

SACRAMENTO METROPOLITAN ARTS COMMISSION AGENDA

Meeting Date: February 28, 2001
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 FEBRUARY 28, 2001
- III. APPROVE MINUTES OF JANUARY 17, 2001
- IV. COMMITTEE REPORTS (10 MINUTES) NONE

V. ACTION ITEMS:

A. APPROVE COMMITTEE MEMBERS (WONG):

BERTHA M. KING - AWARDS COMMITTEE
MARY ZEPPA - POET LAUREATE COMMITTEE
ALBERT GARCIA - POET LAUREATE COMMITTEE
PAULA CAMPBELL - ARTS DEVELOPMENT

NOMINATING COMMITTEE: APPROVE Ayes ____ Noes ____ Absent ____
COMMISSION ACTION: Ayes ____ Noes ____ Absent ____

B. APPROVE 2001 NEW WORKS AWARDS (HELLER):

COMMITTEE ACTION: APPROVE Meeting ____ Ayes ____ Noes ____ Absent ____
COMMISSION ACTION: Ayes ____ Noes ____ Absent ____

C. APPROVE STABILIZATION PROGRAM FOR LA RAZA GALERIA POSADA (WALKER):

COMMITTEE ACTION: APPROVE Meeting ____ Ayes ____ Noes ____ Absent ____
COMMISSION ACTION: Ayes ____ Noes ____ Absent ____

D. APPROVE STABILIZATION BOARD DEVELOPMENT PROJECT (HELLER)

COMMITTEE ACTION: APPROVE Meeting ____ Ayes ____ Noes ____ Absent ____
COMMISSION ACTION: Ayes ____ Noes ____ Absent ____

E. APPROVE MASAYUKI NAGASE FOR SACRAMENTO RIVER INTAKE FACILITY PROJECT (BLOOM/POREMBSKI):

COMMITTEE ACTION: APPROVE Meeting 12/6/00 Ayes 6 Noes 0 Absent 3
COMMISSION ACTION: Ayes ____ Noes ____ Absent ____

F. APPROVE PROPOSAL FOR EMBASSY SUITES HOTEL PROJECT (POREMBSKI):

COMMITTEE ACTION: APPROVE Meeting 1/3/01 Ayes 6 Noes 0 Absent 3
COMMISSION ACTION: Ayes ____ Noes ____ Absent ____

G. APPROVE APP EXPENDITURE FOR CESAR CHAVEZ PLAZA PROJECT (POREMBSKI):

COMMITTEE ACTION: APPROVE Meeting 1/3/01 Ayes 6 Noes 0 Absent 3
COMMISSION ACTION: Ayes ____ Noes ____ Absent ____

H. APPROVE NEW POLICY FOR SLIDE BANK FOR SMALL APP PROJECTS (POREMBSKI):

COMMITTEE ACTION: APPROVE Meeting 1/3/01 Ayes 6 Noes 0 Absent 3
COMMISSION ACTION: Ayes ____ Noes ____ Absent ____

I. APPROVE NEW LIMITED COMPETITION FOR AIRPORT BRIDGE PROJECT (BLOOM):

COMMITTEE ACTION: APPROVE Meeting 1/3/01 Ayes 4 Noes 1 Absent 3 Abstention 1
COMMISSION ACTION: Ayes ____ Noes ____ Absent ____

VI. PRESENTATION(S):

VII. DISCUSSION ITEM(S)

VIII. PUBLIC TESTIMONY

IX. CHAIR'S REPORT

DIRECTOR'S REPORT

XI. OLD OR NEW BUSINESS:

XII. ADJOURNMENT

SACRAMENTO METROPOLITAN ARTS COMMISSION MINUTES

Meeting Date: January 17, 2001
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

COMMISSIONERS:

YVONNE BONACCI
BERNADETTE CHIANG
MARCY FRIEDMAN
DAPHNE GAWTHROP
R. BURNETT MILLER

DONALD SRONCE
QUAN VAN LE
JOHN WONG
GLORIA WOODLOCK

I. CALL TO ORDER at the hour of 4:07 p.m. by Chair Wong.

Present: Bonacci, Chiang, Miller, Sronce, Wong, Woodlock. Absent: Friedman, Le. Excused: Gawthrop

II. APPROVE AGENDA OF JANUARY 17, 2001.

Moved: Sronce; seconded: Miller. Ayes: 6 Noes: 0 Absent: 3

III. APPROVED MINUTES OF DECEMBER 13, 2000

Moved: Woodlock; seconded: Chiang. Ayes: 6 Noes: 0 Absent: 3

IV. COMMITTEE REPORTS (10 MINUTES)

V. ACTION ITEMS:

A. APPOINT VICE CHAIR AND APPROVE COMMITTEE MEMBERS (WONG):

No Commission action necessary to appoint Daphne Gawthrop Vice Chair.

B. APPROVE REVISION OF SAM PANNELL POOL ARTS PLAN PROPOSAL (BLOOM/POREMSKI):

APP COMMITTEE ACTION: APPROVE Meeting January 10, 2001 Ayes 6 Noes 3 Absent 0

COMMISSION ACTION: Moved: Chiang; seconded: Bonacci Ayes 5 Noes 0 Absent 3

Artists Robert Schumacher and Sonya Peterson presented their draft ideas for the Sam Pannell pool and reception desk. The primary colors of the water pipes already in place will be carried into the pool art and reception area. There are three considerations to choosing the artist: (1) Invitational as opposed to open call for artists because the pool was completed far faster than the project manager anticipated and the pool will open March 2001; (2) An additional \$3,000 was requested for the reception desk art; and (3) Schumacher and Peterson were the alternates chosen for a light rail project and, as such, had already been viewed by the APP Committee and approved. There will be a community meeting on January 19, 2001 to present the art concepts to the public and get feedback that will help create the design.

C. APPROVE DESIGN FOR MAX BAER COMMUNITY CLUB HOUSE PROJECT BY JENNY HALE (BLOOM/POREMSKI):

APP COMMITTEE ACTION: APPROVE Meeting December 6, 2000 Ayes 7 Noes 0 Absent 3

COMMISSION ACTION: Moved: Miller; seconded: Woodlock Ayes 5 Noes 0 Absent 3

Jenny Hale did the mosaics on the Max Baer Clubhouse 5 years ago; she is going to use the same technique and medium for the additional work. The total budget was only \$6,000; therefore, the City will install the artwork for her. The design she is using is to symbolize hope, drawn from a candlelight vigil the community held to take back their neighborhood from thieves and vandals.

D. APPROVE ARTIST SHANSHAN SHENG AND HER PROPOSAL FOR PUBLIC ART IN THE SOUTH NATOMAS LIBRARY (BLOOM/POREMSKI):

APP COMMITTEE ACTION: APPROVE Meeting January 10, 2001 Ayes 5 Noes 0 Absent 1

COMMISSION ACTION: Moved: Chiang; seconded: Bonacci Ayes 5 Noes 0 Absent 3

Chair Wong recused himself and Commissioner Woodlock chaired this portion of the meeting.

The purpose of a library, and artwork, is to educate, therefore the artwork to be installed is called "Universal Language of Knowledge," 24 multi-colored acrylic panels, each depicting a major language used in the South Natomas neighborhood, including one for computer language. The spiral sculpture hanging from the ceiling is "very 21st century, carrying all the past and looking to the future." Each panel will hang separately and is designed to cast shadows on the walls and floor.

Of special concern to some of the Commissioners were the cleaning and safety factors and who would be responsible for the cost, each concern being addressed separately. Cleaning will require only a dusting once a year when the ceiling bulbs are changed, and an engineering report on the safety of the wires will have to be paid for every two years. These costs should be factored into the City maintenance costs, as it is important that South Natomas have quality artwork. The APP Committee needs to put together a maintenance plan and present it to the Commission and Council soon.

Another issue discussed was the similarity of this proposal to several Ms. Sheng has submitted for other projects. This one was different in shape and meaning, according to the artist. Because the materials and technique are similar doesn't mean the proposals were the same.

A member of the community, Cyndy Baren-Filer, stated that the community approved the proposal, and the library has considered the possibility of "Universal Language" becoming a signature piece for the entire South Natomas area. The community has considered creating postcards of the South Natomas Library artwork to raise funds for the cleaning of the art. This is a legal issue that will have to be worked out with the artist once the

work is installed.

VI. PRESENTATION(S): None

VII. DISCUSSION ITEM(S): Economic Impact Studies will be discussed Friday at the Convention Center with the community and chambers of commerce with regard to philanthropy and not-for-profit organizations.

VIII. PUBLIC TESTIMONY: None

IX. CHAIR'S REPORT: 2001 Cultural Arts Awards: Laurie Heller is requested to report on second year reports at the next Commission meeting. The reporting dates were changed so the grants would be given earlier to accommodate the season.

The Commission will have a retreat in late April or early May to prepare the new commissioners for meetings with Bob Thomas and Terry Schutten to prepare for the 2003 FY budget. The Economic Impact Studies and stabilization procedures currently in place will clarify dollar needs. The budget request needs to include a maintenance plan.

The Sacramento art world needs a marketing firm and a lobbyist to work for them like San Diego, Los Angeles and San Francisco have. Barry Hessenius should be approached with regard to this matter.

On January 30, 2001, the City Council and Board of Supervisors are going to honor Gerry Kamilos for his work as chair of the Commission. This is also the date of the Fellowship presentations. An appropriate gift for Kamilos was discussed, as well as a permanent art piece on K Street Mall dedicated in his name.

X. DIRECTOR'S REPORT: None.

XI. OLD OR NEW BUSINESS: North-Highlands/Antelope Library dedication is going forward this week, and the California League of Cities artwork was in place and dedicated in time for the mayor's conference here in Sacramento this week. The EPA dedication is scheduled for 3/24, though the artists can't all be present for that date, so the artwork will be dedicated sometime in April, date to be announced later.

XII. ADJOURNMENT: There being no further business, the meeting was adjourned at 5:35 by Chair Wong.

THE NEXT COMMISSION MEETING WILL BE HELD ON MONDAY, FEBRUARY 19, 2001.



**Sacramento Metropolitan
Arts Commission**

800 - 10th Street, Suite 1
Sacramento, California 95814
(916) 264-5558

A Public Agency

February 9, 2001

Sacramento Metropolitan Arts Commission
Sacramento, California

MEMBERS IN SESSION:

SUBJECT: 2001 New Works Award Program

LOCATION AND COUNCIL DISTRICT: Sacramento City and County

RECOMMENDATION: Approve 22 New Works Awards for Year 2001.

CONTACT PERSON: Laurie Heller, Grants Program Coordinator, Metro Arts, 264-5970

FOR COMMISSION MEETING OF: January 29, 2001

SUMMARY:

The 2001 New Works Awards to individual artists are awarded through a competitive process, involving a formal written application, and review by a panel of local professionals in the literary, visual and performing arts (Exhibit A). Guidelines/Applications were distributed throughout Sacramento County beginning September 29, 2000 and workshops, attended by over 20 people, were held on October 12 & 14, 2000. Thirty-seven applications were received by the deadline of November 9, 2000. The panel convened to score and rank the applications on December 7 & 8, 2000 (Exhibit B.) New Works projects must be completed between March 2001 and March 2002.

COMMITTEE ACTION:

Approved unanimously by the Awards Committee at the meeting on January 29, 2001: 5 ayes, 0 noes, and 1 absent.

BACKGROUND INFORMATION:

The 2001 New Works Award Program seeks to increase resources and opportunities for local literary, visual and performing artists by making grants available to create an original work, and present it to the general public. Because the works must be exhibited/performed publicly the applicant is required to apply with a sponsor, who assists with the promotion and funding of the exhibition/performance.

2001 New Works Awards
Commission
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The primary criteria in the selection New Works are: 1) Artistic quality and innovativeness of the proposed New Work; 2) Demonstrated ability of the artist in the medium; 3) Feasibility of the project; and 4) Willingness to reach out to new audiences. The panelists evaluated and scored each application from 1 to 10 (with 10 being the highest) based on the above criteria. (Exhibit B) Rankings are forwarded to the Awards Committee for funding recommendations, which must be approved by the Arts Commission.

FUNDING CONSIDERATIONS:

New Works Awards may range from \$1000 to a maximum of \$2500. A total of \$40,000 has been allocated for the New Works Program.

Based on the panel comments, staff recommends funding 22 projects (24 artists) totaling \$41,000. Funding is recommended as follows: Those scoring 9 and above at 100%; those scoring 8.5 and above at 80%; those scoring 8 and above at 60%; those scoring 7.5 and above at 40% (Exhibit B.)

ENVIRONMENTAL CONSIDERATIONS: NA

POLICY CONSIDERATIONS:

In addition to supporting the activities of local arts organizations, the Commission acknowledges the importance of recognizing and funding individual artists in Sacramento County. These recommendations include funding for 11 visual artists, 4 musicians, 5 literary artists, 1 dancer, 1 theatre artist and 2 multi-disciplinary artists.

E/SBD CONSIDERATIONS:

The Arts Commission makes every effort to meet the City's E/SBD goals. Many of the applicant artists are owners or workers in emerging and small businesses.

Respectfully submitted,



LAURIE HELLER

Grants Program Coordinator



MICHELLE WALKER

Executive Director

Attachments: Exhibit A – Panel Bios
Exhibit B – Scores, Rank & Funding Recommendations

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Exhibit A
PANEL BIOS

James C. Anderson (Theatre) has acted or directed in over sixty productions in Sacramento theatres since 1970 as well as regional theatres, fringe festivals and Shakespeare festivals throughout the Western United States. He received a Sacramento Metropolitan Arts Commission Theatre Fellowship Honorable Mention Award in 1999. He received an Elly Award for his portrayal of Sir in *The Dresser* at The Show Below. He was most recently seen in Celebrations Arts' *The Bloodknot*, which won last season's Elly as best overall production. Since 1988 he has been Artistic Director of the Short Center Repertory, a national touring company of adult actors with developmental challenges, and has received numerous California Arts Council residencies and S M A C Cultural Awards in support of this work. He has produced eight plays in the California Youth Authority. He currently teaches drama and directs the foundation year play at Rudolf Steiner College in Fair Oaks.

Traci L. Gourdine (Literature) is a professional writer and English instructor at American River College. Her poetry and fiction writings have been published in books and magazines including *Sudden Fiction (continued)*, AIM Magazine, Calliope and Poet News. She works with the Arts in Corrections Program at several California state prisons and the creative writing element of the California State Summer School for the Arts. A member of the Board of Directors for the Sacramento Poetry Center, she is also on the Sacramento Metropolitan Arts Commission Awards Committee and Chair of our Poet Laureate Committee.

Carl Naluai (Music) has been the Cantor/Music Director for Congregation B'nai Israel since 1983. He was the Artistic and Music Director for the Sacramento Men's Chorus from 1990-97 and was Interim Director there this year. He has been a composer, arranger, conductor and music director for many area organizations including Davis Comic Opera Company, Bear Valley Music Festival, the AdHoc Players, Sacred Heart Catholic Church, and Trinity Episcopal Cathedral. Honors include Honorable Mention at the Von Karajan Conductor's Competition in Berlin and the International Conductor's Competition in Besacon, France. His experience also includes work in dance, folk art and the literary arts.

Ruth Rosenberg (Dance) is the Artistic Director of the Sacramento-based Ruth Rosenberg Dance Ensemble, which she founded in 1991. In 1997 she received the Commission's Award Dance Fellowship from Sacramento Metropolitan Arts Commission and has also received 5 New Works Award choreography grants. She has appeared as a guest artist with the Sacramento Ballet, was a member of Capitol City Ballet from 1986-1990, and was the Assistant Director of the Ed Mock Dance Company of San Francisco from 1981-86. Currently she is also a dance and art reviewer for Morning Edition on Capital Public Radio and directs the Ruth Rosenberg Dance Studio located in Sierra 2 Center.

Susan Rozsa (Visual Arts) is a working artist who has been deeply involved in arts education and arts management in the Sacramento area since 1985. She is a former executive director of MatrixArts, a pioneering local non-profit gallery and workshop. In addition, she has been curator

2001 New Works Awards
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February 9, 2001

of a number of exhibitions at local schools, colleges, community organizations and businesses. She has also been a juror for several local and national arts competitions. Ms. Rozsa holds an AA from the American University in Paris and a BA from the University of Texas at Austin. More recently she has done graduate studies in non-profit management and community organizing at the Kennedy School of Government at Harvard University.

Rueben Serna (Visual Arts) specializes in the area of photography, but also works in the mediums of acrylics, pastels, plastic and three-dimensional impressions. A community and union activist, he is a former organizer for the United Farmworkers of America under the leadership of Cesar Chavez. From Modesto, he has had showings of his work throughout the Sacramento and San Joaquin valley areas. Locally he works with La Raza Galeria Posada.

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Exhibit B
Scores, Ranks & Funding Recommendations

2001 New Works Awards
Awards Committee
Exhibit B - Scores, Ranks Funding

RANK	APPLICANT	DISCIPLINE	SPONSOR	ETHNICITY	SCORE	\$\$
1	VIANELLE	DANCE	DALE SCHOLL DANCE ART	Euro/Latino	9.75	2500
2	TAFFET/DALKEY	MULTI-DISCIPLINE	FESTIVAL OF NEW AMER. MUSIC	Euro-Am	9.3	2500
3	FONG	VISUAL	CSUS MULTI-CULTURAL CENTER	Asian-Am	9.17	2500
4	SHARIFF	MUSIC	SACRAMENTO HERITAGE FESTIVAL	Afr-Amer	9.08	2500
5	FORTES	VISUAL	ART FOUNDRY GALLERY	Filipino	9	2500
5	LaZANSKY	VISUAL	BARTON GALLERY	Euro-Am	9	2500
6	SINH	LITERARY	NGA TRAN VAN	Asian-Am	8.83	2000
7	GRUENBERGER	THEATRE	FAIRYTALE TOWN	Euro-Am	8.75	2000
7	RUBY	MULTI-DISCIPLINE	LOAVES & FISHES	Euro-Am	8.75	2000
8	GUTERMUTE	VISUAL	BLUE DIAMOND ALMOND GROWERS	Euro-Am	8.7	2000
8	THOR	VISUAL	LEE'S FAMILIES ASSOCIATION	Asian-Am	8.7	2000
9	MAR	VISUAL	BOB'S GLASS	Asian-Am	8.67	2000
10	HURLEY	VISUAL	VERY SPECIAL ARTS	Unk	8.6	2000
11	SMITH	VISUAL	SOLOMON DUBNICK GALLERY	Euro-Am	8.5	2000
12	XIMENES	VISUAL	UPTOWN ARTS	Chicana	8.3	1500
13	HARTNEY	VISUAL	LUNA'S CAFE/GALLERY	Euro-Am	8.25	1500
14	GERMANY	MUSIC	SHORT CENTER NORTH (DDSO)	Afr-Am	8.1	1500
15	CHOICHEZI/STAAJABU	LITERARY	ZICA	Afr-Am	8	1500
16	HOOD	VISUAL	HIMOVITZ GALLERY	Unk	7.8	1000
17	EHRENREICH	SCREENWRITING	B STREET THEATRE	Euro-Am	7.58	1000
17	HERRERA, BE	MULTI-DISCIPLINE	CAROL'S BOOKS & others	Unk	7.58	1000
18	FARIAS	MUSIC	CYSTIC FIBROSIS FOUNDATION	Unk	7.5	1000
19	STONE, C	VISUAL	HIMOVITZ GALLERY	Euro-Am	7.4	
20	PLENERT/HORIUCHI	VISUAL	AURA LUMBER, ART FOUNDRY	Euro&Asian	7.33	
21	GRAYSON	LITERARY	SACRAMENTO AIDS FOUNDATION	African-Am	7.08	
22	NORMINGTON	LITERARY	WEBBER'S BOOKSTORE	Euro-Am	7	
23	HERRERA, R	VISUAL	THURGOOD MARSHALL H. S.	Chicano	6.92	
24	STONE, D	VISUAL	HIMOVITZ GALLERY	Euro-Am	6.9	
25	NATSOULAS	VISUAL	B SAKATO GARO GALLERY	Unknown	6.87	
26	ADAN/STEVENS	VISUAL	ROBERT ELSE GALLERY, CSUS	Euro-Am	6.58	
27	BYBEE	VISUAL	BETH JONES, GALLERY W	Unknown	6.42	
28	HULL	VISUAL	SACRAMENTO PUBLIC LIBRARY	Euro-Am	6.1	
29	CROCKETT	VISUAL	HOBBS PRINTING	African-Am	5.5	
29	TAYLEN	VISUAL	E. K. McCLATCHY LIBRARY	Euro-Am	5.5	
30	OLSON	VIDEO	ACCESS SACRAMENTO	Euro-Am	5.42	
31	WILL ALLEN/MARVINGALLO	MUSIC	GOLD COUNTRY CHAMBER ORCH	Euro/Latino	5	
32	MOK	MUSIC	CAMELLIA SYMPHONY	Asian-Am	1	
Total recommended funding				41000		



**Sacramento Metropolitan
Arts Commission**

800 - 10th Street, Suite 1
Sacramento, California 95814
(916) 264-5558

A Public Agency

February 22, 2001

Sacramento Metropolitan Arts commission

**RE: STABILIZATION GRANT TO FUND A FACILITY NEEDS ASSESSMENT FOR
LA RAZA GALLERIA POSADA**

LOCATION AND COUNCIL DISTRICT:

Sacramento County

RECOMMENDATION:

Approve \$10,000 stabilization grant to La Raza Galleria Posada (LRGP) to fund business plan which addresses facility needs, feasibility of a new location, and an operational revenue program.

CONTACT:

Michelle Walker, Executive Director
264-5577
Laurie Heller, Grants Coordinator
264-5970

COMMITTEE ACTION: None.

SUMMARY/BACKGROUND:

The Commission established its Arts Stabilization program in 1999. City Council and the Board of Supervisors approved a research and assessment program which the City funded through its one-time allocation of \$475,000. The second phase of the Stabilization program would provide on-going funding for training, development, marketing, financial and business planning projects. LRGP would like to relocate to a new facility which would be more cost effective, while staying accessible to the community. LRGP is seeking \$10,000 to retain ArtsMarket for planning purposes associated with a possible relocation.

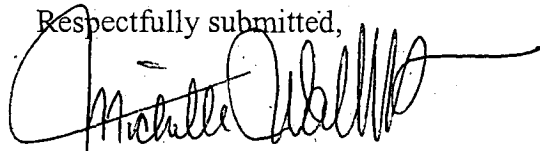
FINANCIAL CONSIDERATIONS:

\$10,000 is available to fund LRGP's planning process through the Commission's on-going stabilization funding.

POLICY CONSIDERATIONS:

The Arts Commission has encouraged organizations to carefully plan new ventures. LRGP's request demonstrates its Board's commitment to realistic and sound planning.

Respectfully submitted,

A handwritten signature in black ink, appearing to read "Michelle Walker", with a long horizontal flourish extending to the right.

MICHELLE WALKER
Executive Director

VIA FAX

February 12, 2001

Marisa Gutiérrez, Executive Director
La Raza Galería Posada
704 O Street
Sacramento, CA 95814

Dear Marisa:

Thanks again for your call. We are gratified that your board has determined that it would like to retain ArtsMarket for its business planning needs. We are also pleased that you have been able to secure additional funding, thereby ensuring a more comprehensive process. Per your request, we are prepared to revise our original proposal.

As per our discussion, we will approach the business plan as a two-phase process. This revised proposal intends to cover Phase I, which will include analyses and recommendations regarding the following areas of operation:

- Facility move and management (priority)
- Programming, operations and personnel
- Fund development
- Financial management, budget and financial planning
- Governance

Phase II will call for a more comprehensive marketing plan, building on the research and analysis that ArtsMarket completed for SMAC last year. The fact that La Galería participated in this process and has the results will facilitate this future planning process. We are hopeful that you will be able to secure the necessary resources to continue with Phase II and look forward to assisting you. Below is revised scope of work, tasks and budget.

PHASE ONE/SCOPE OF WORK.

La Raza Galería Posada (LRGP) needs a basic plan to facilitate the move to a new location that also addresses the business planning issues specified above.

TASKS

1. Determine Facility Needs. Review LRGP's current and proposed public and educational programming, including bookstore and proposed café operations.

2. Review Potential New Locations. Tour sites, analyze suitability for LRGP operations and review financial information, including construction estimates for renovation.
3. Develop Operating Pro-forma and Determine Financial Needs. Based on LRGP's current and proposed programming, estimate basic operating pro-forma in new location, analyze existing revenue sources, determine financial need and develop initial budgets.
4. Preparation and Presentation of Recommendations. This report will include the results from the above tasks and include recommendations to allow LRGP to proceed further in moving forward to building acquisition, and preparation of analyses of other organizational issues.

BUDGET

Senior Consultant (E. Díaz), 9 days @ \$1,000*	\$	9,000
Research Analyst (S. Becker), 1.5 day @ \$500*		750
Production Staff, 1 day @ \$200		<u>200</u>
TOTAL	\$	9,950**

* Both of these daily rates are well below the regular rates of \$1,200 and \$650, respectively.

If this scope of work and budget are acceptable to you, it will then be necessary to enter into a formal agreement between LRGP and ArtsMarket. For this purpose, it will be necessary for you to communicate directly with John Stevens, ArtsMarket's CEO.

I look forward to hearing from you and to moving forward with this important planning work.

Sincerely yours,

Eduardo Díaz
Senior Consultant

cc John Stevens, CEO, ArtsMarket



**Sacramento Metropolitan
Arts Commission**

800 - 10th Street, Suite 1
Sacramento, California 95814
(916) 264-5558

A Public Agency

February 22, 2001

Sacramento Metropolitan Arts Commission

Subject: Board Development Project

Location: Sacramento County

Recommendation:

Approve Cultural & Planning Group and Artworks to work jointly on the Board Development Project

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

Meeting Date: February 28, 2001

Committee Action: na

Summary:

The Commission has been seeking a contractor experienced with board development to provide services to the local arts community. Two contractors responded to the RFP with proposals outlining the program phases, including design, outreach, implementation and evaluation. The Development Committee reviewed the proposals, and commended the credentials, qualifications and references of both contractors. They recommended Cultural & Planning Group and Artworks work jointly on the Board Development Project, which they have agreed to do.

Background:

An RFP was developed based on the recommendations of the Commission's Development Committee (Exhibit A & B). The contractor was asked to provide credentials, qualifications and references regarding their ability to oversee the program (Exhibit C). Cultural & Planning Group and ArtWorks submitted proposals prior to the deadline of August 30, 2000

Development Committee members Valerie Drew, Daphne Gawthrop and Gloria Woodlock reviewed the proposals and made recommendations to the full Development Committee, who reviewed the proposals at their meeting on Tuesday, October 3. Both contractors attended and were interviewed by the Committee. The contractors each presented their proposals, touching on 1) Qualifications of the team; 2) Background and experience as it relates to the proposal; 3) Overall direction or approach to the project; 4) Highlights of their program; 5) Budget and timeline. The Committee noted the following strengths for each group:

Board Development Project
Sacramento Metropolitan Arts Commission
02/22/01

ArtWorks : A collaboration between Jan Stohr of the Nonprofit Resource Center; Ellen Taylor of California Lawyers for the Arts; and Jill Kaiser of Arts & Business Council.

- 1) ArtWorks' knowledge of the local community is incredibly valuable, as is the diversity of expertise on the team. The team members are known for their dedication and commitment to the Sacramento region, for which they have established a wide base of contacts and resources.
- 2) Reviewers appreciated the administrative competence of the team, especially the long track record of the Nonprofit Resource Center in the specific area of management training for nonprofits.
- 3) The ongoing ability to improve local arts boards by continuing to recruit and train new members through BOARDLINK was an important benefit of working with ArtWorks. Integrating the arts into the existing programs of the Nonprofit Resource Center – and collaborating with Arts & Business Council and California Lawyers for the Arts – is a constructive step for the local arts community as a whole.
- 4) The local availability of the ArtWorks team during the course of the contract was also noted.

Cultural & Planning Group: Project Managers: David Plettner, former National Endowment for the Arts advisor and Angela Johnson, former trainer for California Assembly of Local Arts Agencies.

- 1) C&PG principles have a combined 60 years of expertise in the arts. In addition, the trainers and workshop leaders identified in their proposal are equally knowledgeable about both the business and artistic aspects of arts organization. The Project will be informed by their hands-on experience with the unique challenges faced by arts groups, who must both support the organizational mission *and* advance the artistic vision.
- 2) Sacramento arts boards will benefit greatly from the broad, national perspective of C&PG. Their work in the arts field has included contracts with the National Endowment for the Arts, J. Paul Getty Trust, James Irvine Foundation, Arts Inc., California Assembly of Local Arts Agencies, the Association of Performing Arts Presenters, plus Arts Commissions and Cultural Affairs Departments in Los Angeles, Berkeley, Ventura and Oakland.
- 3) Proficiency in capacity building, municipal cultural facilities planning, organizational assessment, capital campaign feasibility studies, as well as planning, designing and evaluating grantmaking programs, all give C&PG the expertise necessary to achieve strong results with board development in Sacramento.

At the Development Committee's invitation, ArtWorks and C&PG met together on January 31 and again on February 8 to discuss working jointly on the Board Development Project. They delineated roles and responsibilities in the 1) Assessment Phase; 2) Program Design Phase; 3) Implementation Phase; and 4) Evaluation Phase.

Board Development Project
Sacramento Metropolitan Arts Commission
02/22/01

Financial Considerations:

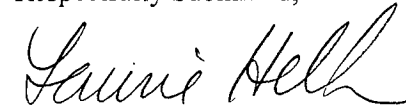
Funds for Board Development in the amount of \$75,000 have been set aside for the first year to establish and implement the program. Annual funding thereafter is allocated at \$40,000 per year for ongoing implementation and evaluation. The program cycle is three to five years, based on the evaluation results. After that period the program will be reviewed and revised as needed.

Both ArtWorks and C&PG agreed to submit revised budgets and timelines by February 25, 2001 (Exhibit D). Contractors are required to indicate fee for service for the entire project; identify all program costs (including allowances for instructors, printing, etc.); and provide a schedule of payments tied to each phase. Second Year as well as ongoing, annual costs may be noted. Contract negotiations will begin upon approval of this recommendation.

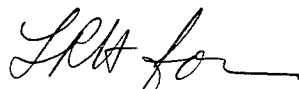
Policy Considerations:

The Arts Commission was allocated \$150,000 for FY2001 Stabilization Programs by the City and County of Sacramento. The Stabilization Programs are intended 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 the fiscal and organizational health of the arts groups. The Board Development Project has been identified as a key component of the Commission's Stabilization efforts.

Respectfully Submitted,



Laurie Heller
Arts Program Coordinator



Michelle Walker
Executive Director

Exhibits: A, B, C, D

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Exhibit A
REQUEST FOR PROPOSAL
Sacramento Metropolitan Arts Commission
Board Development Project

Background

The Arts Commission is seeking a comprehensive plan for improving the capacity of arts nonprofit boards to sustain and grow the local arts community as part of an overall stabilization effort.

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 change and improve fiscal and organizational administration. Changes in demographics, globalization, technology, and the funding climate – while they cannot be controlled – must be prepared for, managed and responded to.

The Commission has contracted with National Arts Stabilization to assist arts organizations to adapt to the changing environment. Arts *boards* must be prepared to participate in this program. Arts Boards must fully understand their ultimate responsibility for policy and governance, and will need the knowledge and tools to be able to sustain their organization's mission and perceive and take advantage of new opportunities that both support their organizational mission *and* advance the 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, networking, and ongoing capacity building for local arts boards.

Scope of Services

The Commission is seeking a Contractor experienced in board training and services to provide local arts community boards with a comprehensive capacity building educational program. The Contractor should outline its qualifications, experience, and success in providing such programming and services in addition to outlining specific plans for designing and implementing a program that accomplishes the following goals:

- Identify and recruit qualified and committed potential board members from the community;
- Provide orientation and training in the roles and responsibilities of board membership in the nonprofit arts;
- Develop attractive networking opportunities for board members at all levels of experience from beginners to experienced in order to increase communication and collaboration among the community's arts leaders;
- Evaluate the success of the board training opportunities and make recommendations to the Commission for next steps in the process of supporting board development for the arts in the community.

The Contractor is required to submit a proposal to include specific program design and curriculum, outreach, implementation and evaluation, and a detailed budget.

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The contract will be awarded to an organization with a history of success in this field that has the infrastructure to support the program.

The Contractor must document the qualifications of all personnel involved in the project including all sub-contractors and trainers.

A qualified 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 – Design

- 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. At a minimum, curriculum should address governance issues, financial (fundraising) and strategic planning, and train board members to diagnose, understand, and solve financial issues.
- 2) Identify recruitment needs for local art boards, and design a program to recruit potential board members, including placement on appropriate arts boards.
- 3) Conduct outreach as necessary to assure participation is representative of the diversity of the Sacramento arts community.

Phase II – Implementation

- 1) Provide a series of training opportunities for board members of varying levels of experience. Curriculum should meet the needs of the participating board members and achieve a comprehensive understanding of board roles and responsibilities, provide knowledge and tools necessary to meet those roles and responsibilities and develop confidence in the participants' ability to serve as effective board members;
- 2) Develop a schedule of ongoing training and networking opportunities for participants;
- 3) Identify services and resources to support local arts board members on an ongoing basis.

Phase III- Evaluation

- 1) Develop ongoing evaluation and needs assessment program for board training;
- 2) Make recommendations for future training options;
- 3) Develop individual participant evaluation process;
- 4) Report on the results of the training program at the mid-way point and upon completion of the program.

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 Phases.

Payment and Fee

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

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Exhibit B: List of Organizations Invited to Respond to the RFP

Business Volunteer for Arts
917 Seventh St.
Sacramento, CA 95814

Non Profit Resource Center
828 I Street, 2nd Floor
Sacramento, CA 95814

Business Arts Council
235 Montgomery ST., 12th Floor
San Francisco, CA 94104

Compass Point
706 Mission Street, 5th Floor
San Francisco, CA 94103

The Management Center
870 Market St., Suite 360
San Francisco, CA 94102-3009S

Foundation Center
312 Sutter Street, Ste. 606
San Francisco, CA 94108

California Lawyers for the Arts
Fort Main Center, Bldg C, Rm 255
San Francisco, CA 94123

CALAA
693 Sutter Street, 3rd Floor
San Francisco, CA 94102

California Association of Nonprofits
P.O. Box 1081
Santa Cruz, CA 95061

Intersection for the Arts
446 Valencia Street
San Francisco, CA 94103

Institute for Nonprofit Organization Management
2130 Fulton Street
San Francisco, Ca 94117

The Grantsmanship Center
P.O. Box 17220
Los Angeles, CA 90017

Nonprofit Management Association
606 South Olive Street, Ste. 2450
Los Angeles. CA 90014

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Exhibit C: Qualifications of Contractors

The Cultural+Planning Group

Overview of the Firm

The five principals that comprise The Cultural+Planning Group have come together in the belief that a team approach to consulting produces fresh thinking and yields better results for the client. Our vision is to address challenging, important issues and to bring sound thinking and new understandings to problems posed in our projects.

Each of us has a long-standing, national consulting practice with nonprofit organizations and grantmakers. Together, we have experience in nonprofit management, corporate business management, entrepreneurial enterprises, law, community leadership, and being a working artist. We believe that this breadth gives us a perspective that strengthens our work.

Based in Los Angeles, we have served the nation's most diverse community. We seek to bring an understanding of cultural context and issues of community to our work. We also place a special emphasis on knowing each client well and developing a strong engagement with our clients. As a part of this emphasis, we have an unusual commitment to clear understandings and communication with our clients.

Our Expertise Includes

- Organizational Capacity Building
- Organizational Assessment
- Capital Campaign Feasibility Studies and Planning
- Designing and Evaluating Grantmaking Programs
- Municipal Cultural and Facilities Planning

Principals

Mark Anderson
Angela Lynne Johnson
David Plettner, JD
Arthur Rieman, JD, MBA
Hope Tschopik Schneider, MBA

For further information, contact us at
The Cultural+Planning Group
1318 East Seventh Street, Suite 201
Los Angeles, CA 90021
Phone: 213.622.6691
Fax: 213.627.5875
www.culturalplanning.com
Email: dplett@pacbell.net

Recent and Current Projects

Organizational Capacity Building: *Note that virtually all C+PG's capacity building projects include a specific focus on board development and training.*

Pacific Women's Health Institute, Los Angeles: Design and implementation of an organizational restructuring.

Chamber Music America, New York: Assisting grantees of the Rural Chamber Music Residency Program in planning multi-year residencies.

Los Angeles Contemporary Exhibitions (LACE): Assisting LACE as it participates in a multi-year capacity building program of the J. Paul Getty Trust.

Organizational Assessment

National Arts Stabilization, Baltimore: Helping design and implement a new assessment methodology for grantees of six capacity building programs in the U.S. and England.

National Endowment for the Arts: Assessing applicants to the Planning & Stabilization Program and former Challenge and Advancement Program, for a seven-year period.

Capital Campaign Feasibility Studies and Planning: *As with capacity building projects, all C+PG's capital campaign projects include board development and training.*

National Endowment for the Arts: Evaluation of a broad range of capital requests, for a six-year period.

Palos Verdes Art Center, Los Angeles: Feasibility study and capital campaign plan for a \$7 million effort to renovate the Art Center's existing facility and augment its endowment.

Tracy Arts Leadership Alliance: Preparation of a campaign planning and donor research for a \$1.5 million capital campaign to renovate a former vaudeville theater in the downtown revitalization district of the City of Tracy, California.

Municipal Cultural and Facilities Planning

Contra Costa County, California: Preparation of a cultural master plan for this suburban county of the San Francisco Bay area. The County's Arts and Culture Commission is leading the county's first-ever cultural plan to address fundamental community-wide issues. The plan includes identifying and profiling cultural resources, a comprehensive needs assessment, and the formulation of strategic directions for the county's diverse communities.

City of Tracy, California: Preparation of a cultural master plan for a former agricultural town that has become a residential suburb of the Bay Area. The plan includes the renovation of an historic vaudeville theater in the downtown revitalization district.

County of Monroe (Florida Keys), Florida: Preparation of a strategic plan for the arts council that serves the Florida Keys.

Designing and Evaluating Grantmaking Programs

Hawai'i Community Foundation: Helping design and evaluate a new three-year capacity building program.

The John Randolph and Dora Haynes Foundation, Los Angeles: Evaluating and revising the Foundation's grant making process.

Biographies

Angela Lynne Johnson has dedicated herself to the support of cultural institutions and artists. Before joining Cultural+Planning Group, Ms. Johnson worked in various capacities with nonprofit groups, arts organizations, producing and presenting entities, community organizers and municipal and other government agencies throughout the Bay Area, including the cities of Oakland and Berkeley. Ms. Johnson has been providing education and training to nonprofit professionals and volunteers for the duration of her professional life.. Recently, Ms. Johnson worked with the California Assembly of Local Arts Agencies (CALAA) consulting as their Interim Director of Programs, where she was responsible for the development and implementation of a state-wide Technical Assistance Program in Organizational Effectiveness. Currently she is assisting with the coordination of CALAA's annual convocation, *Making Connections, Strategic Opportunities for Arts, Culture and Community Life* to be held in Sacramento in October, 2000.

As an arts administrator who worked in local arts agencies, and now as a consultant, she provides her expertise and analysis to a wide range of arts organizations. Since 1985, Ms. Johnson has consulted in the areas of management, training and facilitation, technical production, special events, development, marketing and organizational development. Her client list is comprised of a diverse group of well respected and noteworthy individuals, community foundations, and community organizations including The San Francisco Foundation, Cultural Odyssey, San Francisco Bay Area United Way, the Berkeley Art Festival, University of California at Berkeley, and the National Endowment for the Arts.

Ms. Johnson has volunteered as a board member and advisory committee member for several Bay Area arts and non-profit organizations including the Berkeley Art Museum, Isadora Duncan Dance Awards, Clayton Lewis Institute for Arts and Ecology, Downtown Berkeley Association, U.C. Berkeley Alumni Association, Dance Bay Area, and Theater Artaud's African American Leadership Council.

From 1983 to 1993, Ms. Johnson was one of the house managers for Zellerbach Auditorium, one of the premiere dance and music venues in California. Ms. Johnson holds degrees from the University of California at Berkeley in Ethnic Studies and Mass Communications.

David Plettner brings broad and practical experience as both an arts manager and an artist to his consulting practice. A consultant for the past 16 years, he has focused on organizational capacity building, cultural and facilities planning, and services to grantmakers.

Plettner's practice encompasses consultancies in capacity building with arts organizations of nearly all disciplines, sizes and cultural contexts. He has advised clients on long-range and strategic planning, development, board development, finance, marketing and nonprofit incorporation. From 1996 to 1998, he provided technical assistance services to grantees of the J. Paul Getty Trust's Organizational Advancement Program. From 1991 to 1998 he consulted with, then co-led, an annual major contract with the National Endowment for the Arts to assess all applicants to the Planning & Stabilization Program (formerly the Challenge & Advancement Program). This contract involved comprehensive management assessments of all applicants for capital campaign funds, capacity building and cultural planning. It also involved assembling, training and managing a diverse national team of consultants to perform the assessments.

On a consulting basis, he also managed the Technical Assistance Program of the Los Angeles County Arts Commission from 1996 to 1998. For the program, he was responsible for the design, implementation and evaluation of services to grantees, including selecting a team of consultants and supervising their consultancies. From 1993 to 1998 he was the Technical Assistance consultant for the City of Ventura.

Biographies continued

Office of Cultural Affairs, designing and providing individual consultancies, workshops and trainings for the boards and staff of Ventura area arts organizations.

Before becoming an independent consultant, he was a Senior Management Consultant at ARTS Inc. in Los Angeles for six years. Outside the arts field, he assisted in 1997 in the strategic reevaluation of Los Angeles Shanti, an AIDS service organization.

Plettner has prepared cultural and facilities plans, including comprehensive community cultural planning, plans for new construction and renovation, component plans for grantmaking programs and arts education, partnerships with non-arts organizations, and funding issues. He is experienced in addressing the underlying political and community issues involved in many cultural plans.

Plettner facilitated the Technical Assistance Pre-Conference of the America for the Arts Conference 2000. He is also the current Chair of the Cultural Planning Interest Area for Americans for the Arts, and the past Co-Chair of the Dance Resource Center of Greater Los Angeles, the service organization for the Los Angeles dance community. He is also currently the Treasurer of Loretta Livingston & Dancers, a modern dance company he co-founded with his wife, Loretta Livingston, in 1984.

As an artist, Plettner was a dancer in the Bella Lewitzky Dance Company and Loretta Livingston & Dancers, touring throughout the United States, Europe and Asia. With Loretta Livingston & Dancers, he shared two Lester Horton Dance Awards for Outstanding Company Performance. He holds a J.D. from the University of North Carolina School of Law and a B.A. in Music from Wesleyan University, and he was a Special Student in Dance at the North Carolina School of the Arts.

Hope Tschopik Schneider has been a management consultant for 15 years specializing in strategic issues as they relate to planning and organizational development, organizational design, program development, and human resource development. She works with a wide array of clients ranging from arts organizations, independent schools, human service agencies, environmental education organizations, to governmental agencies.

Ms. Schneider received her M.B.A from the Anderson Graduate School of Management, UCLA in 1978.

She has served on the arts management faculty of several universities and schools including the Anderson Graduate School of Management UCLA from 1981 to 1994; California State University at Dominguez Hills in 1992 and 1993; and Urban Services Training School for the Urban Council and the Regional Council of the Hong Kong Government from 1991 to 1994.

Prior to becoming a management consultant, Ms. Schneider was Associate Director of the Olympic Arts Festival during the Games of the 23rd Olympiad held in Los Angeles in 1984.

Ms. Schneider has served in many positions of voluntary leadership including Chairman of the Board for Arts, Inc.; Vice Chair of the Board for Aids Project Los Angeles; and President of the Board of Westridge School. During her presidency, Westridge School successfully met a capital campaign goal of \$11 million.

Mark Anderson co-founded ARTS Inc. in 1981. ARTS Inc. is a highly successful nonprofit consulting firm that serves small and mid-sized arts organizations in Los Angeles. Anderson developed management consulting programs and workshops, a leadership development program, a multicultural arts internship program, and an emergency loan program. ARTS Inc. administered the National Endowment for the Arts' Advancement Program site assessments.

Biographies continued

Leaving ARTS Inc. in 1992, Anderson has been an independent consultant for the past seven years. Client work has included extensive assessment and evaluation for the National Endowment for the Arts. Anderson has also created and conducted assessment programs for the Association of Performing Arts Presenters, the California Community Foundation / J. Paul Getty Trust, the Los Angeles County Arts Commission, and the City of Los Angeles Cultural Affairs Department. Anderson has conducted long-range planning and a capital fundraising feasibility study for the Santa Monica Museum of Art. Long-term evaluation and concept development projects have involved The Asia Society and The James Irvine Foundation. Organization development and planning activities were completed for KUSC-FM, the public radio station of the University of Southern California. Projects to improve grantmaking systems were conducted for the John Randolph and Dora Haynes Foundation and the Eisner Foundation. Other consulting projects have involved cultural master plans and facilities development plans. Anderson holds the cooperative agreement with the National Endowment for the Arts to evaluate all applicants to the Planning & Stabilization Division.

Volunteer activities have included serving on numerous peer review panels, conducting financial analysis and planning for the Alliance of Artists Communities and serving on the Board of Directors of AIDS Project/LA. Anderson is a frequent speaker about trends and analysis of the arts community.

Anderson has 17 years of experience in corporate and foundation fundraising, major donor development, planning, financial management, personnel management, and board development and governance. He has experience in designing systems to evaluate nonprofit organizations and in management assessment, including financial systems, financial condition, fundraising, capital campaigns, governance, organizational development and planning. Anderson has degrees from Colorado State University (B.S.) and the Massachusetts Institute of Technology (S.M.).

Arthur Rieman brings a unique entrepreneurial and business perspective to The Cultural+Planning Group. He is an M.B.A. and an attorney with nearly 20 years experience in entrepreneurial enterprises and companies managing structural or strategic change. This background informs a cutting-edge, professional management approach to analyzing nonprofit planning and organizational issues and synthesizing workable, practical and effective solutions. Arthur left his work saving troubled corporations to become a full-time consultant to nonprofits in mid-1996. Among his recent clients are the internationally recognized Los Angeles Contemporary Exhibitions (LACE), the Pacific Institute for Women's Health, the National Cervical Cancer Coalition and L.A. Dance Foundation (presenter of the American Choreography Awards). Such foundations as the David and Lucile Packard Foundation and the J. Paul Getty Trust have funded his consulting work. He is a member of the California State Bar Committee on Nonprofit Organizations.

Selected Client Roster

Organizational Capacity Building

18th Street Arts Complex, Santa Monica, CA
Alliance of Artists' Communities, Portland
American Public Radio (currently Public Radio International)
Arts Broadcasting: L.A.
Beyond Baroque Foundation, Los Angeles
Bilingual Foundation of the Arts, Venice, CA
Center Theatre Group/Mark Taper Forum, Los Angeles
Chamber Music America, New York
City of Los Angeles Cultural Affairs Division
City of Ventura Office of Cultural Affairs
Columbia University, College of the Arts, New York
The Disney Company/The Disney Institute, Burbank, CA
Grand Canyon Music Festival
Los Angeles 2000 Committee
Los Angeles Contemporary Exhibitions
Los Angeles County Arts Commission
Los Angeles Festival
Los Angeles Shanti
The Music Center of Los Angeles County
Pacific Women's Health Institute, Los Angeles
Plaza de la Raza, Los Angeles
Santa Monica Museum of Art
University of Southern California, KUSC-FM
Women in Film, Los Angeles
World Cup USA

Organizational Assessment

Association of Performing Arts Presenters, Washington, D.C.
California Community Foundation, Los Angeles
City of Los Angeles Cultural Affairs Division
The Eisner Foundation, Beverly Hills
The James Irvine Foundation, San Francisco
Los Angeles County Arts Commission
National Arts Stabilization, Baltimore
National Endowment for the Arts
The Times Mirror Foundation, Los Angeles

Capital Campaign Feasibility Studies and Planning

National Endowment for the Arts
Santa Monica Museum of Art
Tracy Arts Leadership Alliance, Tracy, California

Client Roster - continued

Municipal Cultural and Facilities Planning

City of Santa Clarita, California
City of Torrance, California
City of Tracy, California
City of Ventura, California
City of Whittier, California
County of Monroe (Florida Keys), Florida

Designing and Evaluating Grantmaking Programs

California Community Foundation / J. Paul Getty Trust
City of Los Angeles Cultural Affairs Division
The John Randolph and Dora Haynes Foundation, Los Angeles
The James Irvine Foundation, San Francisco
Los Angeles County Arts Commission
National Arts Stabilization, Baltimore

Key Personnel

Jill S. Kaiser is executive director of Business Volunteers for the Arts/Sacramento and will also serve as program manager for the proposed board development program. Jill previously worked at the California Arts Council as a State of California Executive Fellow. She concentrated on budgetary and legislative matters, as well as issues concerning the revitalization of the state public art program, at the California Arts Council. Jill holds a Bachelors of Arts in political economy and philosophy from Tulane University in New Orleans. She also recently received an MSc in public administration and public policy from the London School of Economics after completing a socio-economic analysis of government spending on the arts in California counties. Jill is currently an associate in the Sacramento Regional Foundation's and Noprofit Resource Center's "Nonprofit Leadership: Raising the Standard" CEO training program.

Ellen Taylor is the Director of Sacramento Programs for California Lawyers for the Arts (CLA) and will also serve as a program manager of ARTWORKS. In 1996 she introduced CLA's Arts Arbitration and Mediation Services (AAMS) to Sacramento and trained 21 artists, administrators and attorneys in mediation skills. In 1997 Ellen introduced the educational series of Art/Law workshops. Ellen served as co-chair for Mediation Week 1999, a collaborative effort of five non-profit organizations. She recently coordinated the publication and marketing of Abundant Treasures Year 2000, a calendar published by CLA honoring Sacramento's visual artists.

Ellen holds a Master of Arts from New York University in Anthropology, with a concentration in ethnicity and dispute resolution. In addition, she holds a Bachelor of Arts from Brooklyn College, an Associate of Applied Science in Paralegal Studies from MTI Western Business College and numerous certificates in Mediation Training. Ellen has extensive experience in business management as well as expertise as a mediator and a mediator-trainer. She also studied art at the Brooklyn Museum Art School, Brooklyn College, and Sir John Cass College of Art, London, England. In 1992 she was the proprietor of Arts and Artifacts, a dealership in primitive art.

As Director of Sacramento Programs, Ellen administers the programs offered by CLA, provides case development, develops collaborations with other arts and legal agencies, and networks with the arts, legal and judicial communities. She is a lead trainer for AAMS, and Arts Resolution Services. Ellen is personally involved in the arts and recently served on the board of Design Alliance. She is currently a member of Sacramento County Dispute Resolution Program Advisory Committee, Business Volunteers for the Arts Arts Leadership Forum, the Northern CA Mediation Association, the ADR Section of the Sacramento County Bar (affiliate), Society for Professionals in Dispute Resolution, Northern California Chapter and the American Anthropological Association.

Jan Stohr, executive director of the Nonprofit Resource Center, initiated, secured funding for, and implemented the concept of a place where nonprofit managers, volunteers, and staff could turn for help with all their organizational needs. She also introduced the idea and secured funding to establish other organizations, including the Sacramento Regional Foundation and the Child Abuse Prevention Council. Jan will be the program and fiscal manager for ARTWORKS.

She has held various leadership positions on the boards on which she has served, including United Way Sacramento Area, Community Services Planning Council, Sacramento Symphony Association, National Society of Fund Raising Executives, and BJ Jordan Child Care Program. Current board and advisory board service includes the American Leadership Forum, the Institute for Nonprofit Organization Management at the University of San Francisco, and the Nonprofit Policy Council of the California Association of Nonprofits.

References

NONPROFIT RESOURCE CENTER

Tori Neely, Board Member, MatrixArts, (916) 344-0199

"My BOARDLINK training helped me feel comfortable in my role as a MatrixArts board member. Because I was clear about my roles and responsibilities, I was able, even as a new board member, to verbalize my opinion and participate in the group's activities."

Ron Cooper, Executive Director, Access Sacramento, (916) 456-8600

"The BOARDLINK project was extremely timely and helpful and we feel it has been successful. It provides much needed support for nonprofit organizations by providing board training and excellent candidates."

It is extraordinarily difficult to find good board members with this kind of background and training. We're lucky in this area to have BOARDLINK and the Nonprofit Resource Center."

CALIFORNIA LAWYERS FOR THE ARTS

Deborah Grassi, Academy of Ballet, (916) 985-0735

"The Arts Arbitration and Mediation Services program addresses a timely issue facing the artists of our nation—where to go for legal help and assistance when litigation is not an alternative. Thanks again for assisting and guiding me to the resolution of long-standing issues."

Charles Miller, The Himovitz Gallery, (916) 929-7896

"As the owner of an art gallery and activist for the arts, I am well aware of the great benefit that Arts Arbitration and Mediation Services provide to the Sacramento and its artists. Through their educational workshops and seminars, they provide invaluable assistance to artists... The quality of the artist's life in Sacramento is substantially improved by the presence and programs of California Lawyers for the Arts."

BUSINESS VOLUNTEERS FOR THE ARTS/SACRAMENTO

Roger Krum, Executive Director, Sacramento Traditional Jazz Society, (916) 372-5277

"Each of the Jazz Society's three projects with BVA to date have ended with positive results and positive outcomes."

Suzette Riddle, Former Executive Director, Fairytale Town, (916) 264-7462

"The [board assessment] our business volunteer for the arts prepared is one of the best I've seen and was tailored so well to meet the needs of our board. The board development committee was very pleased with the outcome of the assessment and with the volunteer's recommendations... The assessment process was an eye opener for everyone involved and Fairytale Town intends to use the results as a tool for further board development."

BOARDLINK Consultants

Patrick Bell, EDGE Consulting, is one of BOARDLINK's primary consultants, assisting with curriculum development, board candidate training, nonprofit orientation presentations, and technical assistance to the boards of participating organizations. He has over 15 years of management experience. His firm specializes in cutting edge organization development and training. He has worked with government agencies and both large and small nonprofits and for-profits, and has provided technical assistance and training to various arts organizations in the Sacramento area.

Susan Kelley is a principal of Kelley Sisters & Associates, a full-service fund development, marketing and management company providing a wide range of services for not-for-profit organizations. She was the Assistant Manager for KXPR/KXJZ, Inc. for over 15 years, managing fund development and marketing programs which enabled this nonprofit public radio station to grow from a \$16,000 annual budget project to a \$2 million operation serving a population area of 2.5 million. Since 1993, she has provided fund raising, marketing, and board development consulting for many Sacramento area arts organizations, including Business Volunteers for the Arts. She has worked with BOARDLINK organizations since the pilot program in 1998.

David Ljung, CPA is a partner with Gilbert Accountancy Corporation where he directs the firm's services for over 100 not-for-profit organizations and trade associations. Dave has served as a Director for 8 nonprofits. Currently, he is past President of the Board of the Sacramento Capitol Club, and is a Director at Fairytale Town and Sacramento Lutheran High School. He is the current Chair of the Nonprofit Committee of the California Society of CPA's Sacramento Chapter. Dave is also a graduate of Leadership Sacramento. He provides financial management training to nonprofit organizations and is a trainer in the BOARDLINK candidate training program.

CAROL TANENBAUM & ASSOCIATES

83 Templar Place, Oakland CA 94618, Telephone (510) 547-4955, Facsimile (510) 547-2710
Email: CSTanenbaum@aol.com

Professional Experience:

Fund Raising and Development Consulting Clients Served 1997 to Present

- Arts Commission of Contra Costa County, Martinez, California, Fund Development Consultant
- The Berkeley Society for the Preservation of Traditional Music (Freight and Salvage Coffee House), Berkeley, California, Major Gift Fund Raising Consultant.
- Remy Charlip, San Francisco, California, Planning and Development Consultant
- The Crowden School, Berkeley, California, Special Project Writer.
- Dunsmuir House and Gardens, Oakland, California, Centennial Campaign Consultant
- Dancers' Group Studio Theater, San Francisco, California, Board Development Consultant.
- Deerfield Progressive Forum, Deerfield Beach, Florida, Foundation Relations Consultant.
- Dimensions Dance Theater, Oakland, California, Planning Consultant.
- Emery Education Foundation, Emeryville, California, Planning and Development Consultant.
- Festival Opera, Walnut Creek, California, Fund Raising Consultant
- Kollage Community School for the Arts, Belmont, California, Planning Consultant
- Merola Opera Program, San Francisco, California, Interim Development Officer.
- Philharmonia Baroque Orchestra, San Francisco California, Interim Development Director, Staff Development Consultant for Endowment.
- Prescott-Joseph Center for Community Enhancement, Oakland, California, Fund Raising Consultant.
- San Francisco Art Institute, Major Gifts Consultant.
- San Francisco Bach Choir, Fund Raising and Organizational Consultant.
- San Francisco Arts Education Project, Fund Raising Consultant.
- Strybing Arboretum Society, San Francisco, California, Corporate Donor Relations/Research Consultant.
- Sukay, Bolivian Music of the Andes, San Francisco, California, Strategic Planning and Development Consultant.
- Zaccho, San Francisco, California, Fund Raising and Board Development Consultant

Employment:

- Golden Gate University, San Francisco, California, Program Director, Arts Administration Program, 2000
 - Golden Gate University CyberCampus, Adjunct Faculty Member, Finance and Budgeting for Arts Organizations, 1999.
 - Golden Gate University, San Francisco, California, Adjunct Faculty Member, Fund Raising for the Arts, Finance and Budget for the Arts, Issues in Nonprofit Management, 1998, 2000
 - San Francisco Museum of Modern Art, San Francisco, California, Development Director, 1998.
 - Oakland Ballet, Oakland, California, Development Director, 1991-1996.
 - ODC/San Francisco, San Francisco, California, Executive Director, 1990-1991.
 - California Arts Council, Sacramento, California, Grantmaker, 1986-1989.
 - California Arts Council, Sacramento California, Associate Manager, Touring/Presenting Program, 1984-1986.
 - Pocket Opera, San Francisco, California, Assistant to the General Manager, 1983-1984.
 - Congressional Arts Caucus, Washington, D.C., Special Projects Coordinator, 1981-1983.
 - Big Sisters of the East Bay, Oakland, California, Executive Director, 1974-1979.
 - Alameda County Social Services Agency, Oakland, California, Social Worker
- A collaborative proposal from BVA, CLA and the Nonprofit Resource Center, Attachment IX ~1

Carol Tanenbaum
Resume -- continued

Associated Experience:

- Los Angeles Music Center Education Division, Los Angeles, California, Writer and Research Consultant, 1989-1990.
- Liebling Ensemble, Oakland, California, Manager, 1983.
- Oakland Symphony Chorus, Oakland, California, Concert Manager, 1983.
- Partners for Livable Places, Oakland, California, Special Project Writer, 1982.

Education:

- MBA, Golden Gate University, 1982. Graduate Arts Administration Award, 1982.
- BA, Anthropology, Brooklyn College, 1967.

Professional Activities:

- California Arts Council, Site Visitor, 1998
- Catalog for Giving - Bay Area Selection Committee, 2000
- Development Executives Roundtable, Treasurer, 1997-1999
- National Center for Nonprofit Boards, Member 1999, 2000
- National Society of Fund Raising Executives, Golden Gate Chapter Treasurer, 1999, 2000
- National Society of Fund Raising Executives, National Philanthropy Day Awards Committee Member 2000
- National Society of Fund Raising Executives, Fundraising Day Roundtable Committee Chair, 1998, 1999;
- National Society of Fund Raising Executives, Roundtable Committee Member, 2000,
- National Society of Fund Raising Executives, Mentorship Program Co-Chair, 1998-1999, Mentor 1999-2000
- Oakland Fund for Children and Youth, Panelist 1999
- The Management Center, Affiliate Consultant, 1999, 2000

Trainings:

- City of Oakland, Workshop Presenter, *The Basics of Grantwriting*, 2000
- CompassPoint, Nonprofit Day Presenter, *Getting to Know Your Donors, The Essentials of Orientation*, 2000
- CompassPoint, Workshop Presenter, *Building an Effective Board of Directors*, 2000
- East Bay Resource Center for Nonprofit Support, Workshop Presenter, *Making the Ask*, 2000

Professional Development Activities:

- Community Development Institute's Professional Development for Consultants Program, 2000
- CompassPoint, Institute for Nonprofit Consultants, 2000
- Forum for Nonprofit Benefit Learning, 1998, 1999
- National Center for Nonprofit Boards, Professional Development Program: Critical Components of Effective Governance, 1999; Advanced Professional Development Program, 2000
- The Management Center's Executive Search Institute, 2000

A collaborative proposal from BVA,
CLA and the Nonprofit Resource
Center, Attachment IX-2

Kay Sprinkel Grace, CFRE, is a San Francisco-based consultant, providing workshops and consultation to local, regional and national organizations in campaign strategies, case and board development, and issues related to leadership of the fund raising process. Principal of her own firm since 1987, she was a staff development officer for nearly a decade, serving several organizations. A member of the faculty of The Fund Raising School since 1980, she teaches in their basic and advanced schools and serves as a core faculty member.

Recent clients (1997-2000) include California Academy of Sciences; San Francisco Museum of Modern Art; National Public Radio Foundation; Sage Hill School; San Diego State University Foundation; Orange Coast College Foundation; Presidio High School; University of Colorado Foundation; University of California DANR; The Lawrenceville School; College of San Mateo; Jewish Family and Children's Services (San Francisco); San Francisco Food Bank; St. Boniface Church; Santa Fe (New Mexico) Arts Commission; California 4-H Foundation; YMCA (regional and national); Red Cross (regional and national).

Her B.A. and M.A. are from Stanford University, where she served two years (1992-94) as the first woman Volunteer Chair of the Annual Fund. Previously, she served as National Volunteer Chair of the Keystone Program (\$10,000 - \$100,000 gifts) for Stanford's \$1.1 billion Centennial Campaign. The program raised \$72 million. In 1979, she received Stanford's highest volunteer award, the Gold Spike. She received the Stanford Associates' Outstanding Achievement Award in 1988, and their Associates' Award for sustained service in November, 1992. In 1991, she was named as one of 250 Stanford alumni to receive the commemorative Stanford Centennial Medallion for outstanding service to the Stanford Centennial and Campaign.

She has spoken at conferences and professional meetings in Los Angeles, San Francisco, San Jose, Monterey, Sacramento, Memphis, Birmingham, Las Vegas and Minneapolis. In 2000, she will be a featured presenter at the CASE UK Conference in Warwick, England, and at the International Fund Raising Conference in Amsterdam. She was honored as "Outstanding Fund Raising Executive" by the Golden Gate Chapter of the National Society of Fund Raising Executives in 1992.

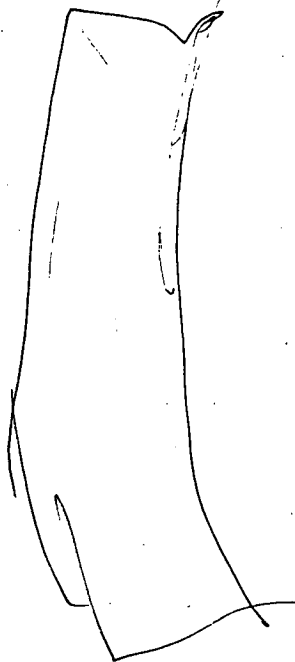
She is the author of *Beyond Fund Raising: New Strategies for Nonprofit Innovation and Investment* (John P. Wiley, 1997). Her other writings include a chapter in *Taking Fund Raising Seriously*, October, 1991, Jossey-Bass, and three chapters in *Achieving Excellence in Fund Raising*, by Henry A. Rosso and Associates, Jossey-Bass, 1991. A paper on trusteeship - "Towards Passionate Pragmatism" - was published in the book, *Taking Trusteeship Seriously*, in 1995. She has published articles for *Fund Raising Management*, and the journal of the National Society of Fund Raising Executives, and is a regular columnist for the publication, *Contributions*. She developed the concept and advised on the script for "Speaking of Money," a videotape about board member roles in development and fund raising, for the National Center for Nonprofit Boards, and advised on the recent NCNB videotape about planning, "Blueprint for Success." She produced a booklet for NCNB, "Board Member Involvement in Strategic Planning," in September, 1996. Her new book, co-authored with Alan Wendroff, has the working title, *High Impact Philanthropy: A Guide to Transformational Giving for Organizations, Investors and Volunteers*. It will be published by Wiley in 2000.

Board Development Project
Sacramento Metropolitan Arts Commission
02/22/01

Exhibit D: Budgets & Timelines

To be submitted by February 25, 2001

5,600
3,600
7,200





**Sacramento Metropolitan
Arts Commission**

800 - 10th Street, Suite 1
Sacramento, California 95814
(916) 264-5558

*Put a map on a
board.
Point out other art works.*

A Public Agency

February 13, 2001

Sacramento Metropolitan Arts Commission

**SUBJECT: APPROVAL OF ARTIST MASAYUKI NAGASE AND HIS
PROPOSAL FOR THE SACRAMENTO RIVER INTAKE FACILITY PROJECT.
(CITY)**

LOCATION AND COUNCIL DISTRICT:

Bercut Street (near Richards Boulevard), adjacent to Jibboom Street in the Sacramento River, District 1.

RECOMMENDATION:

Approve artist Masayuki Nagase and his proposal for the Sacramento River Intake Facility Project (City).

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

SUMMARY

This report describes the Artist Masayuki Nagase and his proposal for the integrated, thematically environmental artwork installation in the lower plaza area of the River Intake Facility Project.

COMMITTEE/COMMISSION ACTION

The APP Committee approved the artist's proposal at its regularly scheduled meeting on November 1, 2000 with 6 ayes, 0 noes and 3 absent.

The Sacramento Metropolitan Arts Commission will review the artist's proposal at its scheduled meeting on February 28, 2001.

BACKGROUND INFORMATION

Project:

- The City of Sacramento is expanding the existing Sacramento River Water Treatment (SRWTP) Plant from a nominal 100 mgd. To 160 mgd treatment capacity.
- The SRWTP Expansion Project will consist of a new treatment basin, new support areas and facilities.

Sacramento Metropolitan Arts Commission

February 13, 2001

Sacramento River Intake Facility Project – Artist Approval

- This report is related to the Water Intake Facility being built on the Sacramento River.
- The lower plaza of the Intake Structure is the location of artist Masayuki Nagase's proposed artwork installation.

Artwork:

- The art budget is divided into two Phases of commissions.
- Phase I includes Project A-Glass elements by artist Kurt Runstadler. Project B – Metal elements by artist Phill Evans. These artists are currently approved and under contract.
- Phase II includes Project A- Sculptural elements for the Plaza. Project B – Two dimensional artwork for the Administration Building.
- For Phase II, Project A artist Masayuki Nagase proposes to create an integrated, interactive, thematically environmental artwork installation in the lower plaza area. The artwork includes a ground finish leading to both staircases and on the landing above the stairs. Boulders placed on the ground level would be cut and carved in a way to provide seating under the trees. Patterns and imagery in the ground finish would relate to the river flow and chinook salmon shapes. (Exhibit A – Artist Masayuki Nagase Proposal)
- For Phase II, Project B the selected artist will create two dimensional artwork in the Administration Building.

Selection Process:

- Artists for both projects were selected through an open call available to artists in Northern California, including all areas from Santa Cruz to the Oregon border.
- The selection panel consisted of an APP representative, the architects, representatives from Project Management, utilities staff members and two arts professionals.
- The Phase I and Phase II panel process was facilitated by the Administrator for Art in Public Places and was open to the public.
- Artist Masayuki Nagase was selected in a Phase II panel process on October 11, 2000.

FINANCIAL CONSIDERATIONS:

- Ordinance #4272 requires that the City of Sacramento expend at least two percent of the total construction costs of qualified capital improvement projects for public artwork.
- Total APP budget for Phase II Project A and B is \$117,000.00 (Exhibit B)
- Administrative allocation of \$23,400.00 will be used to offset the APP operations budget over FY 1999-2000, 2000-2001 and 2001-2002.
- Project A – Plaza amount is \$90,000.00. Project B – Two dimensional artwork commission amount is \$3,600.00.
- Funds are available from CIP # ZF56.

Sacramento Metropolitan Arts Commission
February 13, 2001
Sacramento River Water Intake Project – Artist Approval

- Artist Masayuki Nagase prepared a design with a budget of \$89,100.00 (Exhibit C)
- The remaining \$900.00 was used to pay three artists \$300.00 each for their artwork proposals.

ENVIRONMENTAL CONSIDERATIONS:

Artwork will be installed according to all applicable codes.

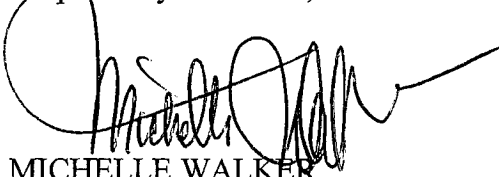
POLICY CONSIDERATIONS:

The Arts Plan, search and selection process is in compliance with Art in Public Places policy.

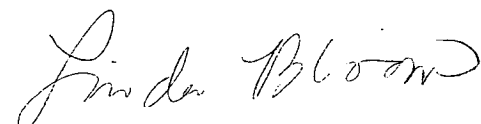
ESBD:

Artist Masayuki Nagase is a small business owner/ artist in Berkeley California.

Respectfully submitted,



MICHELLE WALKER
Executive Director, Sacramento Metropolitan Arts Commission



LINDA BLOOM
Art in Public Places Administrator



ALICE POREMBSKI,
Art in Public Places Assistant

Attachments: Exhibit A- Masayuki Nagase proposal, resume, fabrication and installation schedule
Exhibit B – SRWTP Artwork Budget Breakdown
Exhibit C – Masayuki Nagase, Artwork budget.

ARTIST PROPOSAL
Sacramento Water Intake Project
Masayuki Nagase
"Migration"

In my work, my main source of inspiration is the essence of nature and the multiple images and forms which represent universal symbols of life. For over two decades I have explored the theme of water such as waves from the sea and passages of rivers through stone. In public art I am interested in facilitating the viewers' discovery of their own interconnectedness with nature in their region and to bring more awareness through experience with natural material such as stone.

When I began to study this site, I felt a key initial challenge was how to integrate the artwork with the overall design presented. What interested me was the spiral movement coming from the upper plaza down to the open space by the parking lot. I also imagined many school children being released from the buses, filling the lower area and flowing up the stairs to the plaza, onward to bridge and to the river beyond.

My initial goals for this design concept are:

- 1) to create an artwork that was physically integrated into the designed space
- 2) to provide interactions for children and adults to enjoy and discover natural material such as stone
- 3) to increase environmental awareness of the Sacramento River
- 3) to provide seating in the open area

As a starting point for my design concept, I began with the natural characteristics of the region such as the Sacramento River and the function of the water intake plant. I was particularly intrigued by the placement of the fish screens and the challenge of the plant's design to protect endangered fish from being sucked into the facility. In exploring endangered fish in the Sacramento River, I was drawn to the life cycle of the Chinook salmon. In particular, the relationship between their survival and river/water management such as the multiple dams along the rivers. The theme of the artwork is based on the Chinook salmon's mysterious power to migrate back and forth in the Sacramento River.

My design is an environmental work that travels across the paved area towards the two stairways that lead the visitor to the upper plaza and the river above. The artwork is a composition of natural boulders and paving designs that reflect the movement of the river and the migration of the salmon. The surface of the paving is a significant design element that features two phases of the Chinook salmon life cycle. The first is the juvenile stage when as smolts they swim downstream toward the ocean. The second design is based on the adult stage when they return from the ocean and swim back to their original river to spawn.

I propose the paving representing the pattern of a river be made of exposed aggregate concrete. The two patterns of the fish designs would be made out of thin metal that would be imbedded into the paving. The pattern of the river flows from the outer edge of the lower plaza and entry with the fish pattern flowing upwards to the landing above the stairs. The boulders on the ground level would be cut and carved in ways providing seating underneath the trees. These natural stones would be placed amongst the paving designs, reminiscent to being on a natural river habitat. One of my images for the artwork is as children run up and down the stairs, they are like the salmon who have to pass dams through man-made stairs. I would also plan to include some educational signage with information of the relation of the Chinook salmon's migration to the Sacramento River.

Material/Maintenance

Stone material is easily maintained and will not change due to weather or time. If graffiti is a concern, stone can be treated with an anti-graffiti coating that makes paint washable with water.

The paving pattern can be designed to address issues of weight from trucks moving in and out of the lower plaza area. Exposed aggregate concrete is widely used in outdoor surfaces and does not present specialized maintenance issues.

SCHEDULE OF DESIGN, FABRICATION AND INSTALLATION
Sacramento Water Intake Project
Masayuki Nagase

I. DESIGN PHASE

1 month

- a) Consultation/meetings with architect and contractors
- b) Locate stone material
- c) Finalize all documentation, contracts and insurance requirements
- d) Design educational signage and finalize paving patterns
- e) Put out to bid construction of exposed aggregate concrete patterns

II. FABRICATION PHASE

2-3 months

- a) Transport boulders to work site
- b) Fabricate boulders elements including fish patterns
- c) Arrange for fabrication of signage

III. SITE PREPARATION PHASE

1-2 months

- a) Coordinate and schedule with architect and general contractor site preparation
- b) Arrange for grading and excavation of area for boulder placements
- c) Prepare placement for educational signage

IV. INSTALLATION PHASE

1 month

- a) Arrange transportation from studio to site
- b) Schedule crane or forklift
- c) Install boulders
- d) Install fish patterns
- e) Supervise the installation of exposed aggregate concrete paving
- f) Install educational signage
- g) Finishing work of stone and paving elements and install plaque

MASAYUKI NAGASE

1801 Cedar St.
Berkeley, CA 94703
Tel: (510) 548-3618

EDUCATION

1971-1976 Stone Carving Apprenticeship - Kasama, Japan
1968-1971 Attended Tokyo Academy of Fine Arts - Tokyo, Japan

PUBLIC ART PROJECTS

2000 University of Northern Colorado - Greeley, Colorado
(Collaborative design with Michele Ku)
1999 Ft. Lewis College - Fine Arts Building - Durango, Colorado
Colorado's Ocean Journey - Plaza Sculpture - Denver, Colorado
(Collaborative design with Michele Ku)
1998 National Peace Site - Ragle Ranch Park - Sebastopol, California
1996 Forma Viva - Highway Project - Bled, Slovenia
1992 Shirai Corporation Garden - Yasu, Japan
1990 City of Koper Market Plaza Fountain - Koper, Slovenia
1989 City of Saskatoon Group Sculpture Project - Saskatchewan, Canada
1987 Isla Negra Sculpture Park - Isla Negra, Chile
Forma Viva - Group Sculpture Project - Lucija, Slovenia
Town of Budduso Granite Sculpture Symposium - Sardinia, Italy
1986 Rudell Sculpture Park Monument - Saskatchewan, Canada
1985 Forma Viva - Old Jewish Section - Piran, Slovenia
Alme Vivode Square - Izola, Slovenia
1984 Lindabrunn Symposium - Group Sculpture Project - Hospital Garden - Baden, Austria
1983 East-West Forum - Group Sculpture Project - Dordrecht, Netherlands
1982 Kenyukai Hospital Garden - Nagasaki, Japan
Koyagi Townhall - Nagasaki, Japan
1981 City of Hagi Sculpture Park - Group Sculpture Project - Hagi, Japan
1980 Town of Zrece Sculpture Symposium - Zrece, Slovenia
Town of Lipica Sculpture Symposium - Lipica, Slovenia
1979 Lindabrunn Sculpture Symposium - Group Sculpture Project - Lindabrunn, Austria
1976 Liberty Hill Bicentennial International Sculpture Symposium - Liberty Hill, Texas, USA

ONE MAN EXHIBITIONS

1999 Fort Lewis College Art Gallery - Durango, Colorado
1995 Podsreda Castle Gallery - Podsreda, Slovenia
1994 Cultural Center - Sezana, Slovenia
1993 Municipal Gallery - Ljubljana, Slovenia
Loza Gallery - Koper, Slovenia
1985 Alga Gallery - Izola, Slovenia
Umag Gallery - Umag, Croatia

MASAYUKI NAGASE

page 2

- 1982 Pilonova Gallery – Ajdovscina, Slovenia
- 1981 Tolmin Library – Tolmin, Slovenia
- 1980 Meduza Gallery – Koper, Slovenia
- Ars Gallery – Ljubljana, Slovenia
- Mala Gallery – Sezana, Slovenia

GROUP EXHIBITIONS

- 1994 *Primorski Umetniki* – Koprski Museum – Koper, Slovenia
- 1986 *Fiera Internazionale de Arte Contemporanea* – Fiera del Levante – Bari, Italy
- 1985 *Forma Viva '85* – Municipal Gallery – Piran, Slovenia
- 1984 *Japanische Kleinplastik* – Fraunbad – Baden, Austria
- 1981 *Kornarija* – Buje Library – Buje, Croatia
- Rassena Internazionale del Bronzetto* – Rettori Gallery – Trieste, Italy
- 1978 *Group Ookamedani* – Sannomiya Plaza – Kobe, Japan
- 1976 *Sculptors from Symposium* – Contemporary Gallery – Dallas, Texas, USA

TEACHING EXPERIENCE

- 1998 Instructor – International Summer Academy of Fine Arts – Salzburg, Austria
- 1997 Instructor – International Summer Academy of Fine Arts – Salzburg, Austria
- 1988 Instructor – Kornarija Sculpture Summer Program – Marusici, Croatia
- 1986 Instructor – Ruddell Sculpture Summer Workshop – Saskatchewan, Canada
- 1981–1983 Instructor – Kornarija Sculpture Summer Program – Marusici, Croatia

BIBLIOGRAPHY

- 1999 The Durango Herald – September 24, 1999 – p. 1B – photo & p. 2B – Durango, CO
- Denver Rocky Mountain News – February 19, 1999 – p. 1 – photo & p. 23 – Denver, CO.
- 1998 Sonoma West Times & News – May 27, 1998 – p. 3A – Sebastopol, CA.
- The Press Democrat – May 24, 1998 – p. 1B to p. 3B – Santa Rosa, CA.
- 1997 Jana Ambient – September/ October issue 1997 – p. 14 to p. 18 – Ljubljana, Slovenia
- 1990 Primorske Novice – August 31, 1990 – p. 5 – Koper, Slovenia
- 1985 Primorske Novice – May 21, 1985 – p.42 – Koper, Slovenia
- Delo – May 21, 1985 – photo – Koper, Slovenia
- Primorske Novice – May 13, 1985 – photo – Koper, Slovenia
- Danas – January 29, 1985 – pg.66 – Zagreb, Croatia
- 1980 Delo – August 25, 1980 – photo – Koper, Slovenia
- Delo – August 25, 1980 – photo – Koper, Slovenia

SACRAMENTO RIVER WRP REPLACEMENT INTAKE PROJECT
BUDGET BREAKDOWN

Phase I

Project	Art Budget	Construction Budget	Total
Project A: Glass	\$40,000	\$16,000	\$56,000
Project B: Metal Elements	\$94,000	\$2,250	\$96,250
Beacon Piece	(\$74,000)	(\$0)	(\$74,000)
Metal Gates (1 pair)	(\$20,000)	(\$2,250*)	(\$22,250)
Contingency Funds	\$14,528		\$14,528
Administration	\$37,132		\$37,132
Total: Art, Admin and Contingency			\$185,660
Total: Construction			\$18,250

Phase II

Project	Art Budget	Construction Budget	Total
Project A Sculpture	\$90,000		\$90,000
Project B 2-Dimensional Artwork	\$3,600		\$3,600
Administration	\$23,400		\$23,400
Total	\$117,000		\$117,000

*If there is money available in the construction budget for the beacon area, it will be added to the commission amount.

PROPOSED BUDGET
Sacramento Water Intake Project
Masayuki Nagase

EXHIBIT C

I. FABRICATION PHASE

a) Design fee: 10%	\$8,910.
b) Stone material and factory saw cuts	\$8,000.
c) Transport stone material to work site	\$1,000.
d) Artist's labor: 2 months @ \$65.00 @ hour	\$20,800.
e) Equipment/tools and studio overhead costs	\$1,000.
f) Development/fabrication of educational signage	\$2,000.

II. SITE PREPARATION PHASE

a) Engineering	\$500.
b) Concrete foundation/footing materials	\$2,000.

III. INSTALLATION PHASE

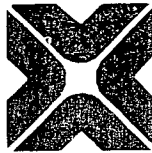
a) Transportation of stone elements to site	\$1,000.
b) Crane and Forklift rental	\$3,000.
c) Installation of exposed aggregate paving & fish design	\$28,480.

IV. MISCELLANEOUS COSTS

a) Insurance	\$2,000.
b) Travel costs for set-up and installation	\$500.
c) Consultation/legal fees (architect/legal)	\$1,000.

Subtotal: \$80,190.
10% Contingency: \$8,910.

Total Budget: \$89,100.



**Sacramento Metropolitan
Arts Commission**

800 - 10th Street, Suite 1
Sacramento, California 95814
(916) 264-5558

Unkunois

A Public Agency

February 12, 2001

**RE: APPROVAL OF ARTIST/PROPOSAL FOR EMBASSY SUITES HOTEL
METALWORK PROJECT (SHRA)**

LOCATION AND COUNCIL DISTRICT:

Embassy Suites Hotel, Sacramento
City District 1

CONTACT PERSONS:

Linda Bloom, Administrator for Art in Public Places
Metro Arts Division, (916) 264-5971

Feb 2002

SUMMARY:

This report describes the SHRA hotel project and artwork design by artist Michael Riegel for the Embassy Suites Hotel project.

COMMITTEE ACTION:

The APP Committee reviewed the proposal at the meeting held on Feb. 7, 2001 and accepted the proposed artwork and budget with a vote of 6 ayes 0 noes and 3 absent.

BACKGROUND INFORMATION:

- A Call for Artists was sent regionally to artists requesting slides and resumes for a lighting project for the hotel.
- The developer decided to change the project to a metalwork project and the artists were requested to resubmit new application materials. APP and SMAC approved the change in the Arts Plan in summer 2000.
- The developer reviewed ten artists' materials and three artists were asked to attend personal interviews with the developer.
- Artist Michael Riegel was selected by the developer and was asked to develop a proposal for the project. Mr. Riegel is a qualified public artist having created other public artworks in Sacramento including metalwork for the Hyatt Hotel SHRA project and for Sacramento State University. He is also a Professor of Art at Sacramento State University and has recently had an exhibition of his artwork at the Himovitz Gallery in Sacramento.
- The project team including the project architect Tyler Babcock of MFDB Architects supports the proposed integrated artwork.
- This report requests the approval of the proposed artwork so that the developer may enter into a purchase contract for artwork with the artist.
- The project is estimated to be complete in early 2002.

*not paid
for proposal yet.*

FINANCIAL CONSIDERATIONS:

- The City's Memorandum of Understanding with the Sacramento Housing and Redevelopment Agency requires developers to spend a minimum of 2% of construction costs on public artwork.
- The amount approved for metal artwork in the arts plan is \$180,134.23.
- The developer wishes to provide the artist with additional dollars to create artwork in more public areas in the amount of \$205,000.00 TOTAL
- The total of the funds stipulated for use by the developer for the metal artwork is more than the minimum 2% for art required by the Memorandum of Understanding.

ENVIRONMENTAL CONSIDERATIONS:

Installation of the artwork will be completed according to all applicable codes.

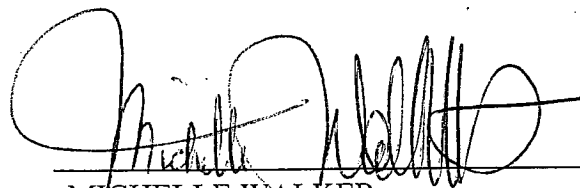
ESBD:

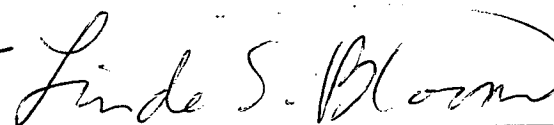
Recommendations for selection of public artists and artwork will include opportunities for emerging and small businesses in the Sacramento region. Granite Bay artist Michael Riegel is considered a small business public artist.

POLICY CONSIDERATIONS:

- The SHRA policy for private developers permits developers to select public artwork as long as the artwork is reviewed and approved by APP and SMAC and 2% of the construction budget is spent on public artwork.
- In this case, the developer John Kehriotis has elected to contract with APP to facilitate the public art project and agreed to pay APP a 10% administrative fee.
- The developer has selected local artist Masatoyo Kishi to create bronze fountain *#200K* elements for the atrium of the hotel. This proposal has been approved by APP and SMAC.
- The developer has now selected local artist Michael Riegel to fabricate metal artwork for the railings and gateways of the public interior areas of the hotel.
- The developer is committed to supporting local artists and desires to spend more than 2% on artwork for the public areas of the hotel.

Respectfully submitted,


MICHELLE WALKER


LINDA BLOOM

Artists Statement

Michael Riegel
Embassy Suites Hotel

Public art requires a substantial responsibility by the makers and designers. A public work of art, no matter the size, should be thought provoking, however, not confrontational. It should strive to be universal in its inherent meaning and thereby, appealing to a wide audience. It should be made of materials which will stand the test of time and have lasting aesthetic value. And finally, the public art work should be integrated with existing architecture and its function, landscaping, climate, regional geography and in some cases regional history.

The design for the ironwork for the Embassy Suites Hotel meets the above criteria. I choose a floral and fauna motif that would be indigenous to the area of the hotel. The paintings of the 18th C. French artist Henri Rousseau come to mind as a possible influence in developing floral images. The fixed panels in the banister and guardrail will be a combination of grasses, leaf forms and fern-like plants. The panels and gates in the market area will have enlarged versions of the ferns with cattails, grasses and other large leaf forms. Structure and safety will be of utmost concern. Maintenance and function will also be paramount in the execution of this project.

Embassy Suites Hotel

Ironwork Proposal
Michael Riegel

February 2, 2001

Linda Bloom, APP Admin.
SMAC
800 Tenth Street, Suite 1
Sacramento, CA 95814

Dear Linda:

The following proposal represents careful thought and consideration for all of the guardrail, banister, etc. for the Embassy Suites Hotel. I have been in communication with Tyler Babcock and his staff to how best integrate my ironwork with standard commercial railing. They have been very helpful as well as encouraging in achieving that goal. I feel that we can put together a finished product that will be visually integrated and cost effective given the current budget restraints.

Proposal

Staircase - All Panels facing east and north

Market Gates - 5 gates, all fixed panels around the market area

Second Floor Guardrail - overlook, 4 center panels only
all guardrail on the south side

Materials, artist's fee, assistant's fee, shop drawings.....	181000
Insurance.....	3000
Installation, finishing, transportation, equipment rental, studio fees.....	16000
Contingency.....	5000
Grand Total	\$205,000

All other ironwork in the staircase and second floor balcony will be commercially fabricated.

If you have any questions, please contact me. Thank You.

Sincerely,

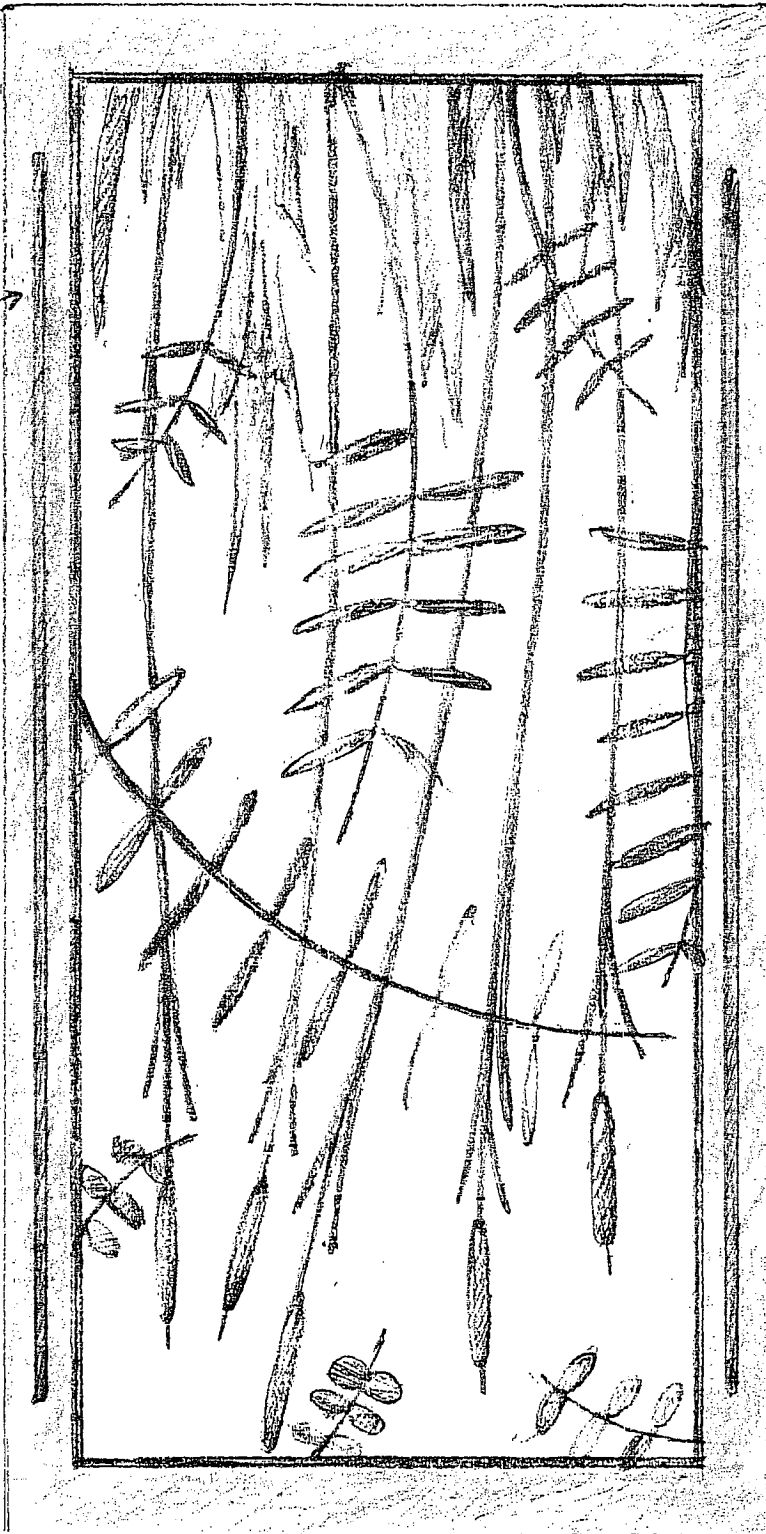


Michael Riegel

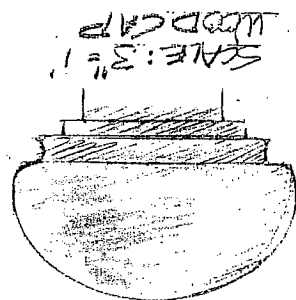
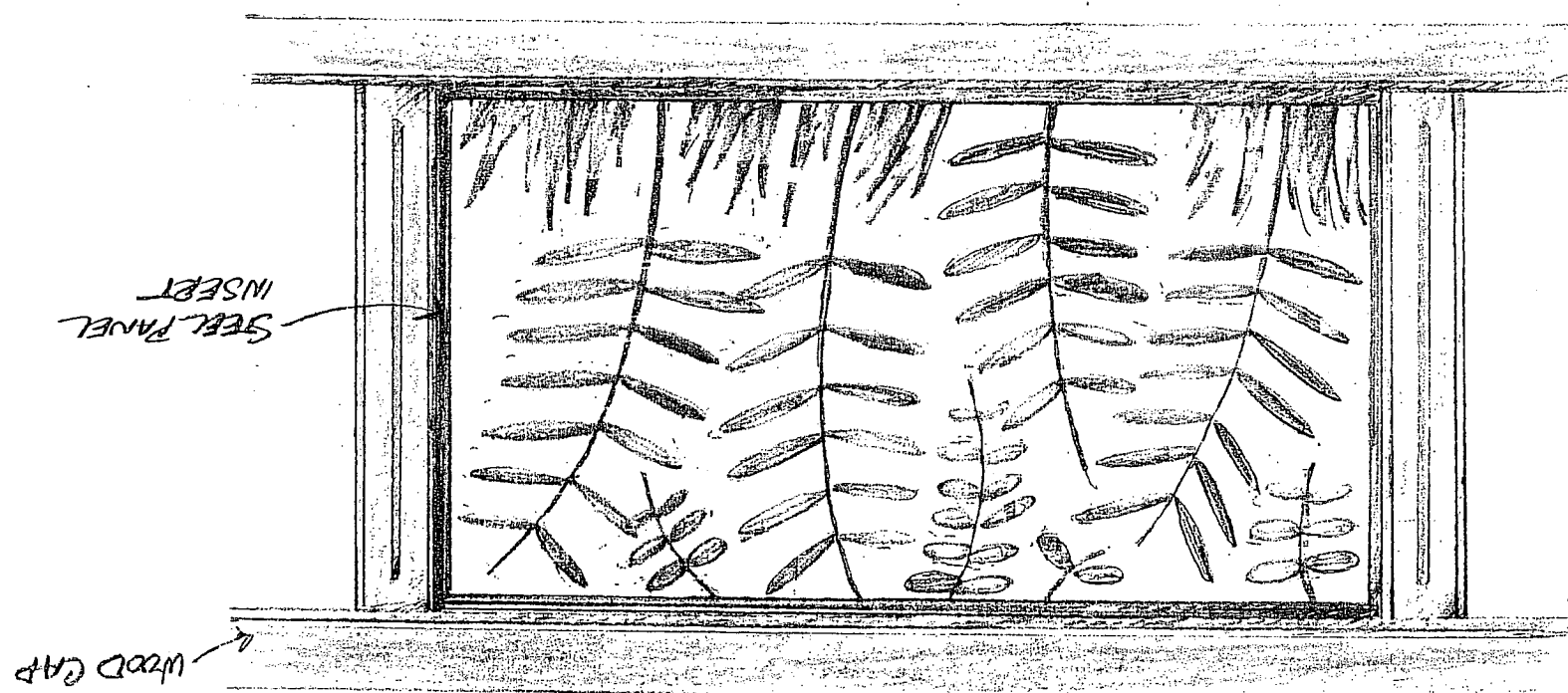
6605 Shady Lake Lane
Granite Bay, CA 95746
916-652-6165

MARKET PANEL
MICHAEL KEEGL ©
SCALE: 1" = 1'

← OAK FRAME
WITH STEEL
PANEL INSERTS



© 2000
SCALE: 1"=1'
MICHAEL KEEGL
GRAND STAIR



Madsen, Flathmann, Dameron & Babcock Architects



FAXtrans

Total Pages to Follow: 3

Call 916-972-0131 if the document is not complete.

Or, 916-481-1845 to reply by fax.

Date:

JULY 20 00

Project:

EMBASSY SUITES - SACRAMENTO

Job No.:

9006.0

To:

LINDA BLOOM

From:

TYLOR BABCOCK

HERE IS A DESCRIPTION OF THE AREAS
FOR DECORATIVE METAL GRILLWORK/RAILINGS.

Comments: THE AREAS ARE AS FOLLOWS:

MARKET GATES & PANELS 542.0 SF

RESTAURANT BOOTHS 64.0 SF

GRAND STAIR (BOTH SIDES) 401.0 SF.

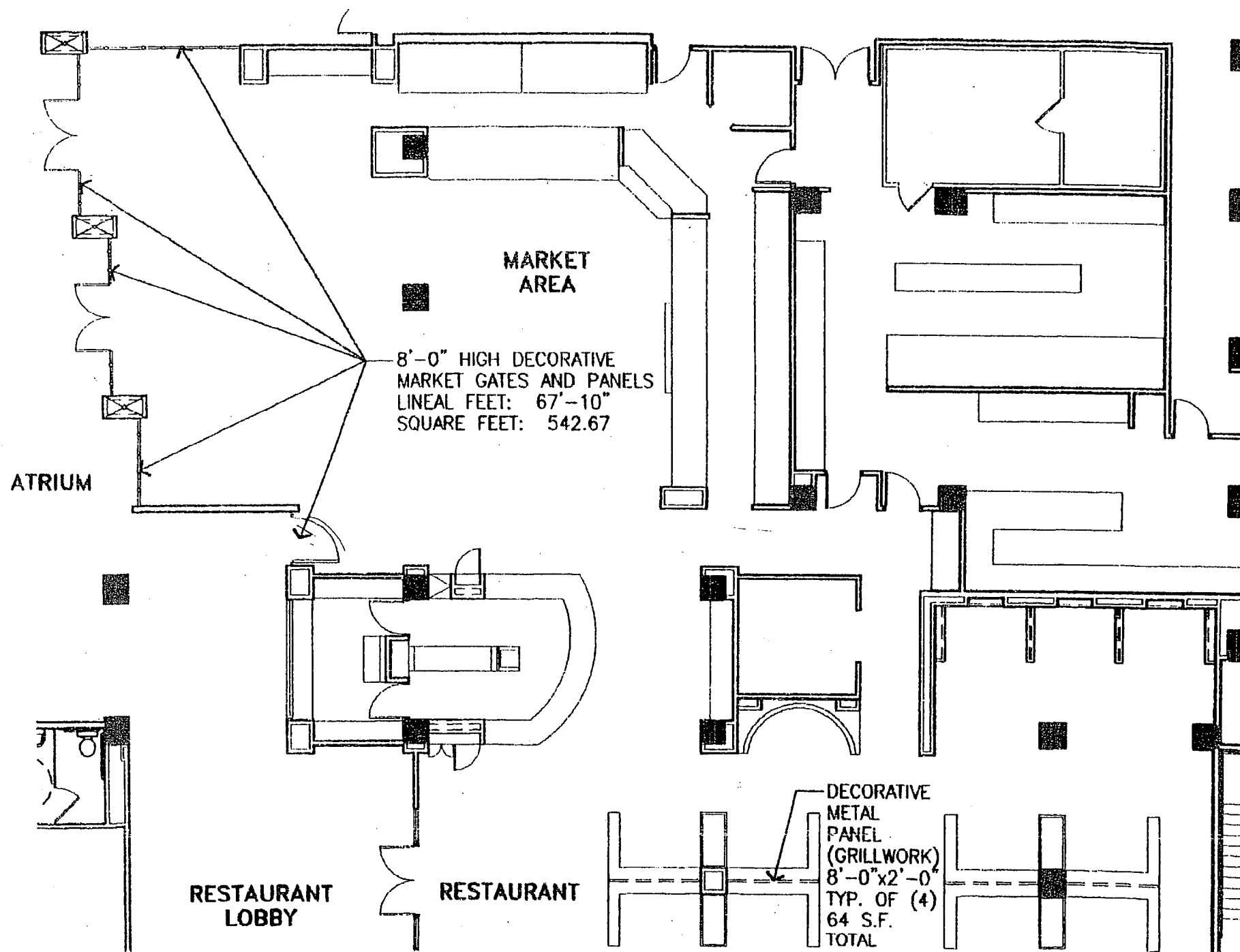
2ND FLOOR BALCONY 432 SF.

TOTAL AREA: 1,440 SF.

IF WE NEED TO REDUCE QUANTITY, WE SHOULD
DISCUSS PRIORITIES W/ JOHN AND TONY TRIM.

SEE YOU @ 11 AM FRIDAY 7-21-00.

CM



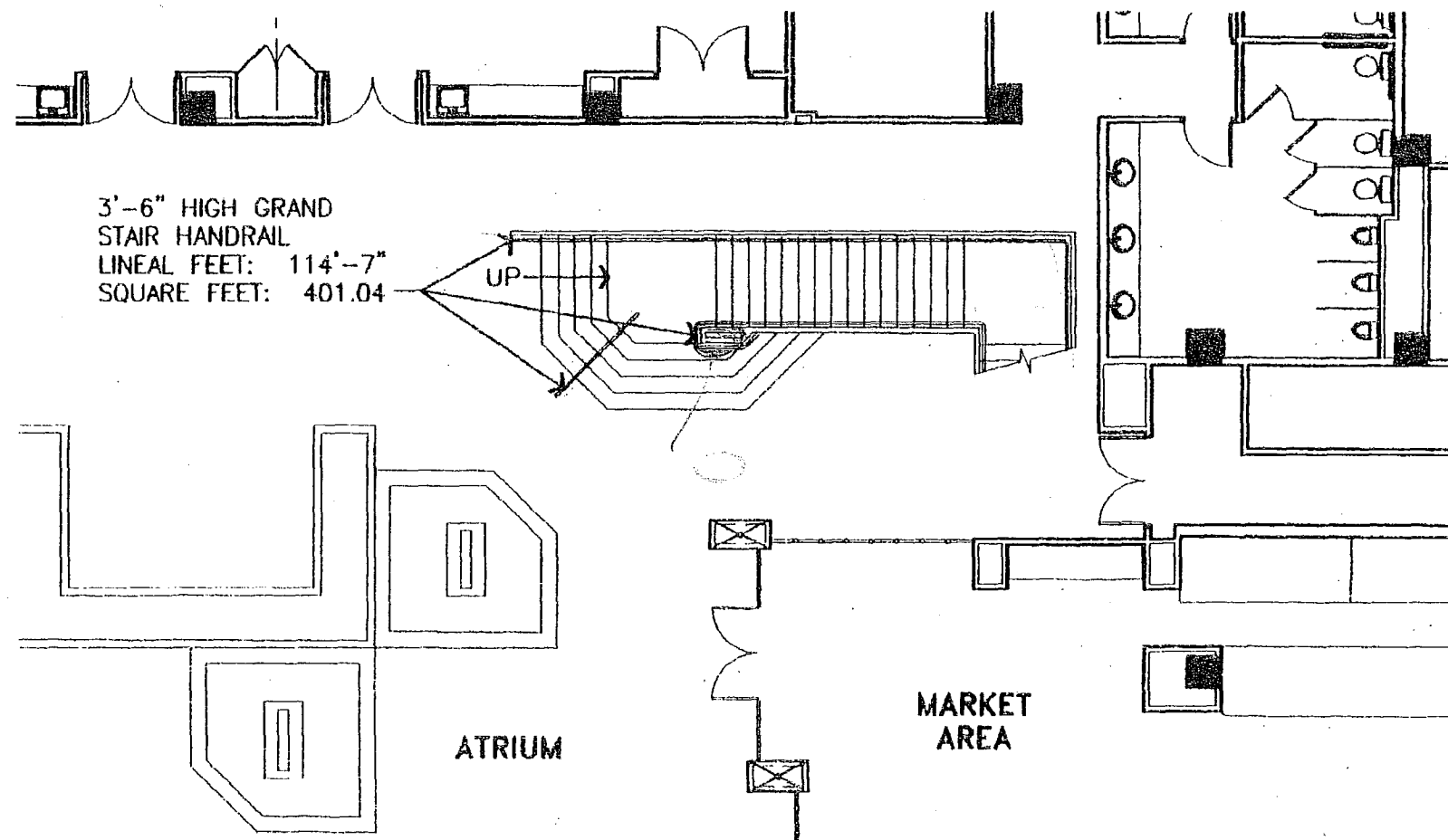
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FIRST FLOOR MARKET GATES

SCALE: 3/32" = 1'-0"

MFDB ARCHITECTS

10/20/2000



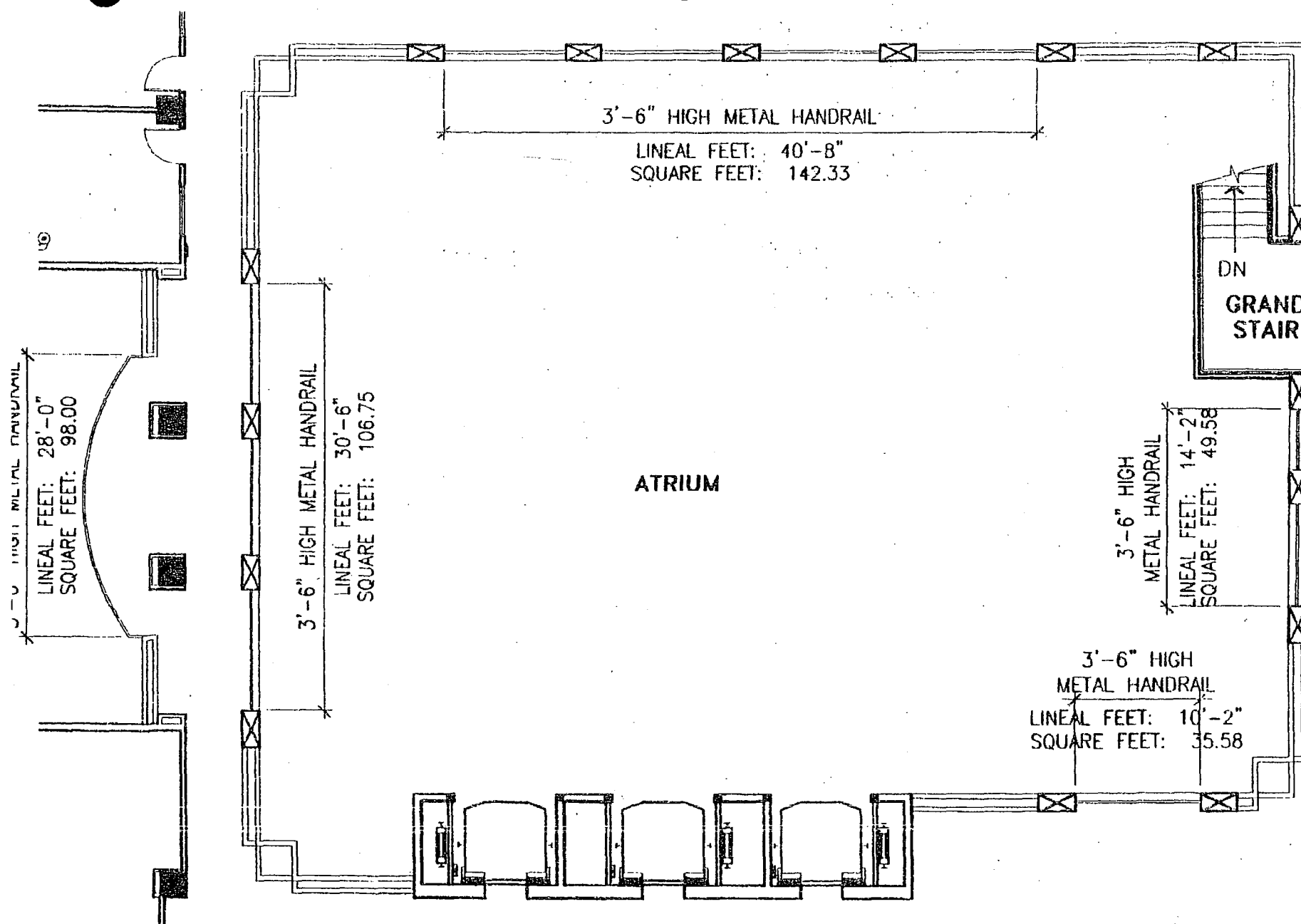
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FIRST AND SECOND FLOOR GRAND STAIR HANDRAILS

SCALE: 3/32" = 1'-0"

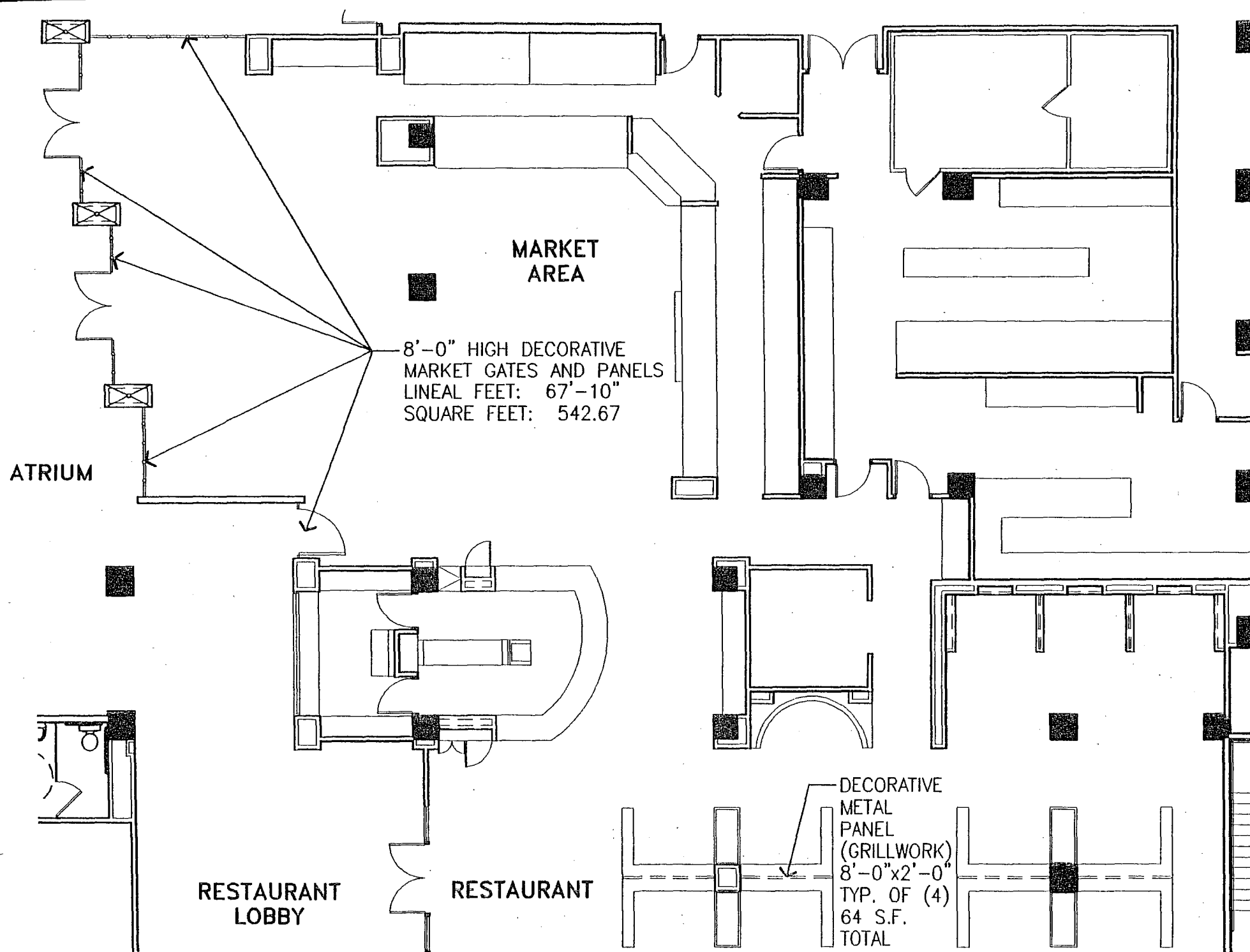
MFDB ARCHITECTS

JULY 20, 2000



1 SECOND FLOOR METAL RAILING INFORMATION
SCALE: 3/32" = 1'-0"

MFCB ARCHITECTS
JULY 20, 2000



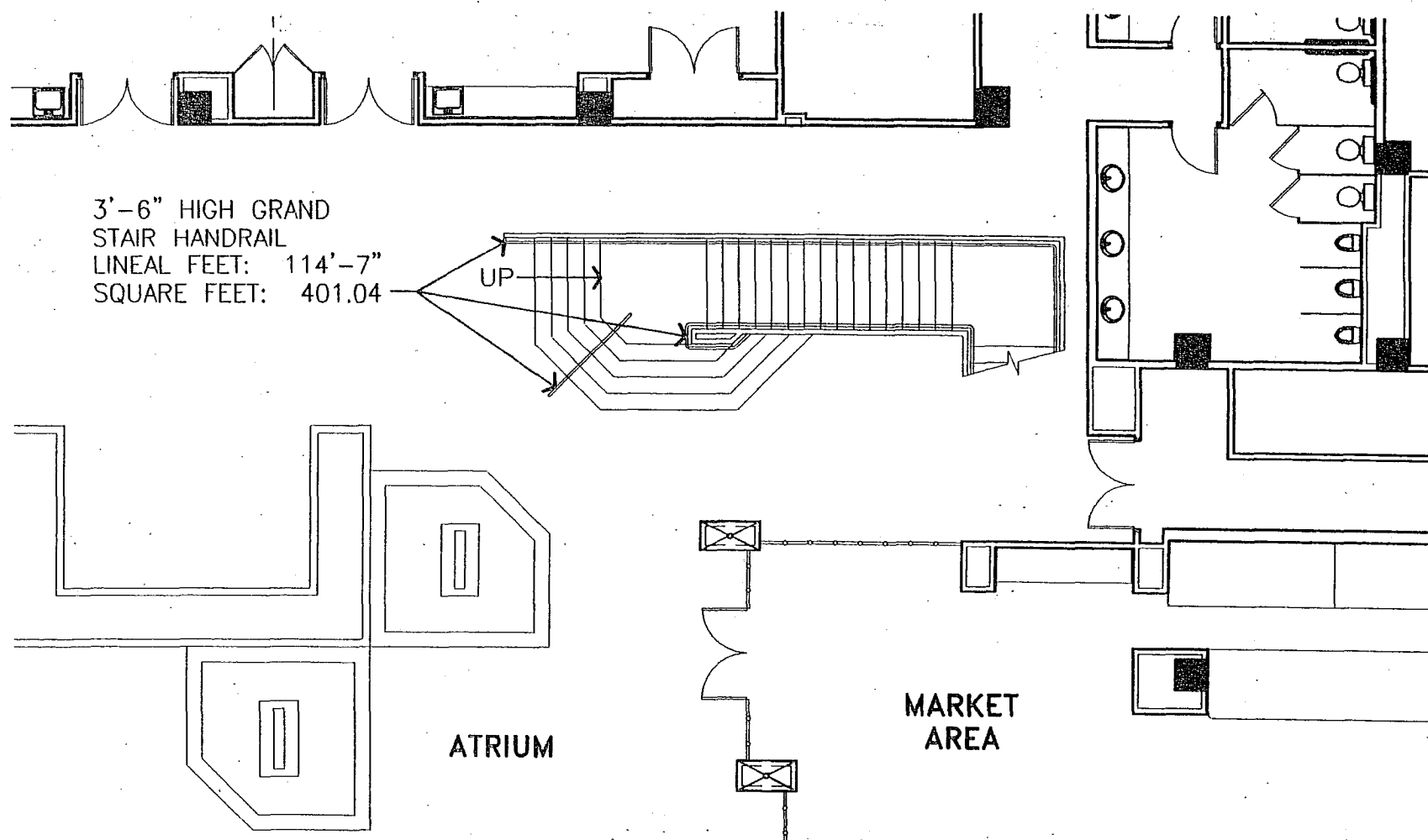
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FIRST FLOOR MARKET GATES

3/32" = 1'-0"

MFDB ARCHITECTS

JULY 20, 2000



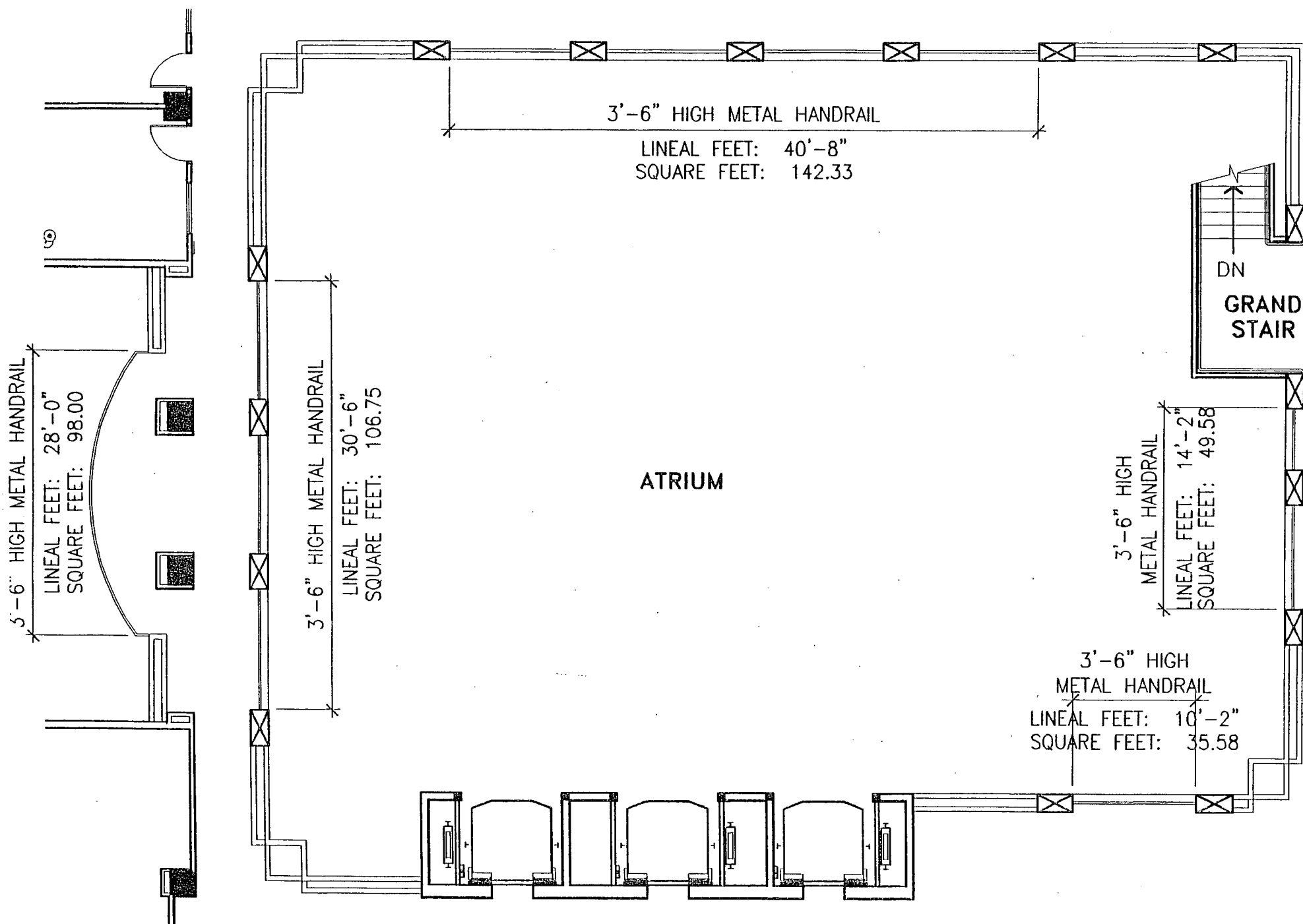
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FIRST AND SECOND FLOOR GRAND STAIR HANDRAILS

E: 3/32" = 1'-0"

MFDB ARCHITECTS

JULY 20, 2000



1

SECOND FLOOR METAL RAILING INFORMATION

SCALE: 3/32" = 1'-0"

MFDB ARCHITECTS

20, 2000



**Sacramento Metropolitan
Arts Commission**

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

A Public Agency

Memo to; Metal Artists for Hotel Project
From: Linda Bloom, APP Administrator
Re; Hotel Project Proposal
Date: August 10, 2000

Hello.

You have been selected from a small group of artists specializing in metal work for development of proposals for a public art project to be integrated with the construction of a new hotel in Sacramento, Ca. This project has a public art requirement but is being built by a private developer. Upon viewing slides of your previous work, the developer has selected you to develop a proposal for consideration for the project. The hotel has approximately 25 stories with an atrium, and all of the balconies overlook the ground floor focal point- a three-pond waterfeature with bronze sculptures.

Attached you will find some designated areas for metal work and approximate square footages. The four areas in priority order include: 1) Market area (gates and panels) 2) Staircase (Very dramatic) 3) Second floor balcony 4) Seating areas (Could be glass or metal.)

Budget: \$150,000. To include design, fabrication, and installation of artwork.

Materials: Painted metal, wrought iron, bronze elements, stainless, or any other type of metal etc.

Color: Black, no other colors.

Themes: Motifs dealing with natural forms, plant life, etc. relating to Sacramento. The hotel will be sited adjacent to the Sacramento River.

Art elements: Proposals should define two possibilities: 1) Enhancement of a standard railing and staircase which would be provided by the developer and 2) Artist fabricated railing and staircase elements.

The developer is interested in seeing what quality, amount, and type of artwork you can provide for the current budget. I suggest that you provide several options for him to review. Try to obtain budget information to the best of your ability. We realize that the designs are only tentative.

Please provide the following:

1. A letter of interest outlining what you would plan to create and the areas selected for location of the artwork.
2. Tentative budgets and timeline.
3. A few sketches, no larger than 8" x 10".
4. Optional proposals for additional locations, budgets, etc.

If you are selected, you will be paid to develop a design for approval by the developer and Arts Commission.

Please feel free to contact me with any questions at (916) 264-5971. Information is due to my office at : **Sacramento Metropolitan Arts Commission, 800 10th Street Sacramento, Ca. 95814** by **August 31, 2000**. I look forward to receiving your proposals. Thank you for your continued interest in our public art program.



**Sacramento Metropolitan
Arts Commission**

800 Tenth Street, Suite 1
Sacramento, California 95814
(916) 284-5558

A Public Agency

Sacramento Metropolitan Arts Commission
Arts Plan for Embassy Suites Hotel Project
Revised Budget, July 11, 2000


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.

Revised budget approval by:



John Kehriotis, President
JMK Investments Inc.

MICHAEL RIEGEL

6605 SHADY LAKE LANE, GRANITE BAY, CA. 95746

EDUCATION

MFA Southern Illinois University, Carbondale, Illinois - 1974
MA Eastern Illinois University, Charleston, Illinois - 1972
BS Eastern Illinois University, Charleston, Illinois - 1968

EMPLOYMENT

Professor, Department of Art, California State University, Sacramento
1976 - present

GRANTS

Louis Comfort Tiffany Foundation Grant - 1975

SELECTED PUBLICATIONS

Victoria Dalkey, "Riegel: Minimal but magnificent," Sacramento Bee, Encore, September 3, 2000. p.6.
Victoria Dalkey, "An Era's Angst - in Steel," Sacramento Bee, Encore, May 21, 1989. pp.7-8
"Evolution of a Sculptor," West Art, Nov. 2, 1985, p.1.
Thomas Albright, "Personal Calligraphy to the Figure Redefined," San Francisco Chronicle, Sept. 26, 1979, p.60.
"Iron On....," American Craft, Aug/Sept., 1979, p.22
"American Crafts: The State of the Art," Home Decorating, 17, #4, Winter 1978-1979, p.52.
Thelma R. Newman & Jay Hartley Newman, The Container Book, New York: Crown Publishers, Inc., 1977, p.26.
Dona Z. Meilach, Decorative and Sculptural Ironwork, New York: Crown Publishers, Inc., 1977, pp. 146, 184, 186, 187 206, Color Plate.

SELECTED PUBLIC COMMISSIONS

Urban League Center, Sacramento, CA. 2000

Student Services Center, California State University, Sacramento,
Wrought Iron Guardrail/Fence, 1994

Hyatt Regency Hotel, Sacramento, Ca. Wrought Ironwork: Gates,
Grille, Guardrail & Bannister, 1987-88.

SELECTED MUSEUM COLLECTIONS

Smithsonian Institution, Washington, D.C.
Arkansas Art Center, Little Rock Arkansas
Illinois State Museum, Springfield, Illinois
Crocker Art Museum, Sacramento, California

SELECTED EXHIBITIONS

2000 Exhibition, Himovitz Gallery, Sacramento, CA.
1998 "Boat Show" Robert Else Gallery, Sacramento, Ca.
1996 "Bulldog Invitational" Encina Art Gallery, Sacramento, Ca.
1994 "Sources," California State University, Sacramento, Ca.
1990 Sculpture Invitational Exhibition, Matrix Gallery, Sacto, Ca.
1989 Solo Exhibition, City Gallery, Sacramento, Ca.
1988 "Sacramento Metal," Davis Art Center, Davis, Ca.
1987 Sculpture Exhibition, Library Gallery, Sierra College, Rocklin, Ca.
1986 Solo Exhibition, Bruce Velick Gallery, San Francisco, Ca.
1985 Solo Exhibition, Tempo Gallery, Crocker Art Museum, Sacto, Ca.
1984 Solo Exhibition, Bruce Velick Gallery, San Francisco, Ca.
1984 Solo Exhibition, Robert Else Gallery, Sacramento, Ca.
1983 "Sacramento Collects," Crocker Art Museum, Sacramento, Ca.
1983 "Ferrous Finery," National Ornamental Museum, Memphis, TN.
1982 "Twenty Years of Metal," Southern Ill. Univ., Carbondale, Il.
1980 Solo Exhibition, College of the Redwoods, Eureka, Ca.
1979 "The Figure Redefined," Center for the Visual Arts, Oakland, Ca.
1979 Solo Exhibition, Open Ring Gallery, Sacramento, Ca.
1978 "Sculpture-Selected Work," ACG, Sacramento, Ca.
1978 Solo Exhibition, October Art Festival, Davis, Ca.
1977 "Blacksmiths: Decorative Ironwork," Bowling Green, Ohio
1977 "Goldsmiths," Phoenix Art Museum, Phoenix, Arizona
1976 "Blacksmith as Artist and Craftsman, 1776-1976", Mitchell Art
Gallery, Southern Illinois University, Carbondale, Il., Museum
of Contemporary Crafts, New York New York
1976 "Arizona National," Scottsdale Center for Arts, Scottsdale, Az.
1975 "Forms in Metal," The Museum of Contemporary Crafts, New
York, NY, Cranbrook Academy of Art, Bloomfield Hills, MI..
1975 "Design in Steel Award Program 1974-75", New York, N.Y.
1975 "Craft Multiples," Smithsonian Institution, Washington, D.C.
1974 "Baroque '74," Museum of Contemporary Crafts, New York, NY
1974 "Goldsmiths," Smithsonian Institution, Washington D.C.

(condensed resume)



**Sacramento Metropolitan
Arts Commission**

800 - 10th Street, Suite 1
Sacramento, California 95814
(916) 264-5558

A Public Agency

Feb. 12, 2001

Sacramento Metropolitan Arts Commission

**RE: APPROVAL OF \$6,000 APP EXPENDITURE FOR CESAR CHAVEZ
PLAZA PROJECT**

LOCATION AND COUNCIL DISTRICT:

Cesar Chavez Plaza
City District 1

CONTACT PERSONS:

Linda Bloom, Administrator for Art in Public Places
Metro Arts Division, (916) 264-5971
Consultant Don Tarnasky

RECOMMENDATION:

APP staff supports the request for \$6,000 of APP funds for the Cesar Chavez Plaza Project.

SUMMARY:

This report describes the request for funding to enlarge the sculpture proposed for Cesar Chavez Plaza.

COMMITTEE ACTION:

The APP Committee reviewed and unanimously approved the request for funds at the meeting held on Feb. 7, 2001. with a vote of 6 ayes 0 noes and 3 absent.

BACKGROUND INFORMATION:

History:

- In 1999, former Mayor Joe Serna, Jr. earmarked special funds in the amount of \$80,000(\$5,000 in private donations) for the creation of a sculpture in memory of Cesar Chavez to be placed in the renovated Cesar Chavez Plaza.
- APP was asked to facilitate the project including the public selection panel process.
- In spring of 1999, Davis artist Lisa Reinertson was selected to create the sculpture.

- The APP Committee and Arts Commission were apprised of the selection but were not asked for approval since this was not considered an APP eligible project.
- APP did not request administrative fees in order to allow all of the funds to be used towards the artwork.
- In June of 2000, artist Lisa Reinertson contacted APP with a concern that the completed construction of the new stage in the plaza caused her to reconsider the size of her proposed sculpture changing it from 6' x 7' to 7' x 9'. *More monumental scale.*
- Reinertson met with Gina Montoya (Mayor's Chief of Staff) Marilyn Isenberg, Project landscape architect Marq Truscott and Linda Bloom to discuss the proposed change of scale. All agreed that in order to honor and memorialize Cesar Chavez and in relation to the other monuments in the plaza, the scale of the sculpture should be enlarged.
- The new budget prepared by Lisa Reinertson includes the need for an additional \$16,000 to enlarge the sculpture. The majority of the funds are required for bronze foundry work.
- Montoya and Isenberg agreed to raise private donations in the amount of \$10,000 for the project and requested that APP contribute the remaining \$6,000.
- To date, Council member Bonnie Pannell has made \$ 5,000 available and \$1,000 has been deposited with the City's Gifts To Share Account. \$4,000 still remains to be raised. *All most all has been raised.*
- Therefore, this request is now coming forward to APP for a match of \$6,000 so that an amendment to the artist's contract may be prepared.
- The installation and dedication of the sculpture is planned for April 2001.

FINANCIAL CONSIDERATIONS:

- Artist Lisa Reinertson is requesting \$16,000 to enlarge her sculpture for Cesar Chavez Plaza.
- \$10,000 has been raised privately and the amount is sited in the City's Gifts to Share Fund.
- A request has been made to APP to dedicate \$6,000 towards the project.
- These funds are available in APP Account MA66.

ENVIRONMENTAL CONSIDERATIONS:

Installation of the artwork will be completed according to all applicable codes.

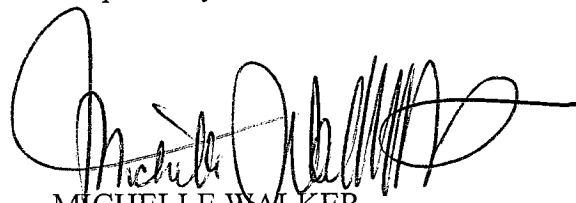
ESBD:

Recommendations for selection of public artists and artwork will include opportunities for emerging artists in the Sacramento region. Davis artist Lisa Reinertson is considered a small businessperson and public artist with several small projects in completion and a few larger projects under fabrication.

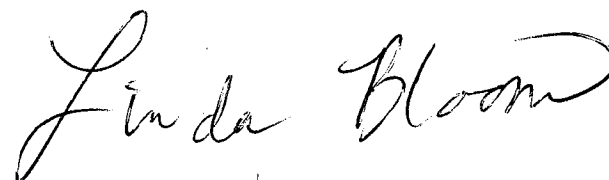
POLICY CONSIDERATIONS:

APP currently has a contingency fund, which may be used for assisting small funded special projects. The request for funds for this project deserves special consideration due to the fact that the completion of this particular art project was a goal of deceased Mayor Joe Serna, Jr. who earmarked \$80,000 of special funds for the artwork. The project also adds the only contemporary piece of sculpture to the plaza, other than the glass artwork and weathervane at Café Soleil, since the installation of the Coleman fountain almost 90 years ago.

Respectfully submitted



MICHELLE WALKER
Executive Director



LINDA BLOOM
Administrator for Art in Public Places

02/03/2001 11:01
June 6, 2000

Linda Bloom
Art in Public Places Administrator
Sacramento Arts Commission
800 Tenth Street, Suite 1
Sacramento California 95814

Dear Linda Bloom,

I am sending you this Amendment to the Contract so that I may proceed in enlarging the sculpture.

As we spoke about yesterday, after building the metal armature (framework) for the sculpture, and after studying the scale of the completed site for the Work in Chavez Plaza, I feel it is necessary to enlarge the scale of the bronze Artwork to 7ft. in order to appropriately fit the scale of the site and most importantly to appropriately honor and memorialize Cesar Chavez.

The Foundry cost would increase by \$13,000. The estimated costs to purchase additional clay, and to rebuild the armature would total \$3000.

I will not be able to get a price for the granite facing with quotations for the stage front until I meet at the site with Paul Rukala. As this will take time, and may be quite costly, I thought it should be kept separate, so I can move forward with my sculpting.

Please have this amendment signed as soon as possible so that I may proceed without affecting my timeline for completion of the project.

Thank you for your expedient response.

Sincerely,

Lisa Reinertson

COPY

EXHIBIT A

**Cesar Chavez Plaza
Public Art Project**

Artist Proposal

By
Lisa Reinertson

October 21, 1999

Concept Proposal

I am proposing to sculpt an approximately six foot bronze sculpture of Cesar Chavez combined with a group of marching figures and a historic mural in bas-relief. My concept is to incorporate the portrait of Cesar Chavez with images that will have specific historical and symbolic meaning to the Farmworker's Movement.

Cesar Chavez is depicted life size (or up to 6 ft.), leading a march. On his right are figures marching and carrying flags. The first figure is holding a large Union "eagle" Flag that is as tall as Cesar Chavez and creates a wall that goes back about 7 ft. in length. This side depicts the march from Delano to Sacramento and trails off in the distance. This side will have quotations by Cesar Chavez in the landscape area of the bronze. On the left side of the piece is the Union Eagle Flag that is the structural basis for the design of a bas-relief mural that will depict images from the history of the Farm Labor Movement.

Images on the Mural side will include:

- 1.. A field with farm workers in the center of the eagle.
2. In the circle will be:
 - a. Dolores Huerta carrying the Huelga sign.
 - b. Picket- Strikers calling to workers in the field.
 - c. Boycott-Marchers carrying signs
3. Above the circle is a crop duster spraying chemicals
4. Our Lady of Guadalupe banner which was carried at the lead of the March to Sacramento.
5. Labor Camps/ Housing
6. Mother with children
7. Stoop Labor / Short Handled Hoe
8. Child Labor
9. At top left is Richard Chavez holding a box of grapes with a union label.
10. State Capitol/ March
11. Robert Kennedy with Cesar Chavez breaking his fast.
12. Cornucopia- the abundance of produce in the U.S. at the expense of the farm laborer.

Portrait: My goal would be to capture the qualities that people speak of Cesar Chavez- his determination, his humbleness, his combination of gentleness and strength. A sense of personal warmth and clarity of his vision of justice. I would sculpt him around the age he was during the Sacramento March (39) wearing a plaid shirt.

Base: My first idea for a base is a low (approx. 12"-16") slab of gray granite to raise the sculpture up a bit, but not so much as to feel inaccessible. On the surface of the granite there will be quotations by Cesar Chavez. Another concept is for a base at ground level that would be a wide, (approx. 15'-20') circle of tile and granite pavers that repeat the eagle pattern from an aerial view.

Incorporation into Landscape: I am proposing that the sculpture is located in the open quadrangle on the 10th St. side of the park, as this is the only area of the park that does not already have a central feature. As the Memorial to Cesar Chavez should be an important central focus for the park, I feel it is most appropriate to work with the landscape architects who are renovating the Plaza , to consider issues such as pathways to and around the sculpture, seating, lighting, etc. in a way that is compatible with the rest of the park. The area needs to be a "place" where people can sit and reflect, can see from a distance, and can walk around to see and touch up close.

Issues of concern to me are:

1. The piece should be located in an open space that gives room to view from a distance.
2. The space should be accessible by paths, and should be encircled with a round path so the viewer can walk up around the sculpture to view all angles.
3. Raising the ground around the sculpture to create a grassy mound would be a way for the sculpture to stand out in prominent view in the park without putting Cesar Chavez on a pedestal too high for his comfort. Paths could go up and around the mound for people to walk up to the sculpture.
4. The base would be of grey granite, and simple in design to work with colors of concrete and granite already in the area, without competing with the sculpture.
5. Quotations by Cesar Chavez would be brought into the park in other places such as the front facing of the stage.
6. The bronze would either be a fairly traditional patina (brown) , or could incorporate some more colorful patinas on the flag side of the piece. I would have to see what works aesthetically.
7. The path or circle beneath the sculpture could be a paving of terracotta and black granite tiles that create the image of the Union Eagle on the ground (Aerial View)
8. There should be seating around the sculpture, for people to sit and reflect. There should also be lighting.(See Lighting)

Permanent Installation

The Foundry will provide all the necessary specifications for the installation process. The sculpture would require a concrete and rebar foundation to the specifications that would be designed by the Foundry. The granite base would be placed on the foundation using a crane. The Sculpture will have an stainless steel "pins" or pipes that are welded to the base of the piece and will fit into holes that are drilled into the granite base. The Sculpture will be lowered by crane onto the granite and the steel pins will be epoxied into the holes.

Lighting and Orientation

There are many considerations in regards to the direction/orientation of the sculpture. Should it be viewed frontally from the street, or should it face the center of the park to greet viewers who are inside the park, etc. The Sculpture should not face north, as the light will never be on Cesar Chavez's face. The final orientation should be worked out in conjunction with the architect's concepts as to the use and traffic on the pathways.

Lighting should be from as high as possible, (not from ground level, which is how horror movies light faces), and ideally should be at 45degree angles to the sculpture.

Fabrication Process

The original sculpture will be sculpted in clay on a steel armature. The sculpture should be viewed by "the committee" at this time, before the casting process begins. The Foundry makes a mold from silicon rubber with a fiberglass/plaster mother mold. The mold is taken to the foundry, waxes are poured, ceramic shell molds are made of the waxes, and the piece is cast in bronze. The metal work is finished and a patina is applied. The artist works in close conjunction with the foundry and oversees all stages of the process. The work is shipped to the site, and the the artist and foundry will oversee the installation.

The granite base will be designed by the artist and ordered through a granite company. The quotations will be sandblasted into the side walls of the granite. This also will be shipped to the site for installation by crane.

Time Line

The Project will take approximately one year from the signing of the contract and first payment. I may need approximately one month to finalize any design concerns, and time to work with the landscape architects on site plans regarding the sculpture. I need approximately six to eight months to build the armature, rough out the structure in clay, work on the portrait of Cesar Chavez and finish all the figures and relief details. (Good work takes time.) The Foundry needs at least three months for their processes. Delivery and installation can be done in a matter of days. Any landscape and foundation work can be done previous to the installation.

Budget Estimate

Foundry Costs

1. mold	\$6,000.
2. casting	\$20,000.
3. Installation and Delivery	<u>\$1,000.</u>
Total	\$27,000.

Materials

1. Clay	\$1,000.
2. Armature	\$2,000.

Granite Base \$7000.
or Circle/Eagle Pavers

Studio Space \$2,500.

Transportation Included in foundry
and granite costs

Insurance/General liability \$450.

Legal Fee \$800.

Assistant \$3000.

Models \$600.

Contingency (10%) \$7750

Artist Fee \$27,000.

Total \$79,100.

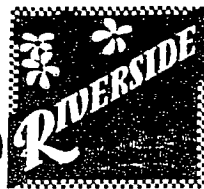
Not included in this estimate is any work ground level or below, including foundation, or any proposed landscape elements such as pathways, grading, lighting, or seating.

Sample Quotations by Cesar Chavez

"Capital and labor together produce the fruit of the land. But what really counts is labor: the human beings who torture their bodies, sacrifice their youth and numb their spirits to produce this great agricultural wealth- a wealth so vast that it feeds all of America and much of the world. And yet the men, women and children who are the flesh and blood of this production often do not have enough to feed themselves."

"...When we are really honest with ourselves, we must admit that our lives are all that really belong to us. So it is how we use our lives that determines the kind of men we are. It is my deepest belief that only by giving our lives do we find life. I am convinced that the truest act of courage, the strongest act of manliness is to sacrifice ourselves for others in a totally nonviolent struggle for justice. To be a man is to suffer for others. God help us to be men."

"All my life, I have been driven by one dream, one goal, one vision: to overthrow a farm labor system in this nation which treats farm workers as if they were not important human beings."



"People Serving
People"

CITY OF RIVERSIDE



October 18, 1999

Lisa Reinertson
2402 Clemson Dr.
Davis, CA 95616

Dear Ms. Reinertson:

I am delighted to write a letter in praise of the Martin Luther King Memorial on the City's Mall. **It is the best of public art.** It tells a powerful message. It is a gathering place for people. It is a memorial to which families bring their children. It is place where many people stop to look and think. And it captures the story of Martin Luther King with a clear and striking design.

As a community, we are all fans of Lisa Reinertson. She has taken the story of an extraordinary man and translated that story into an extraordinary memorial.

As to the questions of deadlines and presentations, Reinertson was timely and always came when asked. Equally important, she understood the message and vision of Martin Luther King--and could tell others in language that was direct and thoughtful

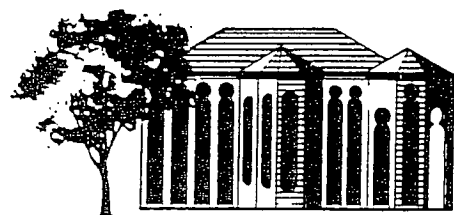
As Mayor, I am immensely proud of memorial and its meaning to residents of Riverside. I will be forever thankful to Lisa Reinertson for her skills, talent, and dedication.

Sincerely,

Ronald O. Loveridge
Mayor

OFFICE OF THE MAYOR

3900 MAIN STREET • RIVERSIDE, CALIFORNIA 92522 • (909) 782-5551



VACAVILLE MUSEUM

A CENTER FOR SOLANO COUNTY HISTORY

October 9, 1999

To Whom It May Concern:

This is a letter of highest recommendation for Lisa Reinertson. I first worked with Lisa, beginning in 1992 when I served as the appointed Chair of the Vacaville Centennial Committee. Part of the Committee's responsibility was to commission works of art to commemorate the city's centennial and reflect the community's history. It was our good fortune that the committee chose Lisa Reinertson to create a sculpture to represent Vacaville's agricultural heritage.

Our selection of Lisa was based on her impressive body of work and her vision for our centennial piece. However, we soon found her to be very supportive of our project needs and changing timeline. She worked closely with us in developing the concept and form of the sculpture - satisfying her high artistic standards and at the same time creating a work of art that is much loved by the community. The image of "Valley Harvest" has come to symbolize Vacaville's historic rural character and has been used by the City, the local newspaper and the Chamber of Commerce in numerous publications promoting the area, its history and quality of life.

Working with Lisa was an enlightening and enjoyable experience. This was the first time anyone on the committee had been involved in commissioning works of public art - and the first commissioned artwork in the city's history. Lisa made the process so rewarding and created such an exceptional piece, that I give her much of the credit for the fact that public art is now part of the city's planning process.

I would be happy to talk with anyone considering working with Lisa on future projects.

Sincerely,

Ruth Gardner-Begell
Director



*"Injustice anywhere is a threat
to justice everywhere."*

October 18, 1999

RE: Recommendation for Lisa Reinertson

To whom it may concern:

I would personally like to commend Lisa Reinertson for the outstanding services she provided to the Riverside Martin Luther King Visionaries Monument Foundation, Inc. (herein MLK). The MLK monument has been erected, the public has viewed it, and the education of what the monument represents has begun. We are still in wonderment over this magnificent monument.

Lisa Reinertson was chosen from among 35 artists who competed for the Commission of the Riverside Martin Luther King, Jr. Statue. She was chosen as one of the three finalists to create a replica/model of her concept of Dr. King. The jury knew from the beginning that she was far superior in her presentation than the others. In the end, she produced a masterpiece of Dr. King for the City of Riverside residents.

I enjoyed working with Lisa from start to finish on the MLK Project. She is the most talented, creative and a professional person that I've ever worked with. She was thorough, meticulous, and dedicated to her work. Lisa worked relentlessly under pressure to assure timely delivery. When we worried about the timeline of the project, she came under the proposed deadline by one month. She graciously waited on us for the installation and implementation of the unveiling. She was realistic and accurate in her fiduciary responsibility in the MLK Project. We commended her for coming in on target with the proposed budget that was set forth within her contract.

Many were involved in the project but nothing seemed to bother her. Lisa enjoyed the feedback. When asked to do tasks outside of her area of responsibility and expertise, she would immediately inform us that she didn't have the knowledge or resources to do it and would suggest

Mayor Ronald Loveridge, Chair
Norm Martin, Co-Chair
Alma Ponce, Co-Chair

Lawrence Geraty
Jane Corney
Jim Erickson
Art Pick
Chuck Beatty
June Foreman
John Travaglini
Raymond Gebach
Ameal Moore
Lois Carson
Rev. Raymond Williams
Rev. Joe Scott Harris
Rev. Jerry Loyder
Rev. Joseph Sims
Jim King
Jack Wyatt
Robert Nava
Tony Lardieri
Karen McSpadden
Sterling Sweeney
C. Wesley Wright
Nicholas Travaglini
Ron Ellis
Jack Clarke, Jr.
Suzanne Rowella
Otilia Valdez Yeager
Tom Miller
Bob Buster
Edward Henry
Evelyn Williamson
Randall Kucher-Hughes
Cheryl Brown
Robbie Mays
Virginia Brown
Bob Holstein
Harry Hood
Rev. T. Blsworth Gant, II
Rev. Sherrille Gorman-Egson
Rev. Larry R. Campbell
Rev. Ray Wade
Dicky DeLora
Pat Buckle
Sandra Kowe
Dana Kruckenberg
Juni Jamano
Barb Richard Harkavy

RIVERSIDE DR. MARTIN LUTHER KING, JR. MONUMENT VISIONARIES, INC.

P.O. Box 1547 • Riverside, CA 92502 • 909/785-8269

others. She was very cooperative and receptive when suggestions were made.

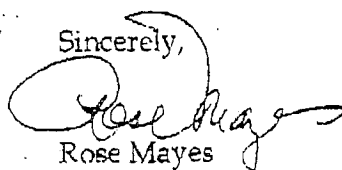
Upon the installation of the Dr. Martin Luther King, Jr. Statue, Lisa was there to ensure every detail was intact. She left the City of Riverside mesmerized.

Three years working with Lisa, I would not hesitate to recommend her to anyone who wants: timely delivery, professional and creativity, fiduciary responsible and accountable.

Thank you Lisa for an outstanding job!

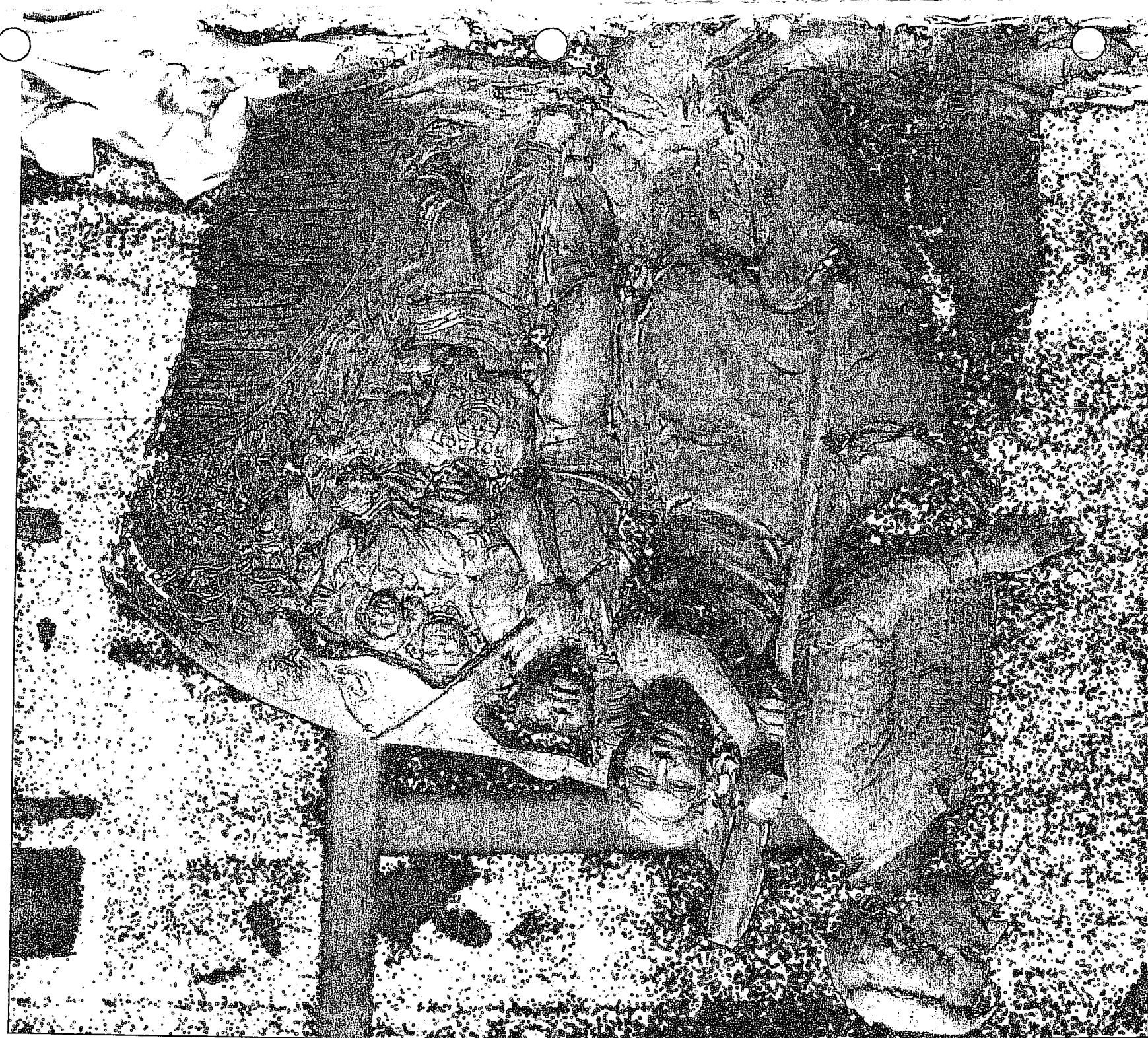
THE RIVERSIDE
DR. MARTIN LUTHER KING JR.
VISIONARIES MONUMENT FOUNDATION, INC.

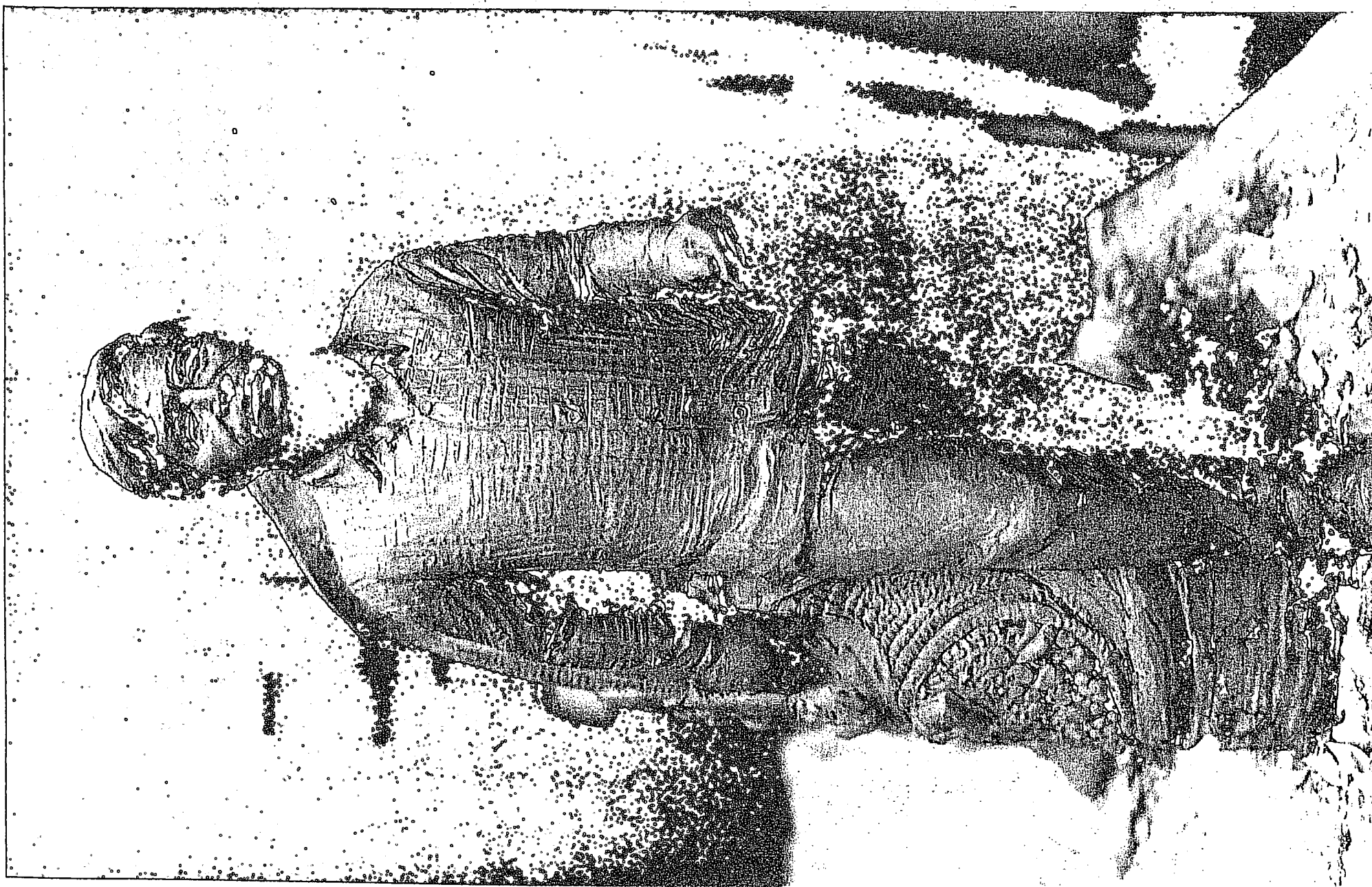
Sincerely,



Rose Mayes
Founder
Chairperson







SPECIFICATIONS OF WORK

1. DIMENSIONS, SIZE AND COLORS

The dimensions of the finished work shall be:

Bronze Statue:

Approximate Length : 7 Feet

Approximate Height ; 6 Feet

Approximate Depth: 30 inches

Approximate Weight : 2,000 lbs. (max.)

Grey Granite Base:

Approximate Length : 9 Feet

Approximate : Height : 18 inches

Approximate : Depth 3 Feet

Approximate Weight : 5,000 lbs.(max.)

2. MATERIALS AND FINISHES

The following is a complete list of materials and finishes which will be used to fabricate work. finishes includes raw

Materials:

Bronze sculpture with patina

Grey Granite Base

3. STUDIO FABRICATION/FIELD FABRICATION

The following is a description of the aspects of the Work, which will be studio and field fabricated:

a. Studio Fabrication: Clay Original

ARTWORKS Foundry (sub- contractor) - Mold Casting Bronze

RUHKALA Granite Company (sub- contractor) - Granite Cutting and Etching

b. Field Fabrication: Installation only.

4. SCHEDULE FOR COMPLETION OF WORK

The following fabrication schedule shall be adhered to in the performance of the work:

a. Execution of Contract (Start March 20, 2000)

b. Phase I to be completed by: Nine months from date of execution of contract.

Text developed and then approved by project team

Ceramic sculpture completed for project team studio visit.

b. Phase II to be completed by: (Twelve) 12 months from date of execution of contract.

Sculpture completed and installed.

5. The following staff will be consulted before work on the designated phases can begin: Linda Bloom, Art in Public Places Administrator

6. INSTALLATION

Following are detailed plans for the installation of the Work, including precise location, description of all fixtures, support, etc. and any preparatory work needed to be done at the site prior to installation:

- a. Artist is responsible for text on bronze and grey base only. Artist will prepare text for other areas in site but has no responsibility for construction or installation.
 - b. Foundation will be completed by landscape contractors per specs provided by ARTWORKS Foundry and artist.
 - c. Granite will be delivered to the site by RUHKALA Granite Company and will be set on foundation with a crane.
 - d. Bronze will have stainless steel pins that will protrude down from bottom of piece. A template of these pins will be sent to the granite company in order to drill holes into the granite. On installation, the bronze will be lifted with a crane and the pins will be lined up with holes in granite and set in place. Pins will be set with epoxy in holes.
 - e. The site is at the back of the stage area in Cesar Chavez Plaza. See landscape architect's drawing attached.
 - f. Artist will obtain approval from the Arts Commission before scheduling of artwork installation
7. The attached two forms (Artist's Specification Sheet and Technical and Maintenance Record) must be completed in full and returned to the Arts Commission before final payment can be made.

Acknowledgements:



**Sacramento Metropolitan
Arts Commission**
A Public Agency

Project Team:

Sue Akiyama, Downtown Dept.
Linda Bloom, APP Administrator
Vic Edmisten, Parks Manager
Gina Montoya, Mayor's Office
Tom Ricci, Thomas Dev. Partners
Deborah Schwartz, APP Assistant
Michelle Walker, Director, SMAC

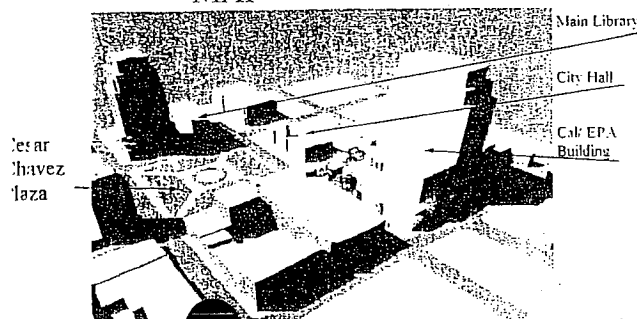
Primary Plaza Consultants:

Marq Truscott, Quadriga -
Landscape Arch.
Jeff Warner, Gordon H. Chong-
Architect

Community Representatives:

Citizen's Advisory Com.
Com. for Parks/Rec.
Downtown Partnership
Friends of Cesar E. Chavez
La Raza, Galleria Posada
Sacto. Tree Foundation
Sacto. Central Labor Council
Sacto. Metro. Arts Com.

MAP



PRESORT
FIRST CLASS MAIL
U.S. Postage
PAID
Permit No. 338
Sacramento, CA

Sacramento Metropolitan Arts
Commission
Art in Public Places Program
800 10th Street
Sacramento, Ca. 95814



RETURN SERVICE REQUESTED

CALL FOR ARTISTS

Art in Public Places Cesar E. Chavez Plaza Improvement Project



*Application materials due
Tuesday August 31, 1999!*

Exhibit C

Project Information:

The City of Sacramento, assisted by Thomas Development Partners and Friends of Cesar E. Chavez, has secured funds for the Cesar Estrada Chavez Plaza Improvement Project. Completion of construction is expected in the summer of 2000. The Art in Public Places Program of the Sacramento Metropolitan Arts Commission seeks artists to work collaboratively with architects, City staff, community, and other project team members to create site-specific artwork for the plaza. The artists will design and fabricate artwork that is integrated with the design for the plaza, considering maintenance and general public safety factors. The artwork shall have a "sense of place", relating to the community identity of Sacramento as well as the accomplishments and achievements of activist Cesar E. Chavez. Also, the plaza is a "publicly visible" and highly used location with proximity to City Hall and a few blocks from the State Capitol. Approximately \$80,000 is available for design, fabrication, installation, artist's insurance, and travel expenses for artwork. The Friends of Cesar E. Chavez is hoping to raise additional funds for plaza artwork.

Selection Process:

In Phase I, a panel consisting of members from the community, plaza designers, arts professionals, and other selected individuals will select up to 3 artists/teams judged by information submitted for review. Artist selections will be based on use of appropriate media, high quality of artwork, professional fabrication, and artistic excellence as demonstrated in the artist's materials.

Public art experience is not required.

In Phase II, the 3 artist/teams will be paid \$200(each) to create proposals and present them to the panel for review. The panel will review the proposals, interview the artists, and make a selection of up to 2 artist/teams for the project. The panel reserves the right to select 1 or 2 artists/teams or to reject all proposals and search again. The panel meeting will be open to the public.

Eligibility:

All artists residing in the State of California are eligible to apply. Artists may apply as an individual, part of a team, or as a lead artist planning to work with community such as youth or seniors on the creation of appropriate artwork.

EMERGING PUBLIC ARTISTS ARE URGED TO APPLY!

How to Apply:

Please prepare the following materials for consideration:

- **A one page statement of interest in the project.** Include your philosophy of public art and civic design. Make 12 copies.
- **Ten slides of recent artwork.** Include your name and indicate direction for viewing by placing a dot on the upper right portion of the slide. No photographs will be accepted.
- **A slide list** indicating information about each artwork (size, media title, date.) Make 12 copies.
- **A current resume** (no longer than 3 pages.) Include name, address, phone number. No articles or press releases please. Make 12 copies.
- **A self addressed stamped envelope** for return of slides.

Please do not use folders. Staple all papers together to make 12 sets. Place all materials in a large envelope and mail/deliver to:

Art in Public Places, South Sacramento Light Rail Project
Sacramento Metropolitan Arts Commission
800 10th Street
Sacramento, Ca. 95814



All application materials are due to the Arts Commission office by 4:45 p.m., Tuesday, August 31, 1999. No postmarks or faxed materials will be accepted.

Reservation of Rights:

The Sacramento Metropolitan Arts Commission (SMAC) reserves the rights, at any time to supplement, amend or otherwise modify this solicitation and to request additional or supplemental information or proposals from any or all participating artists. In addition, SMAC reserves the rights to accept or reject, at any time prior to the commissioning of work, any or all proposals or any part thereof submitted in connection with this solicitation, to waive any defect or technicality, and to advertise for new proposals where the acceptance, rejection, waiver or advertisement would be in the best interest of SMAC. If, regardless of the reason, the contract for the commission of the artwork is not executed within ninety days of the giving of notification that an artist has been selected, SMAC reserves the rights to either terminate the selection of the artists or to extend the period of negotiation. SMAC also reserves the rights to negotiate unacceptable provisions incorporated within an otherwise acceptable proposal. A proposal which is incomplete, unclear, conditional, or which contains irregularities of any kind, may be rejected without evaluation.

Art in Public Places:

The Art in Public Places (APP) Program of the Sacramento Metropolitan Arts Commission is a nationally recognized "Percent for Art" Program. Currently in the collection are over 220 works of art with several projects in progress. An integral part of most City, County, and SHRA public and private construction projects since 1977, the APP program is well respected.

For more information, please call the Arts Commission APP Hotline at 264-5550.

Linda Bloom, APP
Administrator
Deborah Schwartz,
APP Assistant



TECHNICAL AND MAINTENANCE RECORD
3-DIMENSIONAL

NAME OF ARTIST:

ACCESSION NO.

TITLE OF WORK

SPECIAL METHODS AND MATERIALS UTILIZED IN EXECUTION OF ARTWORK

TECHNICAL AND MAINTENANCE RECORD:

Specific technical information is required should repairs be necessary due to vandalism and/or natural causes. Maintenance is a yearly procedure performed by a contracted agency; therefore it is necessary to be clear and concise with regard to materials and procedure.

A. MATERIAL:

MATERIAL THICKNESS: _____

B. WELDING OR JOINTING METHOD:

C. WELDING ROD ALLOY OR JOINT MATERIAL: _____

D. CASTING ALLOY, WAX BODY, GLASS OR FIBER TYPE:

E. TECHNIQUE OR CONSTRUCTION METHOD (attach fabrication drawings) -

F. MATERIAL FINISH (glaze, paint color and type, sanding grit, tool pattern, patina, surface sealer)

G. FOUNDATION INSTALLATION STRUCTURE (cleaning agent and procedure)

H. YEARLY MAINTENANCE AND CARE OF ARTWORK (cleaning agent and procedure)

I. PLACEMENT OF ARTWORK (cautions regarding sunlight, heat, etc.)

J. PACKING/SHIPPING INSTRUCTIONS:

ARTIST SPECIFICATION SHEET

NAME OF ARTIST:

TITLE OF WORK:

MEDIUM OR MATERIAL:

EDITION INFORMATION:

ACCESSION NO.

NATIONALITY:

BIRTH DATE:

DATE AND PLACE EXECUTED:

COLLABORATING ARTIST:

MAKER OTHER THAN ARTIST:

LOCATION AND DESCRIPTION OF SIGNATURE, MARKS (Copyright mark if it occurs):

EXHIBITION AND COLLECTIONS (Note: pertaining only to the above titled work):

REPRODUCTIONS AND PERIODICALS:

DIMENSIONS:

A. Painting, drawing, etc. (without frame or mat)

Height inches Width inches

 Cm

cm

B. Sculpture

Height inches Width inches Depth inch Approx. Wt. Lbs.

 cm

 cm

 cm

C. Frame and/or pedestal

Height inches Width inches Depth inches Approx. Wt. lbs.

 cm

 cm

 cm

MEASURING:

1. Measures in both English and metric units. English measurements are expressed in inches (not feet) and metric measurements in centimeters. The metric measurements include one digit to the right of the decimal point, even if it is zero.
2. Take measurements to the next larger unit, not the nearest unit. Paintings, watercolors, drawings, and sculpture are measured to the next larger eighth of an inch and to the next larger millimeter. Prints are measured to the next larger sixteenth of an inch and to the next larger millimeter.
3. Record height first, then width, then depth if needed, or diameter. If more than one dimension is given for sculpture, record height first, then greater horizontal dimension, then lesser horizontal dimension. If a work is circular or irregular in shape, the abbreviations "(diam.)" or "(irreg.)" follow the inch measurements in parentheses.

Jessica Phrogus
2220 Acton Street
Berkeley, CA 94702

January 18, 2001

Linda Bloom, Administrator
Sacramento Metro Arts Commission
800 - 10th Street, Suite 1
Sacramento, CA 95814

Re: Water Intake Plant - Public Art Proposal

Dear Linda Bloom:

I wanted to write and thank you for having selected me as a finalist for a Public Art Project. I invested a lot of time and energy with my proposal and even though I was not selected I still learned and grew from the experience because of the innovative and open approach of the Sacramento Arts Commission.

The innovative approach I am referring to is in allowing me the opportunity to sit in on the panels decision making on October 11, 2000. I admit I am fairly new at the venue of public art and was very quickly brought up to date by seeing a number of things through the panelists "eyes".

First, that the panel is truly seeking "fine" art that brings into the public realm a certain quality or integrity of art. Art that captures a certain spirit or soul of each public place.

Second, how artists shouldn't try to bluff parts of their presentation, as everything becomes very apparent in front of a panel.

Third, I learned some of the dynamics of group decision making about art in the public realm...more insights into all of the different considerations that have to be made.

I found the experience invaluable for my growth as an artist and I imagine it may have been a little difficult for the panel to sort of bear their souls - but I appreciated the honesty and frankness about how I was appearing (by shared remarks from a few panelists) and also how I can improve so that in the future I won't keep making the same errors.

An artist entering the public arena (not unlike the Coliseum in Rome) must be more open and willing to receive input about their art. As an artist this is one of the driving forces of doing art in the first place - to communicate and be communicated with...good opinions and criticisms. This is a responsibility, to have ones art placed in view in a City, and I am happy to see how devoted the Art Commission is to getting seriously "real" and fine art.

My hope with this letter is to let you know I think you are on the right track with a more open-forum style of decision making. A more democratic forthright approach takes a lot of the mystery out of what and why decisions are made regarding art in public places.

Sincerely,
Jessica Phrogus

Jessica Phrogus
Attachment



**Sacramento Metropolitan
Arts Commission**

800 - 10th Street, Suite 1
Sacramento, California 95814
(916) 264-5558

A Public Agency

Feb. 12, 2001

Sacramento Metropolitan Arts Commission

**RE: APPROVAL OF NEW POLICY FOR SMALL BUDGET APP PROJECTS-
ESTABLISHMENT OF APP SLIDE BANK FOR SMALL BUDGET PROJECTS
UP TO \$14,999.00**

LOCATION AND COUNCIL DISTRICT:
All.

CONTACT PERSONS:

Linda Bloom, Administrator for Art in Public Places
Alice Porembski, APP Assistant
Metro Arts Division, (916) 264-5558

SUMMARY:

This report outlines the following: 1) The current policy regarding the selection process for small budget APP Projects 2) The recommended policy change to allow the APP Committee to select and recommend artists from an "APP slide bank for small projects".

COMMITTEE ACTION:

The APP Committee reviewed and unanimously approved this item at the regularly scheduled meeting on Feb. 7, 2001 with a vote of 6 ayes 0 noes and 3 absent.

BACKGROUND INFORMATION:

- In the last few years, there has been an increase in the number of small budget APP projects.
- APP staff currently cannot handle the workload associated with running a two-phase public panel selection process for every APP Project.
- Small budget projects usually can serve as opportunities for emerging public artists.
- Currently, the APP Committee has been approving invitations or limited competition art selection processes for small budget projects. Artists are recommended by APP Committee and/or names drawn from previous applicants for APP projects.

CONSIDERATIONS:

- APP staff feels that in the interest of fairness to all artists, an open call for artists in Sacramento County should be developed to attract artists interested in applying for small budget projects.

- Applications, including slides and resumes, may be kept on file at the Arts Commission office for a period of two years, thus establishing the "APP SLIDE BANK FOR SMALL BUDGET PROJECTS."
- Upon notification to SMAC that a small budget project is eligible for public artwork, a group of 3-5 APP Committee and community members will select appropriate artists for the project from the slide bank. The APP Committee chair will request APP members to serve on the selection committee and APP staff will obtain suggested community members names from neighborhood PAC groups and the particular City Council member's office, if appropriate for the project. The APP Committee will determine if one artist should be recommended, or a limited competition with three to five artists is appropriate, as well as determine the fee, if any, paid to the artist(s) for proposals. If proposals are prepared, then the selection committee will be reconvened to make an artwork recommendation to the APP Committee.
- APP staff will then contact the selected artist(s) to see if they are available and whether or not they will accept the project.
- In all cases, the final proposal will be reviewed for input by all constituent groups for the project- i.e. project team including architect, project manager, neighborhood community members, etc.
- APP Committee and community members will sign Conflict of Interest statements when serving as part of a selection committee.
- The APP Committee selection meeting will be noticed, agendized, and open to the public.
- As always, the selected artist and proposal must be reviewed and approved by APP, SMAC and elected officials (if required) before a contract is awarded.

FINANCIAL CONSIDERATIONS:

For small budget projects, a 20% administrative fee does not cover the staff/material costs associated with a full-fledged two-phase public selection process. A simpler selection process involving a limited competition or invitation to a few artists from a pool of interested artists will save administrative costs and potentially allow for more APP funds to be directed toward artwork.

It is generally felt that a small budget project is one in which up to \$14,999 is available for public artwork.

ENVIRONMENTAL CONSIDERATIONS:

None.

ESBD:

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

POLICY CONSIDERATIONS:

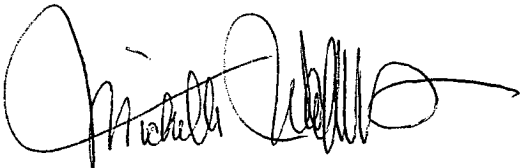
- The following direction is provided regarding the artist selection process for small projects according to page three of the APP Policy and Standard Operating Procedures revised 12/91(DRAFT):

"It is recommended that for art budgets less than \$6,000; generally no art program will be developed. For any project less than \$6,000, the Art in Public Places Committee will serve as the selection panel. If no project is done, the funds may be pooled and used towards APP related programs."

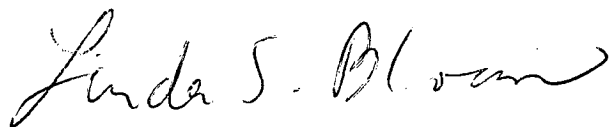
Recommended change:

"It is recommended that for art budgets up to \$14,999, that an art program be developed, if factors permit, drawing upon artists from the APP SLIDE BANK FOR SMALL BUDGET PROJECTS. Every two years, an open call to Sacramento County artists will be held to acquire application materials- slides and resumes, from artists who may be interested in fabricating artwork for small budget projects. A small group of three to five members of the APP Committee and community (including at least one artist member) will serve as the selection panel by recommending an artist or limited group of artists from the SLIDE BANK to prepare proposals. APP Committee and community members serving on the selection committee will sign Conflict of Interest Statements. Constituent groups including the project team- architect, project manager, etc., as well as community members will have opportunity to review and have input on the proposals. The selected proposal will be reviewed and approved by the full APP Committee, SMAC, and elected officials as required. If eligible to receive a contract, an artist selected and contracted under this process must wait a period of one year from the completion of one project until he/she is able to apply/or be eligible for another project."

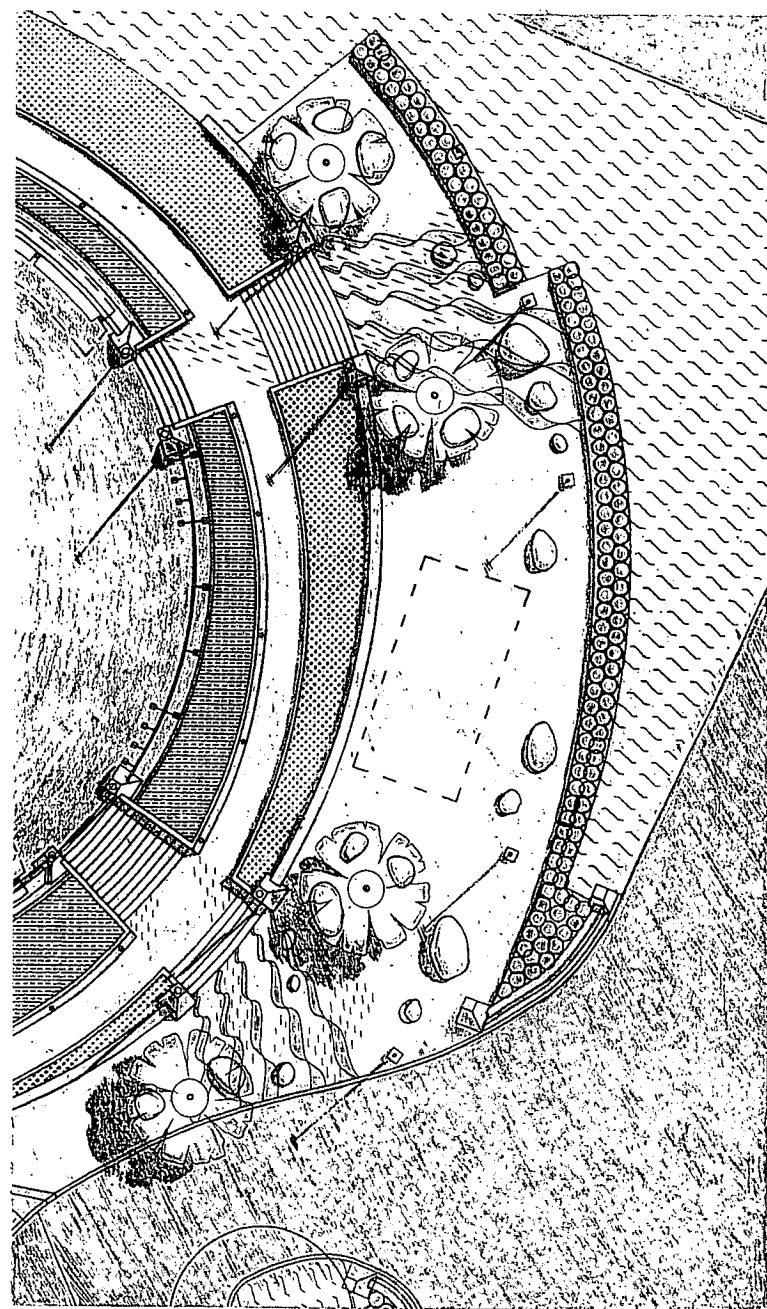
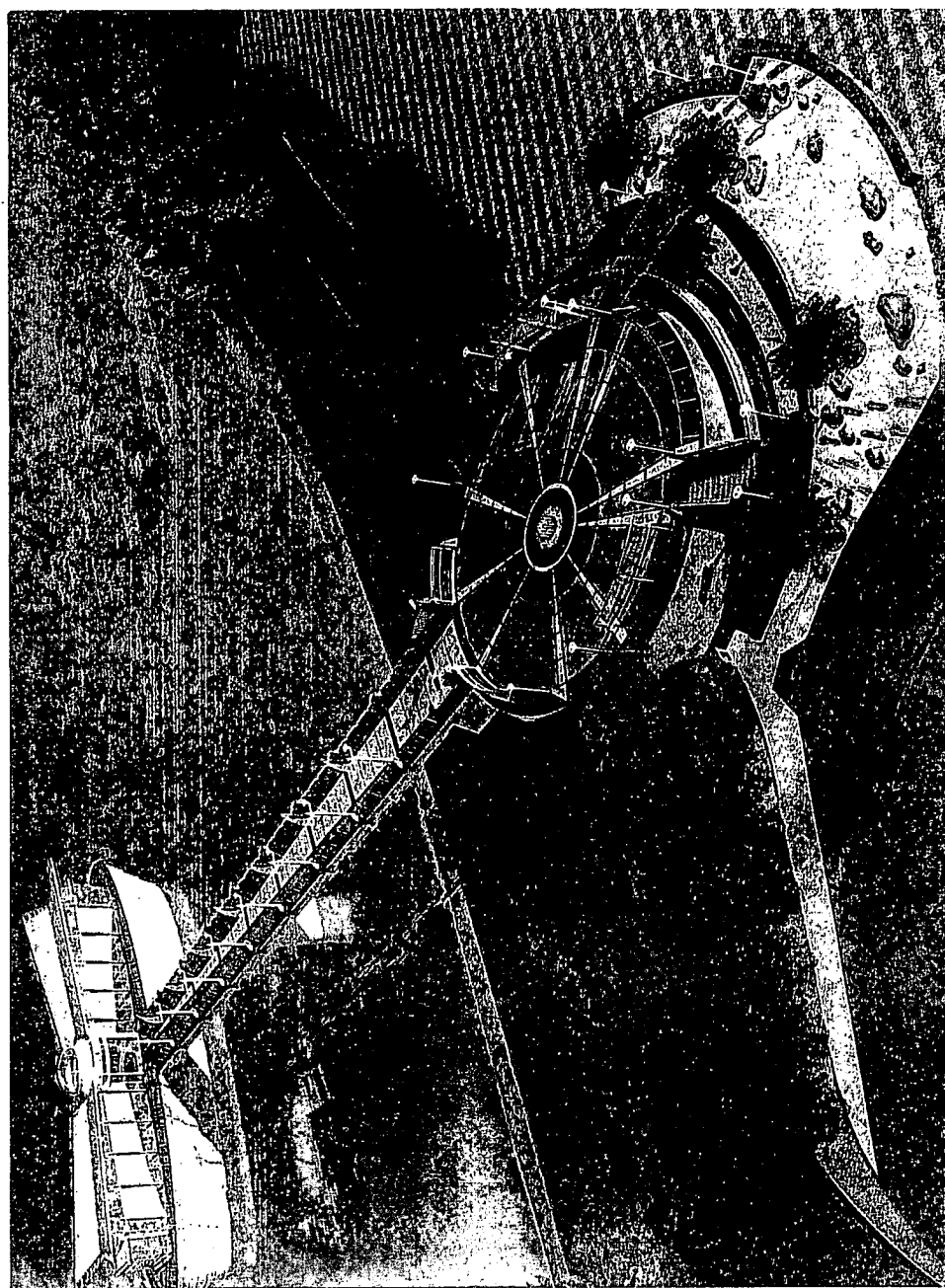
Respectfully submitted



MICHELLE WALKER
Executive Director



LINDA BLOOM
Administrator for Art in Public Places





**Sacramento Metropolitan
Arts Commission**

800 - 10th Street, Suite 1
Sacramento, California 95814
(916) 264-5558

A Public Agency

14,000
2,800
11,200

Feb. 9, 2001

Sacramento Metropolitan Arts Commission

**RE: APPROVAL TO RE- OPEN LIMITED COMPETITION FOR AIRPORT
BRIDGE PROJECT**

LOCATION AND COUNCIL DISTRICT:

Sacramento International Airport
County District 1

CONTACT PERSONS:

Linda Bloom, Administrator for Art in Public Places
Alice Porembski, APP Assistant
Metro Arts Division, (916) 264-5971

RECOMMENDATION:

Staff recommends that SMAC approve to 1) deem the panel's selected artist Michael Riegel ineligible to receive the Airport Bridge project due to his residency outside of Sacramento County, 2) re-open a limited competition for the Airport Bridge Project to the four finalist artists only, for a \$95,000 commission, 3) convene a new panel for the selection of a new artist, 4) allocate \$4,000 of administrative funds to be paid \$1,000 each for the four proposals.

all ayes Don Bloom 2nd
6/10/01 - Don start over again

As always, the newly selected artist and proposal must be reviewed and approved by APP, SMAC and the County Board of Supervisors before a contract is awarded.

SUMMARY:

This report outlines the following: 1) The panel selection process for the Airport Bridge Project 2) The ineligibility issue concerning the panel's recommended artist 3) Options for Course of Action by the APP Committee based on APP Policy and Procedures 4) The APP Committee's recommendation and approval to hold a new limited competition with the four artist finalists and reconvene a new panel.

COMMITTEE ACTION:

The APP Committee reviewed this item at the regularly scheduled meeting on Feb. 7, 2001. The Committee voted 4 ayes 1 noe 1 abstention and 3 absent in support of the new limited competition.

POSSIBLE COURSES OF ACTION FOR APP COMMITTEE:

- 1 New open call to Sacramento County artists, as previously advertised.
- 2 Limited competition to the four finalists to develop new proposals (Michael Riegel is ineligible.)
3. Invitation to the panel's second place artist, Kathy Noonan, to revise her proposal to address safety/location issues to be reviewed by the panel and project team.
4. In all cases, convene a new panel for review of proposals.
5. Allocate funding for new design proposals from Airport APP Administration funds not to exceed \$5,000.

BACKGROUND INFORMATION:

- A public panel was convened on Thursday Dec. 14, 2001 to review the proposals of the five finalists for the Airport Bridge project. The artists include: Jack Nielson, Kathy Noonan, Alan Osborne, Michael Riegel, and David/Cathy Stone,
- The panelists included Artist Richard Hunt, Artist Galelyn Williams, APP Chair and Arts Commissioner Burnett Miller, Airport Director Hardy Acree, Airport Director of Marketing Cheryl Demetriff, Project Architect Kris Barkley (Dreyfus and Blackford), and Garage Designer Dilip Nandwana (International Parking Design.)
- Of the five finalists, the panel selected artist Michael Riegel for the project on the condition that he meet with the project team to address safety/visibility issues and revise his proposal and the location of his artwork.
- APP staff has discovered that artist Michael Riegel lives outside of Sacramento County (Granite Bay.) The Call for Artists specifically stated that artists who apply must reside in Sacramento County.
- APP staff has deemed Michael Riegel ineligible for the project based on his residency outside of the County.
- Staff's original recommendation included a new open call to Sacramento County artists only for the original amount of \$95,000 commission and \$5,000 allocation of administrative money to pay for proposals by up to five artist finalists.
- The APP Committee decided that the appropriate course of action for the selection of a new artist should follow the limited competition format.
- A new panel is expected to convene in April 2001 to view four new proposals for the Bridge Project.

CONSIDERATIONS:

APP staff feels that in the interest of fairness to all artists applying for this project, the following should be considered:

- The panel's recommended artist Michael Riegel should be deemed ineligible due to residency issues.
- One of the panelists had a Conflict of Interest with one of the finalist artists. The conflict was announced to the panel and the panelist was prevented from discussing or voting for the artist with whom he had a conflict. It would be best to reconvene a new panel in order to avoid the appearance of conflict and to promote fairness for all applicants.

- Staff extended the request for proposal deadline without agendized approval of APP Committee or the Commission, nor was proper notification given to artists whose submittals came in within the approved deadline.

FINANCIAL CONSIDERATIONS:

County ordinance states that a minimum of two percent of construction costs will be set aside for the procurement of public artwork in all County public buildings. The budget for the Airport Bridge project, as approved by the County Board of Supervisors, is \$100,000. A total of \$4,000 (\$1,000 each) will be paid to the four finalists for their proposals leaving a remainder of \$95,000 for artwork. New proposals by the four artists finalists will require additional funding from either the art budget or APP administrative budget for this project. Staff recommends that this amount (\$4,000) be taken from the administrative budget # BBO8. 96,000

ENVIRONMENTAL CONSIDERATIONS:

Installation of the artwork will be completed according to all applicable codes.

ESBD:

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

POLICY CONSIDERATIONS:

According to page 5 of the APP Policy and Standard Operating procedure revised 12/91(DRAFT) the following recourses of action are outlined for the APP Committee:

1. Ask panel for clarification.
2. Ask panel for a new artist.
3. Develop a new program.
4. Convene a new panel.

The courses of action recommended by staff in the COMMITTEE SECTION of this report follow the APP policy as stated above.

Respectfully submitted



MICHELLE WALKER
Executive Director



LINDA BLOOM
Administrator for Art in Public Places