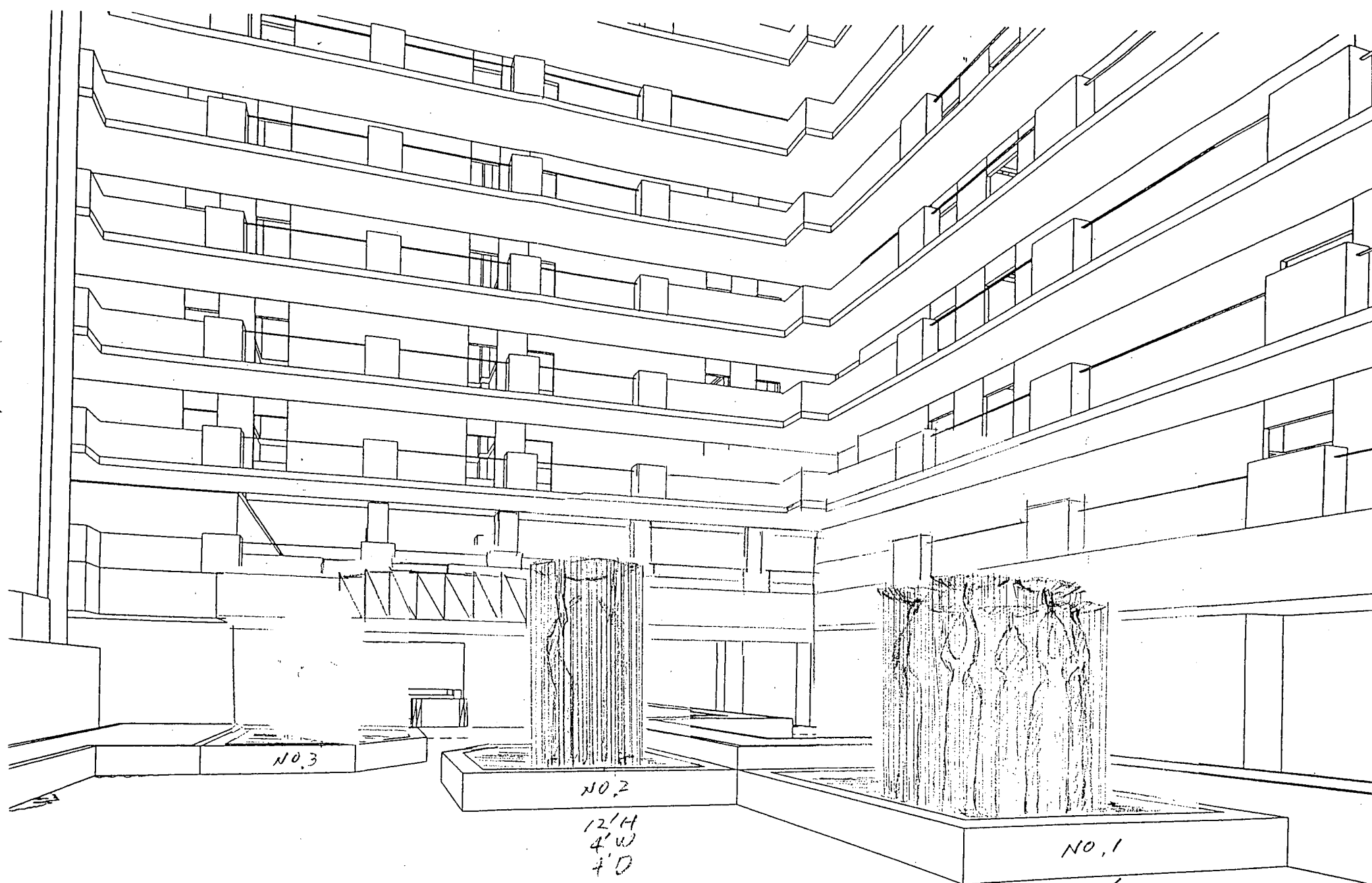


Elevator





to the concrete base



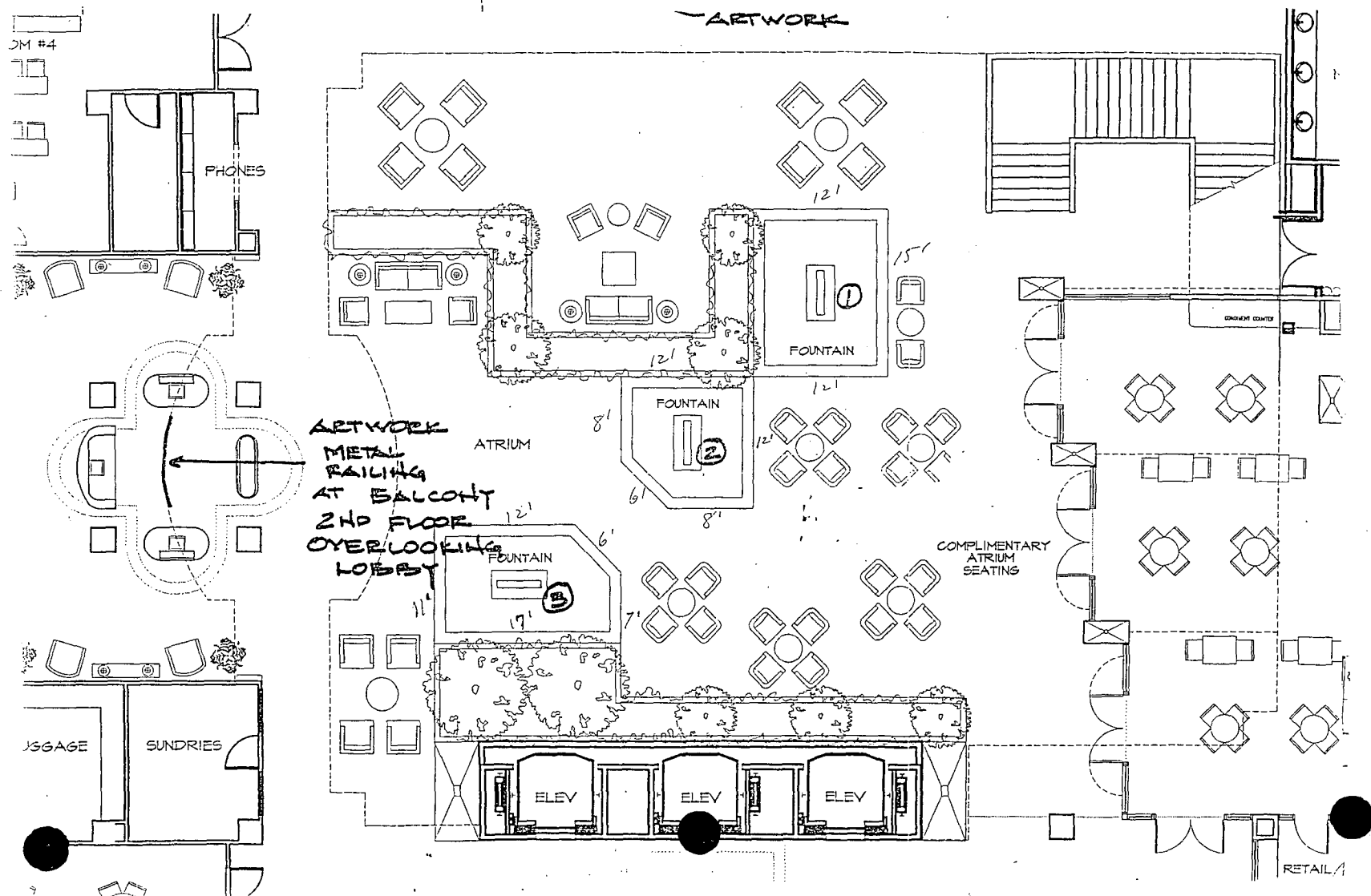
Uman's figures

NO.1
10'H
8'W
8'D

NO.2
12'H
4'W
4'D

NO.3

KISHI



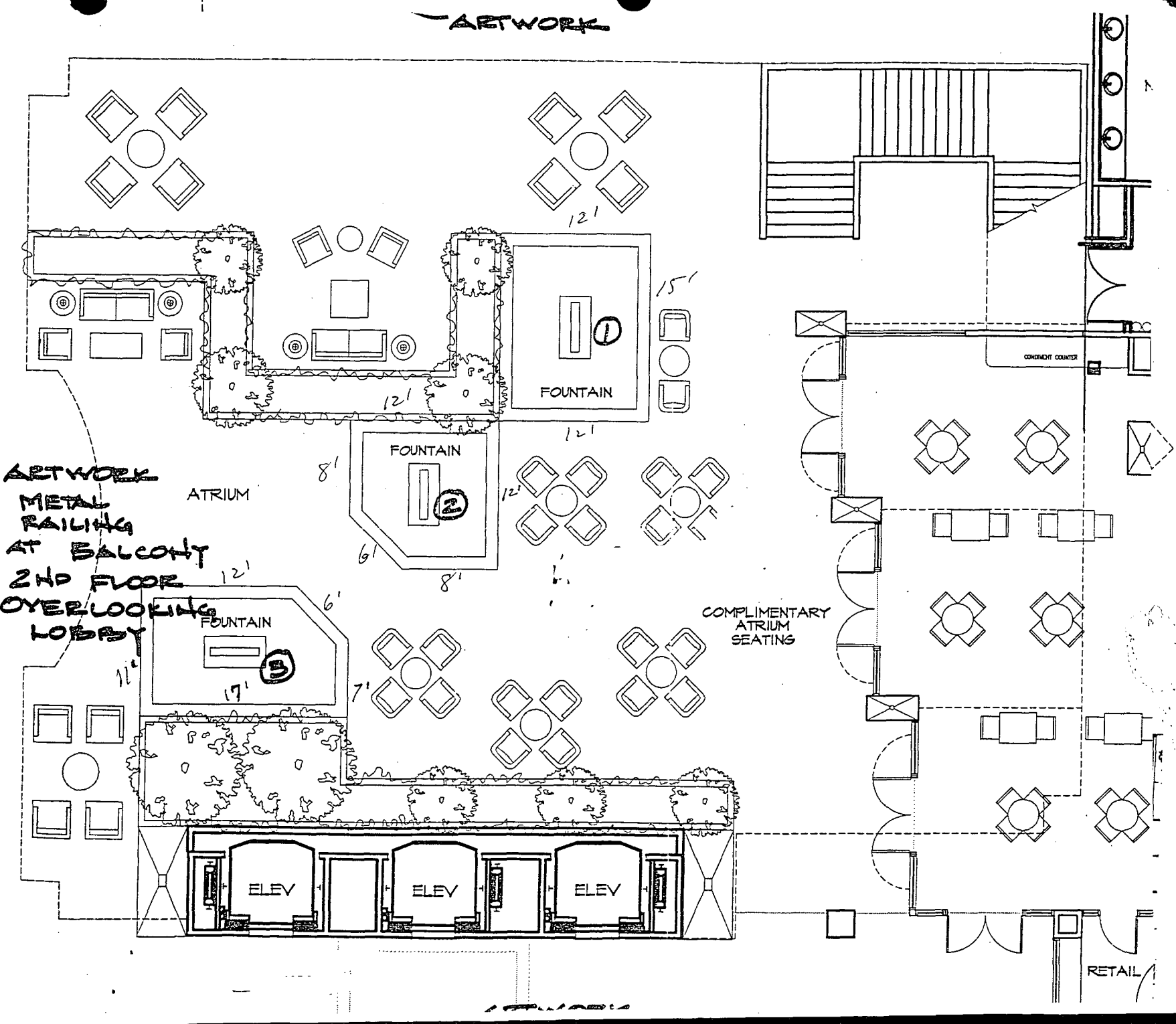
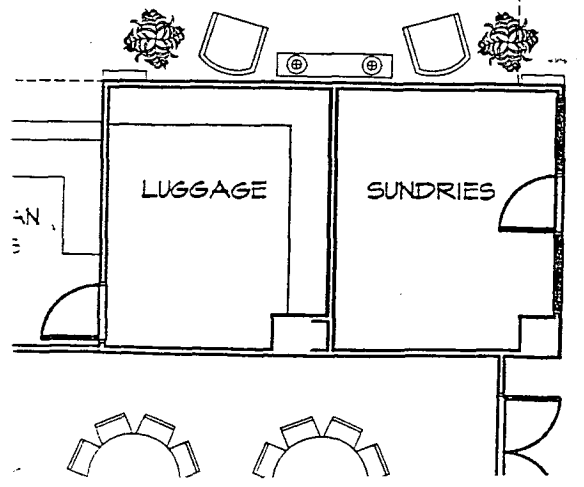
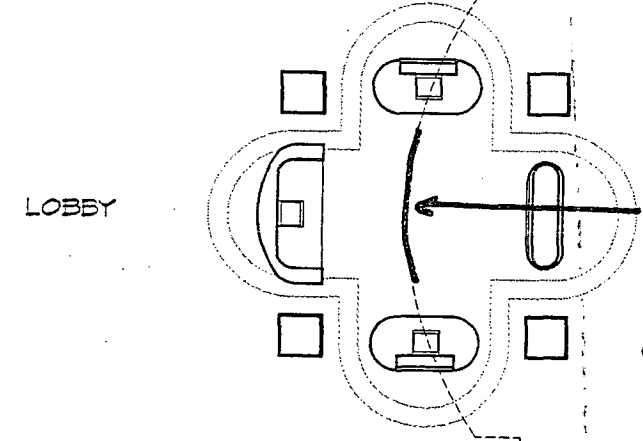
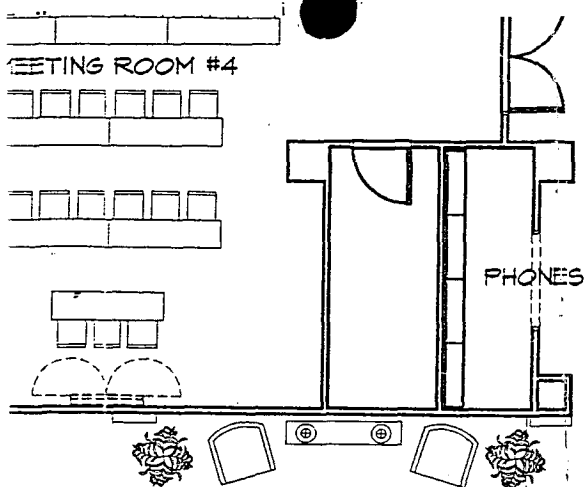


Exhibit B