



SACRAMENTO METROPOLITAN ARTS COMMISSION ART IN PUBLIC PLACES

AGENDA

FILE

APP Committee Meeting
Wednesday, March 6, 2002
SMAC ~ 2030 Del Paso Blvd.
4 PM - 6 PM

CALL TO ORDER			
Time	Item		Item
	No.		
1. APPROVE AGENDA AND MINUTES			
2. ACTION ITEMS			
	Ayes	Noes	STAFF
move 2nd	1. Approve Arts Plan for City Parks Project (Bloom/Tarnasky)		
	2. Approve Arts Plan for South Natomas Complex Project (Bloom)		
	3. Approve Sact. Intl. Airport Bridge Art Proposal (Lynette Diem)		
3. INFORMATION ITEMS AND UPDATES			
	1. APP Project Updates		
move #	2. Ruth Rosenberg Update of Stabilization Plan		
4. OLD BUSINESS			
5. NEW BUSINESS			
6. PUBLIC DISCUSSION			



**ART IN PUBLIC PLACES
COMMITTEE MEETING MINUTES**
February 6, 2002 - SMAC Office - 4 PM

Attendance: David Gibson, Nancy Gotthart, Lynn Jones, Burnett Miller, Nanette Roe, Don Sronce
Absent/Excused: Bernadette Chiang, Paulette Trainor, Galelyn Williams
Guests: Lynnette Diem, Artist; Cynthia Hurley, Artist
Staff: Linda Bloom, Cari LaZansky, Elisa Nicholas
Agenda: D. Sronce moves to approve. N. Gotthart seconds. All in favor.
Minutes: L. Jones moves to approve 01-09-02 minutes. All in favor.

ACTION ITEMS

Approval of Carol Harris donation to APP of Maija Peeples Painting: 5 in favor, 1 opposed.
Approval of Effie Yeaw Nature Center Artist Proposal: All in favor.

ACTION ITEMS

Approval of Carol Harris Donation to APP of Maija Peeples Painting

L. Bloom showed a photograph of the painting by local artist Maija Peeples donated to APP by Carol Harris titled, "Lotus Luck." The painting is an example of the artist's colorful works dating from the late 1980s, part of her popular "flower series." L. Bloom comments that APP receives requests, especially from staff in lease buildings where there is no APP requirement, for this kind of work. It would be a good piece to add to APP's rotating collection, as the imagery is inoffensive, cheerful, and would match many interiors due to its variety of colors. SMAC does not have any works by Maija Peeples in its collection. L. Jones comments that the APP Committee must be discriminating in what artwork it accepts into its collection; that it is more difficult to deaccession a work than it is to initially accept it.

D. Sronce moves to accept the painting into the APP rotating collection. N. Gotthart seconds. Vote is 5 ayes, 1 no, 3 absent.

Approval of Artist Cynthia Hurley's Proposal for the Effie Yeaw Nature Center Project

N. Gotthart reviewed the artist panel's selection of Cynthia Hurley for this commission. The panel was concerned about unresolved safety issues in Larry Meek's proposal, and the panel felt that Hurley's proposal was more appropriate for the Center in spirit than Richard Feese's. L. Bloom reviewed the layout of the location. She explained that the Center's expansion will have two phases, since its budget will not allow for one simultaneous construction.

Cynthia Hurley may have an opportunity in the future for input in the second phase, as the panel liked the idea of using the design for her proposed sculpture as a thematic/metaphoric logo throughout the site. L. Bloom suggests that a small amount of money be set aside for Cynthia Hurley for additional design work with the landscape architect. Also, Larry Meek's "forged critter" sculptures may still be modified for safety. The panel would like Sup. Muriel Johnson to review L. Meek's sculptures for possible additional budget.

Artist Cynthia Hurley arrived. She presented her proposal to the Committee. She had considered combining two sculpture designs (by placing animal footprints into her spiral sculpture design), but decided not to do that in an effort to keep costs down. She briefly reviewed aspects of the sculpture's fabrication (i.e. the water-cutting process, installation, etc.). She was still undecided as to whether she would powder-coat the sculpture, bake on finish, or

let it rust naturally. She will continue to work on her design and incorporate aesthetic elements from both proposed ideas. N. Gotthart moves to approve. L. Jones seconds. All in favor.

INFORMATION AND UPDATES

Airport Bridge Project Update - Lynnette Diem, Artist

L. Diem showed a model she had constructed of her proposal, samples of four color schemes under consideration, and samples of metal and glass. She advised that her final design is not complete yet. L. Bloom asked whether she had discussed aspects of the project, such as light/heat sensitivity issues concerning the glass, etc., with the glazier yet, to which she responded that she had not. L. Bloom emphasized that safety, and other issues, are critical and that L. Diem should talk to architect, fabricator and glazier about the materials she proposes to use, and how she proposes to use them, in order to resolve any uncertainties. L. Diem indicated that she will follow up on these issues. After making her presentation, L. Diem asked for feedback and no further discussion took place.

OLD BUSINESS

Airport Bridge Project - L. Diem Artist

L. Jones suggested the Committee still needs to discuss this project further. She felt that this project calls for a more experienced artist, especially with regard to glass work. She was not comfortable with what she perceived as lack of preparedness and general insecurity in L. Diem about this project.

B. Miller agreed that artist appeared insecure about this project, but remarked that no decision need be made presently because the project may not proceed anyway. N. Roe and B. Miller recommended that L. Diem consider hiring a project manager from the budget allotted this project.

L. Bloom commented that the airport's staff found her ideas interesting when she presented them. They were fully aware, and felt comfortable knowing, that the artist for this project may be an "emerging" artist. The artist needs to secure technical help and communicate with the architect. But, it is in the Committee's decision as to whether to get a new artist, and L. Diem will be paid \$1,000 for her time and effort.

NEW BUSINESS

D. Middlebrook Artwork

L. Bloom gives an update on the status of the David Middlebrook artwork in the Renaissance Tower building. It will cost approximately \$30,000 to remove the artwork; the developer has agreed to fund \$15,000.

Retreat Date

It was agreed among Committee members that either Tuesday (11AM-3PM) or Sunday afternoon is acceptable for a Retreat date. L. Bloom will work with B. Miller on Retreat plans.

ADJOURNMENT:

Meeting adjourned at 5:50 P.M.



**Sacramento Metropolitan
Arts Commission**

2030 Del Paso Boulevard
Sacramento, California 95815
(916) 566-3992

A Public Agency

March 6, 2002

To: Sacramento Metropolitan Arts Commission, Art in Public Places Committee

SUBJECT: Arts Plan for Park Developments within the City of Sacramento.

LOCATION AND COUNCIL DISTRICT:

District 1, District 3, District 6, District 7

CONTACT PERSONS:

Linda Bloom, Administrator for Art in Public Places
Metro Arts Division (916) 566-3971

Donald Tarnasky, Consultant for Art in Public Places
(916) 446-7037

COMMITTEE ACTION:

The APP Committee will review the plan at the regularly scheduled meeting on March 6, 2002.

SUMMARY

This Arts Plan is for the City of Sacramento Parks and Recreation Department. The Department is developing several new parks and upgrading many park facilities in 2000.

BACKGROUND INFORMATION

Project descriptions:

The Parks and Recreation Department has acquired approval to develop and construct 9 park projects during the next six months. The APP budgets range from \$4,000 to \$15,000. The description of the projects is given below:

1. River View Park

City Project Manager: Dennis Day
Council District: District 1, Ray Tretheway
Location: North Natomas, San Juan Road
Developer: River West Investments, Brian Vail
Construction Schedule: Completion in June 2002
APP Budget: \$8,000

Park Design Features: Features include a soccer field, orchard, meadow, and play area.
Decorative drive is already installed. The design theme is a "river park". Approximately 5 acres.

Suggested artwork and locations: Possible locations are the entrance and activity area. Artwork suggestions are sculptures and park benches.

2. Robla Community Park

City Project Manager: Dennis Day
Council District: District 1, Ray Tretheway
Location: North Natomas
Contractor: Olympic Landscape
Construction Schedule: Completion of Phase I in June 2002
APP Budget: \$12,000

Park Design Features: Developing half of the park area during Phase I and establishing the native grass and plants. Taylor Street School is across the street. Approximately 18 acres total, 9 acres for Phase I.

Suggested artwork and locations: Possible locations are the two entrances and picnic area. Artwork suggestions are sculptures and park benches, and involving the school children.

3. Natomas Community Park

City Project Manager: Dennis Day
Council District: District 1, Ray Tretheway
Location: North Natomas
Contractor: Adland
Construction Schedule: Completion of Phase I in June 2002
APP Budget: \$15,000

Park Design Features: Developing a portion of the park area during Phase I. Features include soccer fields, baseball field, play area, and picnic area. The park is adjacent to the Natomas Park Elementary School and used jointly with the school. Approximately 32 acres total, 8 acres for Phase I.

Suggested artwork and locations: Possible locations are the entrance, play area and picnic area. Artwork suggestions are sculptures and park benches and involving the school children.

4. Freeport Shores

City Project Manager: Tin-Wah Wong
Council District: District 7, Robbie Waters
Location: Freeport Blvd.
Contractor: Not selected
Construction Schedule: Completion of Phase II next Fall 2002
APP Budget: \$14,000

Park Design Features: Developing an expansion of the park during Phase II. The existing park is a youth sports complex. Existing artwork is terrazzo sculpture of sports balls by artist Troy Corliss. Approximately 32 acres total, 6 acres for Phase II.

Suggested artwork and locations: Possible locations are the entrance, play area and picnic area. Artwork suggestions are sculptures and park benches and involving the school children.

5. Park 9C

City Project Manager: Tin-Wah Wong
Council District: District 1, Ray Tretheway
Location: North Natomas,
Contractor: Adland, Marty Opelandik

Construction Schedule: Completion next summer 2002
APP Budget: \$5,000

Park Design Features: Features include a totlot and future rock garden. Approximately 5 acres for Phase I.

Suggested artwork and locations: Possible locations are the entrance, tot lot and future rock garden. Artwork suggestions are sculptures and park benches.

6. Sutter's Landing

City Project Manager: Roy Tatman
Council District: District 3, Steve Cohn
Location: Midtown, 28th and B Streets.
Contractor: John Navorati Contractor
Construction Schedule: Completion of Phase I April 2002
APP Budget: \$4,900

Park Design Features: Features include a full component of park amenities. The site was a former City Solid-waste Transfer Center. Approximately 30 acres total, 4 acres for Phase I.

Suggested artwork and locations: Possible locations are the entrance and the future building. Artwork suggestions are sculptures, park benches and recycled materials.

Note: The project manager is investigating whether the art budget can be increased according to the cost to develop the entire park.

7. Bill C Bean Park

City Project Manager: Roy Tatman
Council District: District 6, Dave Jones
Location: Colonial Manor, 17th Avenue and 73rd Streets
Contractor: PBM Contractor
Construction Schedule: Completion June 2002
APP Budget: \$14,990

Park Design Features: The park is dedicated to Cecil Bean, a policeman killed while on duty. Approximately 4.5 acres.

Suggested artwork and locations: Possible locations are the entrance and steel fence. Artwork suggestions are sculptures and park benches.

8. Park 2E

City Project Manager: Roy Tatman
Council District: District 1, Ray Tretheway
Location: North Notamas

Contractor: Not selected
Construction Schedule: Completion Spring 2002
APP Budget: \$4,470

Park Design Features: Design theme is the sun and moon. The park is adjacent to a manmade lake, Sundance Lake. Approximately 2.5 acres.

Suggested artwork and locations: Possible locations are the entrance and steel fence. Artwork suggestions are sculptures and park benches.

9. Peter Burnett Park

City Project Manager: Roy Tatman
Council District: District 6, Dave Jones
Location: Next to Peter Burnett Elementary School
Contractor: Not selected
Construction Schedule: Completion Fall 2002
APP Budget: \$5,000

Park Design Features: The park is adjacent to the Peter Burnett Elementary School and will have joint use with the school. Approximately 4 acres.

Suggested artwork and locations: Possible locations are the entrance, shade structure and steel fence. Artwork suggestions are sculptures and park benches.

ARTS PLAN:

The Arts Plan is developed under the supervision of APP Administrator, Linda Bloom. Donald Tarnasky, APP Consultant attended the community meetings with the City Project Managers.

Due to the fast track nature and small budget available for these projects, the City Project Managers prefer the use of the slide bank as the resource to select the artists for the park projects. It is recommended to cluster a few of the projects in order to expand the artwork budgets to a minimum of \$13,000 and to reduce administrative time and expenses.

Art Project Groups:

1. River View Park (\$8,000) and Park 9C (\$5,000)	Total \$13,000
2. Robla Community Park (\$12,000) and Park 2E (\$4,470)	Total \$16,470
3. Natomas Community Park (\$15,000)	Total \$15,000
4. Freeport Shores (\$14,000) and Sutter's Landing (\$4,900)	Total \$18,900
Possibly larger budget to include future construction phases.	
5. Bill C. Bean Park (\$14,900) and Peter Burnett (\$5,600)	Total \$20,500
	Total \$83,870 available

Selection Process: The selection panel will consist of: The City Project Manager, the developer (if part of the project,) a community representative chosen by the Council member, a representative of the APP committee, and an arts professional. APP staff will facilitate the panel selection process from the slide bank.

Environmental Considerations: The artist is expected to provide engineering details and installation details to comply with all applicable codes. The Parks Department may provide assistance with the foundation construction and recommended lighting installation.

ESBD: The recommendations for the selection of public artists and artwork will include opportunities for emerging artists in the Sacramento region.

FINANCIAL CONSIDERATIONS:

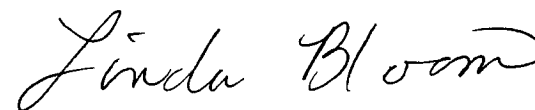
City ordinance #4272 requires that the City expend at least two percent of the total construction costs of capital improvement projects or public artwork. The current total budget for the Art in Public Places Program for the nine projects is **\$83,870.00**. The Sacramento Metropolitan Arts Commission will charge **\$7,000.00** for administrative fees and **\$1,000.00** for maintenance fees. The art budget total is **\$75,870.00**.

POLICY CONSIDERATIONS:

Due to notion that these projects are beneficial to the public, it is justified to allow as much of the APP budget as possible to be used for the creation of artwork i.e. less than the standard 20% is allotted for APP administration and maintenance. However, it should be noted that these artworks are sited in very public, outdoor settings, which will affect maintenance concerns for the artwork, particularly normal environmental issues incurred over time. The small budget available for maintenance on these art projects will prompt discussion with the Parks Department about shared maintenance of these artworks.

Respectfully submitted,

Michelle Walker,
Director,
Sacramento Metropolitan Arts Commission



Linda Bloom,
Administrator for Art in
Public Places

EXHIBIT A

ART IN PUBLIC PLACES ARTS PLAN

PROJECT: CITY OF SACRAMENTO PARKS DEPARTMENT

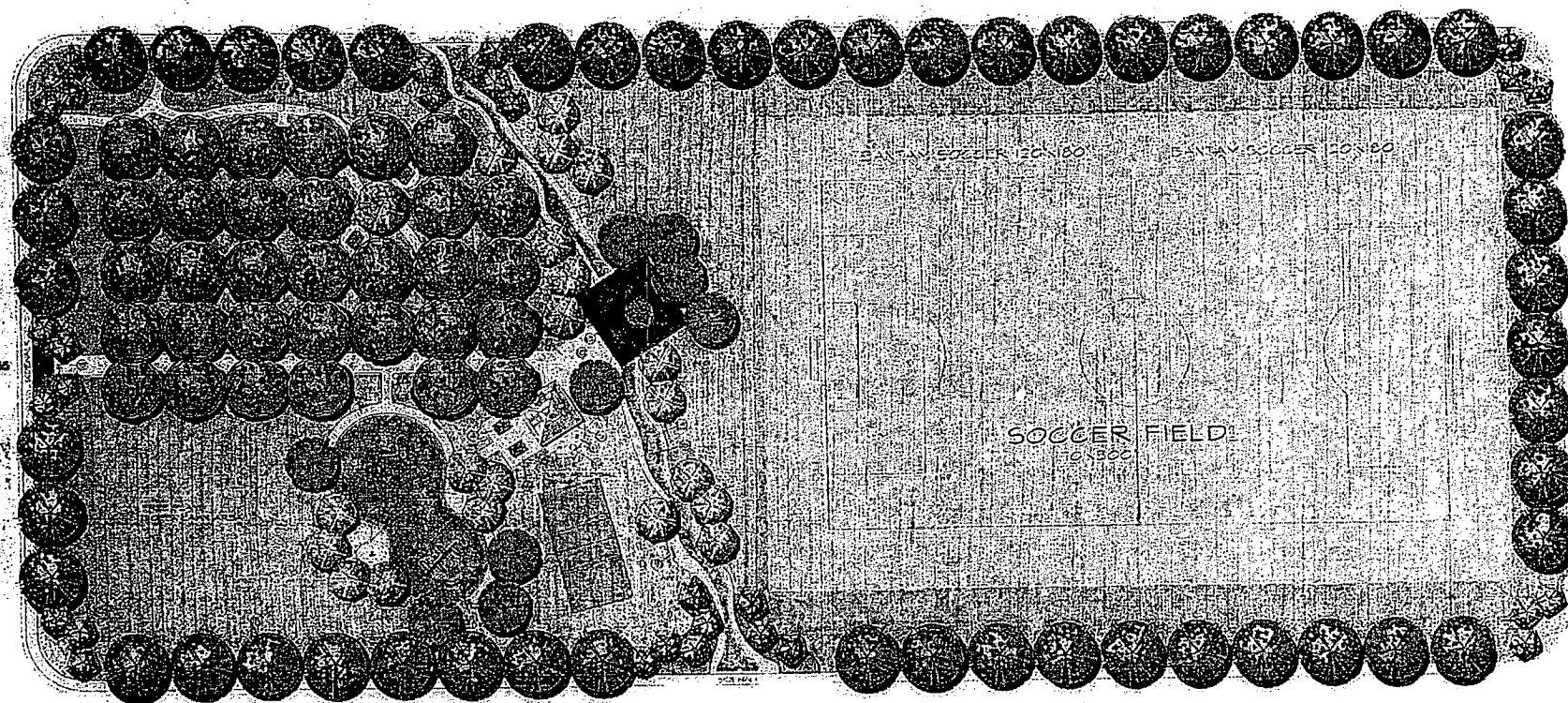
<u>Location of Artwork</u>	<u>Total Budget</u>	<u>Art</u>	<u>Residency</u>	<u>Process</u>
Park location:			Sacto.County	Slide Bank
1. River View Park	\$ 8,000	\$ 7,000		
Park 9C	5,000	\$ 5,000		
2. Robla Community Park	12,000	\$10,500		
Park 2E	4,470	\$ 4,470		
3. Natomas Community Park	15,000	\$13,000		
4. Freeport Shores	14,000	\$12,400		
Sutter's Landing	4,900	\$ 4,900	(larger budget may include future construction)	
5. Bill C. Bean Park	14,900	\$13,000		
Peter Burnett	5,600	\$ 5,600		
Total	\$83,870.00	\$ 75,870		
Administrative	\$ 7,000.00			
Maintenance	\$ 1,000.00			
Total Artwork Budget	\$75,870.00			

ART IN PUBLIC PLACES PROJECT SCHEDULE

<u>Task</u>	<u>Date</u>
Arts Plan review by APP Committee	Wednesday, March 6, 2002
(Following if approved by APP)	
Arts Plan review by Arts Commission	Wednesday, March 20, 2002
Arts Plan reviewed by Citizen's Advisory Committee For Parks and Rec.	Thursday, April 4, 2002
Panel Selections	April / May 2002
Artists selection Review by APP Committee	May / June 2002
Artists selection Review by Arts Commission	May / June 2002
Contract negotiations with artist	June 2002
Fabrication of artwork	June -- September 2002
Installation of artwork	September / October 2002 (date depends upon park construction)

MASTER PLAN FOR RIVER VIEW PARK 3C

August, 2000

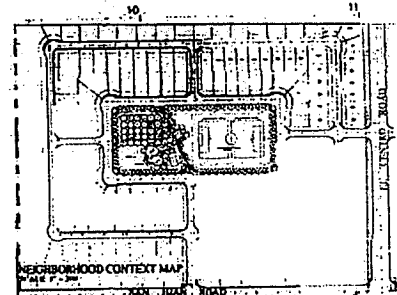


PARK ELEMENTS

- 1 CENTRAL PLAZA WITH INTERACTIVE WATER PLAY FEATURE
- 2 SEAT WALL
- 3 BENCH (TYPICAL OF THIS SYMBOL)
- 4 PICNIC TABLE (TYPICAL OF THIS SYMBOL)
- 5 GROUP PICNIC SHELTER
- 6 BARBEQUE
- 7 UNPADDED RESTROOM
- 8 ACCESSIBLE DRINKING FOUNTAIN
- 9 BIKE RACK FOR 2 BIKES

PARK ELEMENTS (CONTINUED)

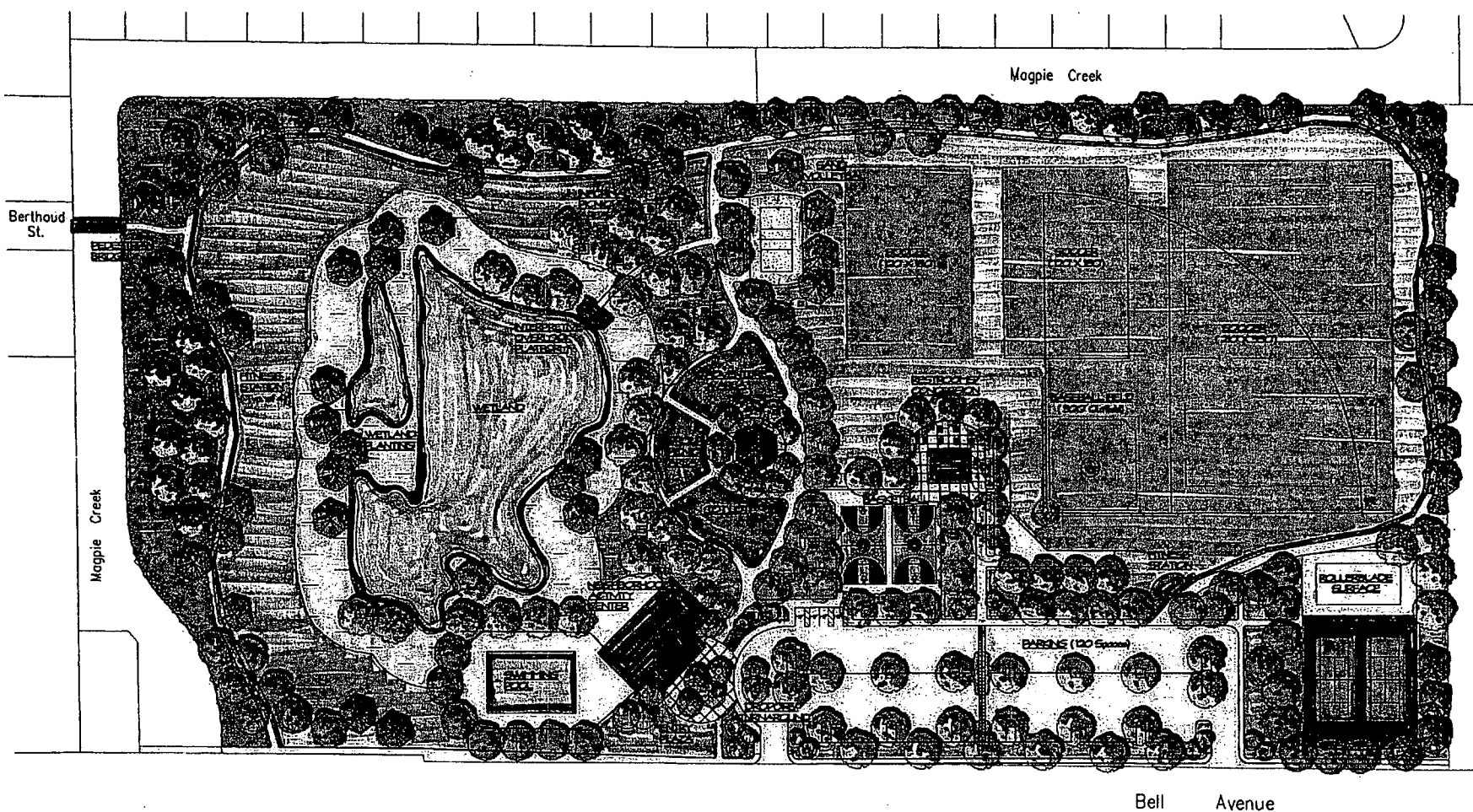
- 10 TRASH RECEPTACLE
- 11 PLAYGROUND WITH PLAY STRUCTURES AND SHROOD
- 12 SAND PLAYGROUND AREA
- 13 ACCENT PAVING AT WALK ENTRY AND CENTRAL PLAZA
- 14 ACCENT PAVING - EXPOSED AGGREGATE
- 15 ACCENT PAVING - BALL ROCK PAVING
- 16 NATURAL CONCRETE PAVING
- 17 LAWN EDGE
- 18 BIRD AND GROUND COVER PLANNING AREA



SCALE 1" = 50'-0"

Sierra Design Group
Landscape Architects
1828 East Colwood Parkway
San Jose, California 95128
(415) 773-0520
CLA 285





C:\Users\j\Documents\Robla\Robla.mxd

FACILITIES PROVIDE

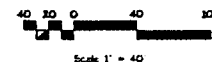
Children's Play Areas	Rollerblade Surface
Group Picnic Area	Jogging Trail with Fitness Stations
Individual Picnic Areas	Wetland Area
Baseball Field (300' Outfield)	Interpretative/Overlook Platform
Soccer Fields (2-Bantam and 1 Regulation)	Pedestrian Bridge
Basketball Courts (2)	Restroom/Concession Building
Sand Volleyball Court	Neighborhood Activity Center
Lighted Tennis Courts (2)	Swimming Pool
	Parking Lot (120 spaces)

Burgess Dr.

Taylor St.

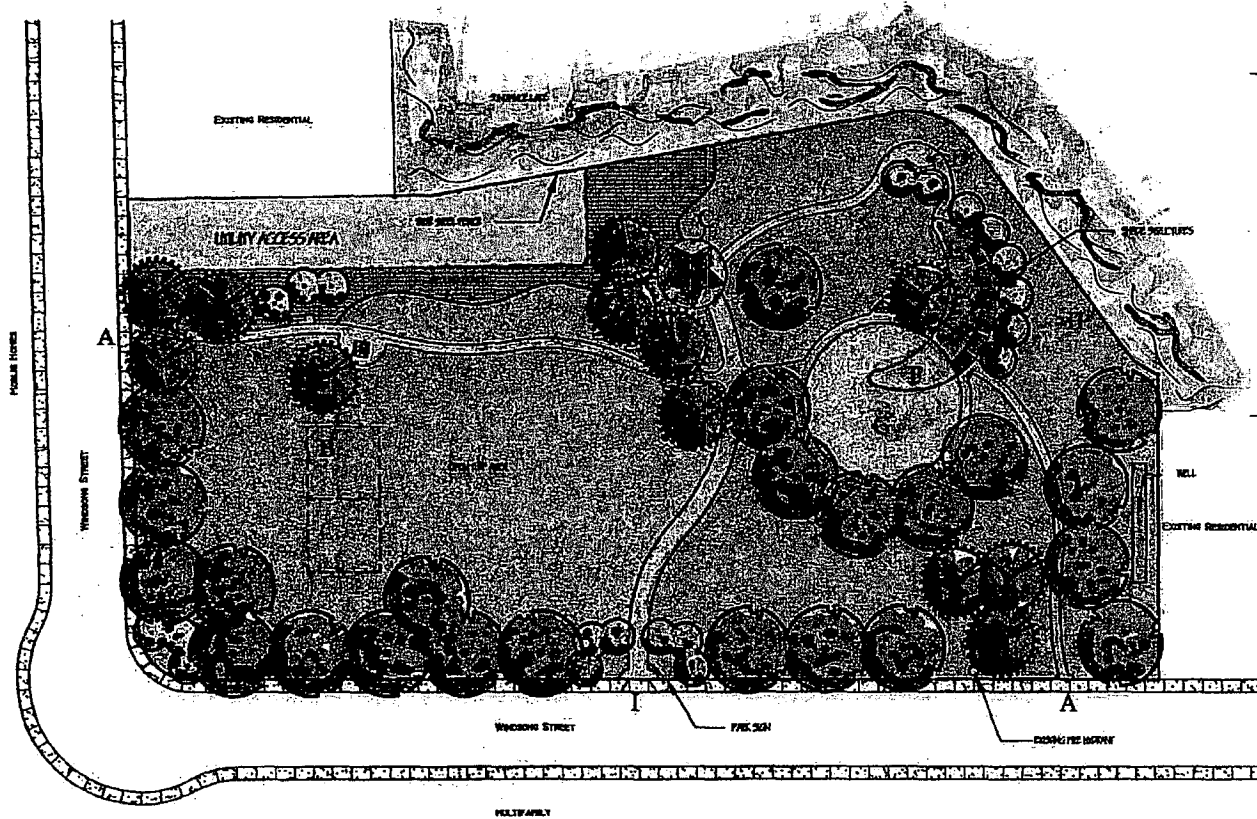
ROBLA COMMUNITY PARK MASTER PLAN

August 5, 1998



Sundance Lake Park (Park 2-E)

Preliminary Master Plan (2 Acres)



PARK ELEMENT ZONES

- A. SECONDARY ENTRANCE
- B. VOLLEYBALL COURT
- C. SEATING ENCLAVE
- D. LAKESIDE OVERLOOK
- E. SMALL GROUP PICNIC AREA
- F. SWISS BUILDING
- G. SAND BOX
- H. TOT-LOT
- I. TUBE STEEL FENCE
- J. MAIN ENTRANCE

PLANTING LEGEND

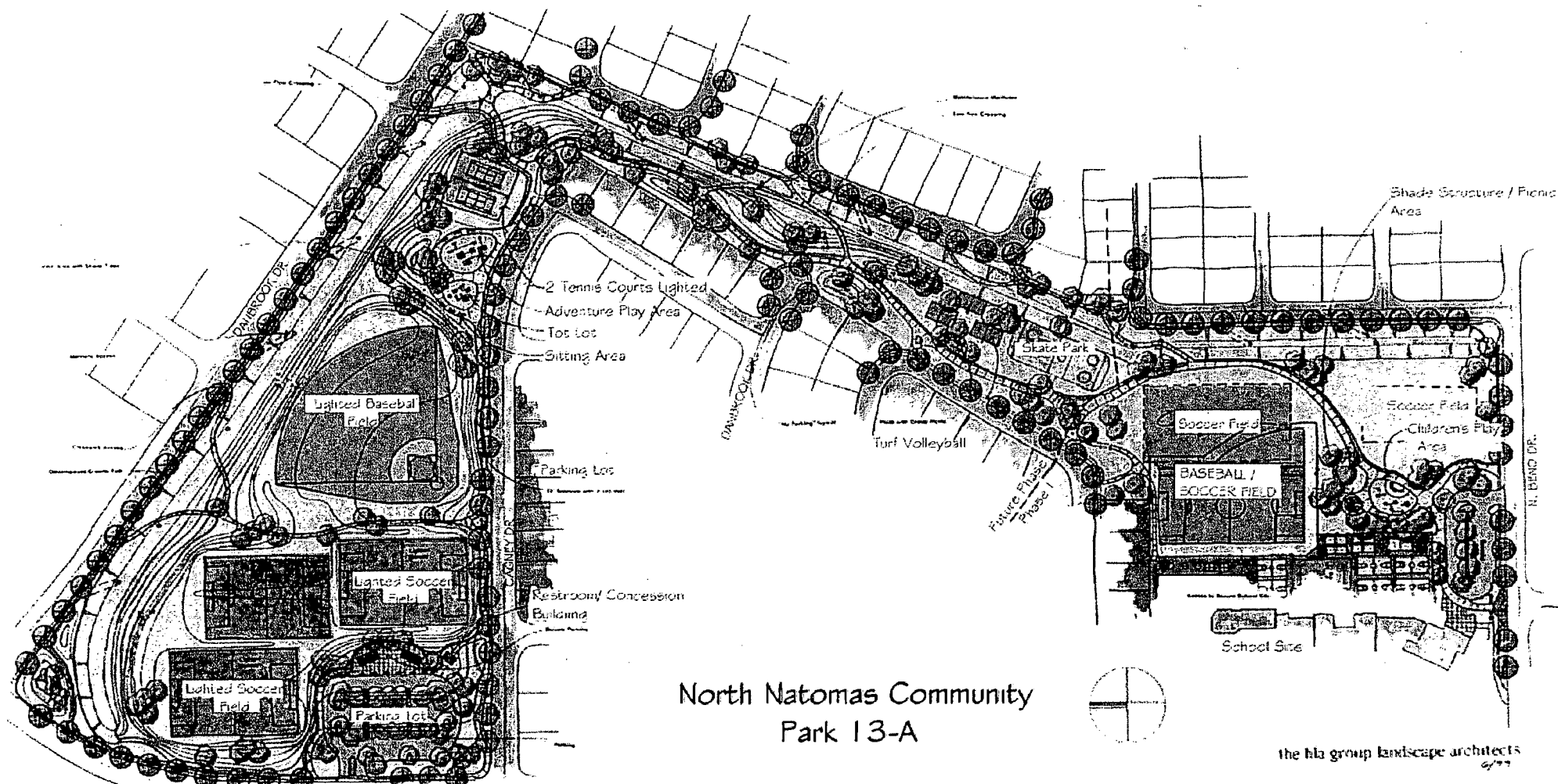
- | | |
|---|-----------------------|
|  | Turf |
|  | Ground Cover |
|  | Flowering Accent Tree |
|  | Evergreen Tree |
|  | Deciduous Tree |

City of Sacramento
Department of Parks and Recreation



August, 2001

Scale: 1" = 20'



PHASE 2

FREEPORT SHORES PARK

LEGEND



PHASE 1

- A. EXISTING BASEBALL FIELDS (300' OUTFIELD) - 1
- B. EXISTING BASEBALL FIELDS (300' OUTFIELD) - 1
- C. EXISTING REGULATION SOCCER FIELDS (210' X 330') - 1
- D. EXISTING PARKING LOT



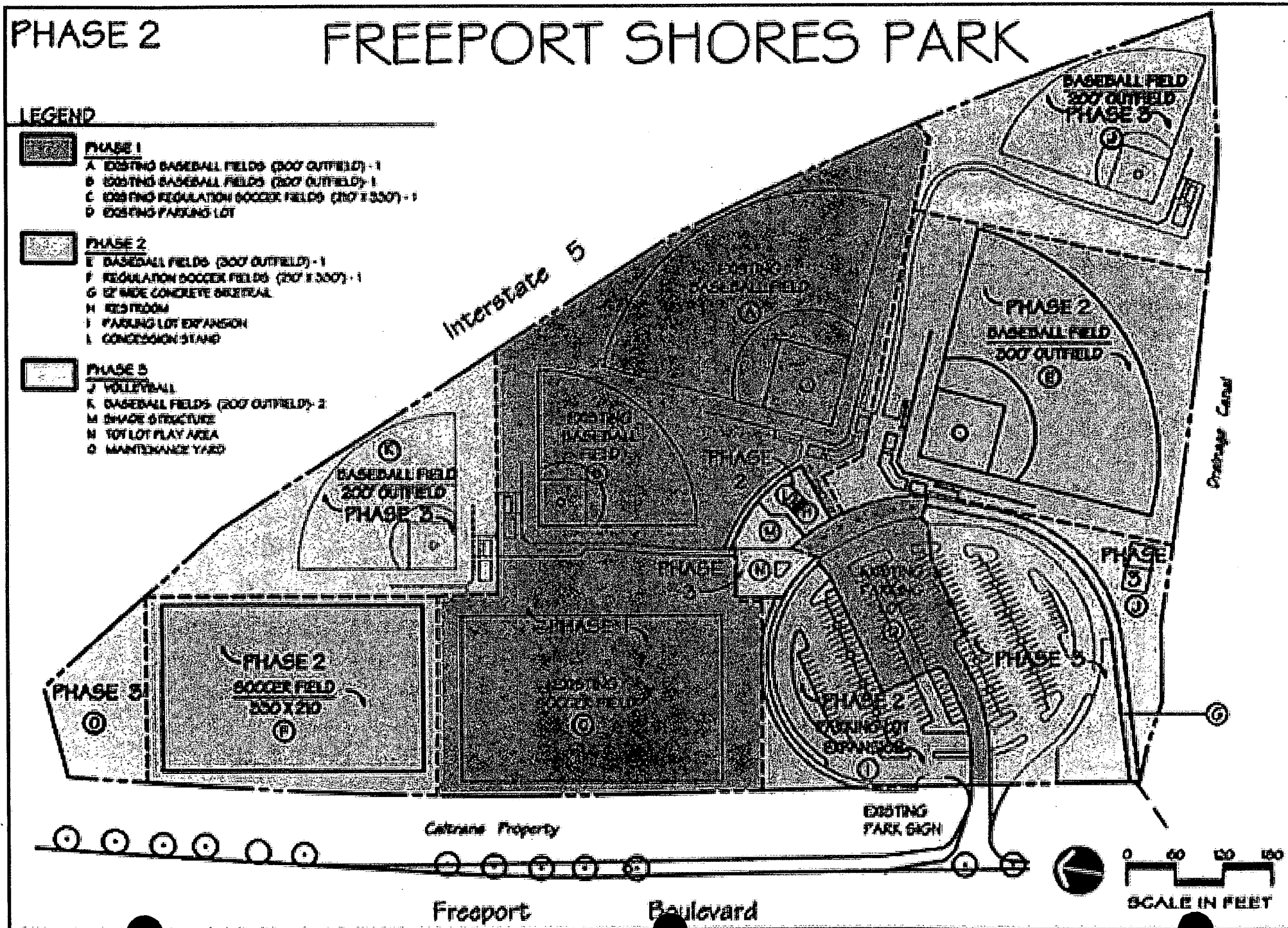
PHASE 2

- E. BASEBALL FIELDS (300' OUTFIELD) - 1
- F. REGULATION SOCCER FIELDS (210' X 330') - 1
- G. 12' WIDE CONCRETE SIDEWALK
- H. RESTROOM
- I. PARKING LOT EXPANSION
- J. CONCESSION STAND



PHASE 3

- K. VOLLEYBALL
- L. BASEBALL FIELDS (300' OUTFIELD) - 2
- M. SHADE STRUCTURE
- N. TOT LOT PLAY AREA
- O. MAINTENANCE YARD



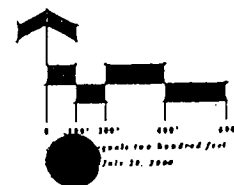
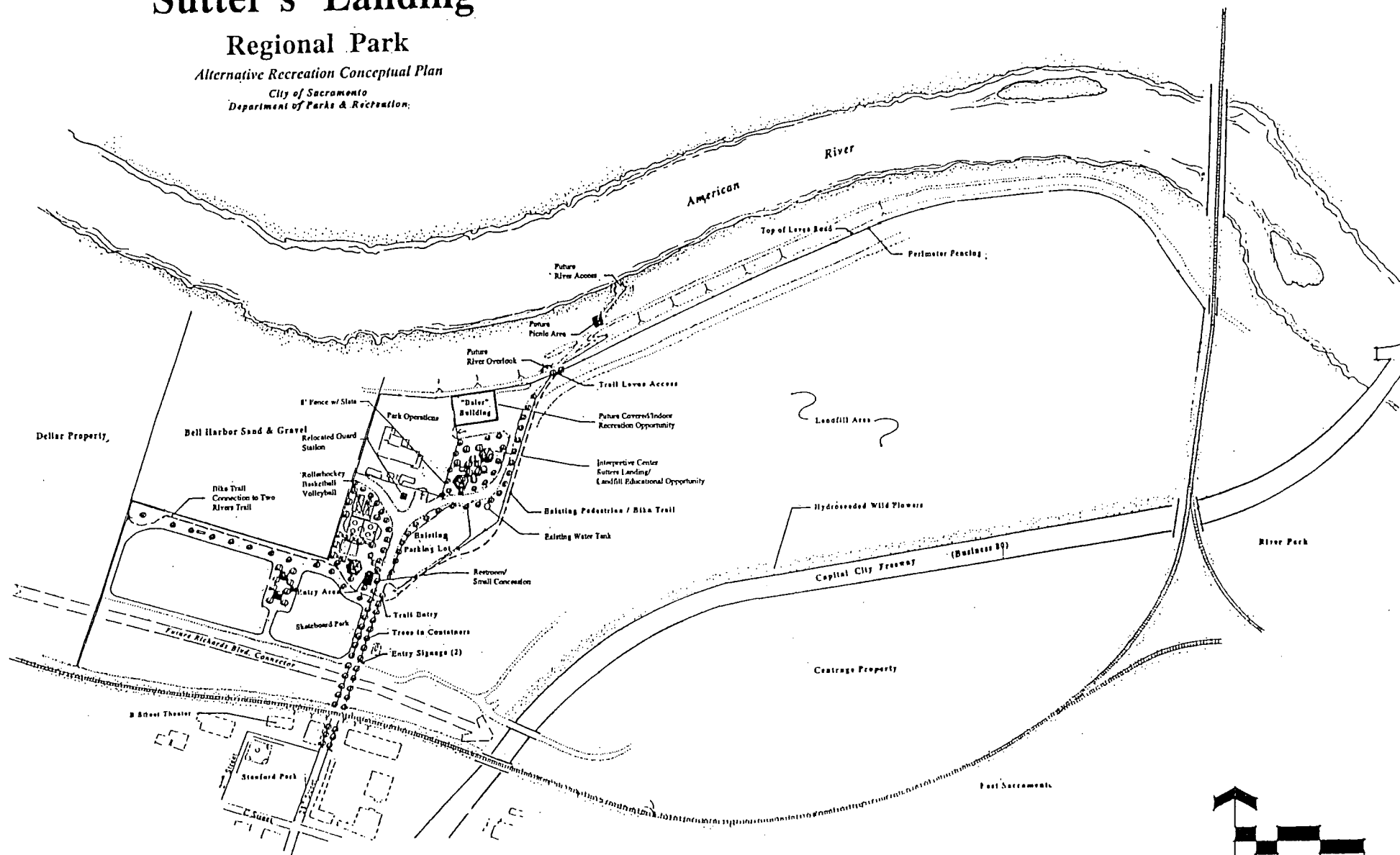
Sutter's Landing

Regional Park

Alternative Recreation Conceptual Plan

City of Sacramento

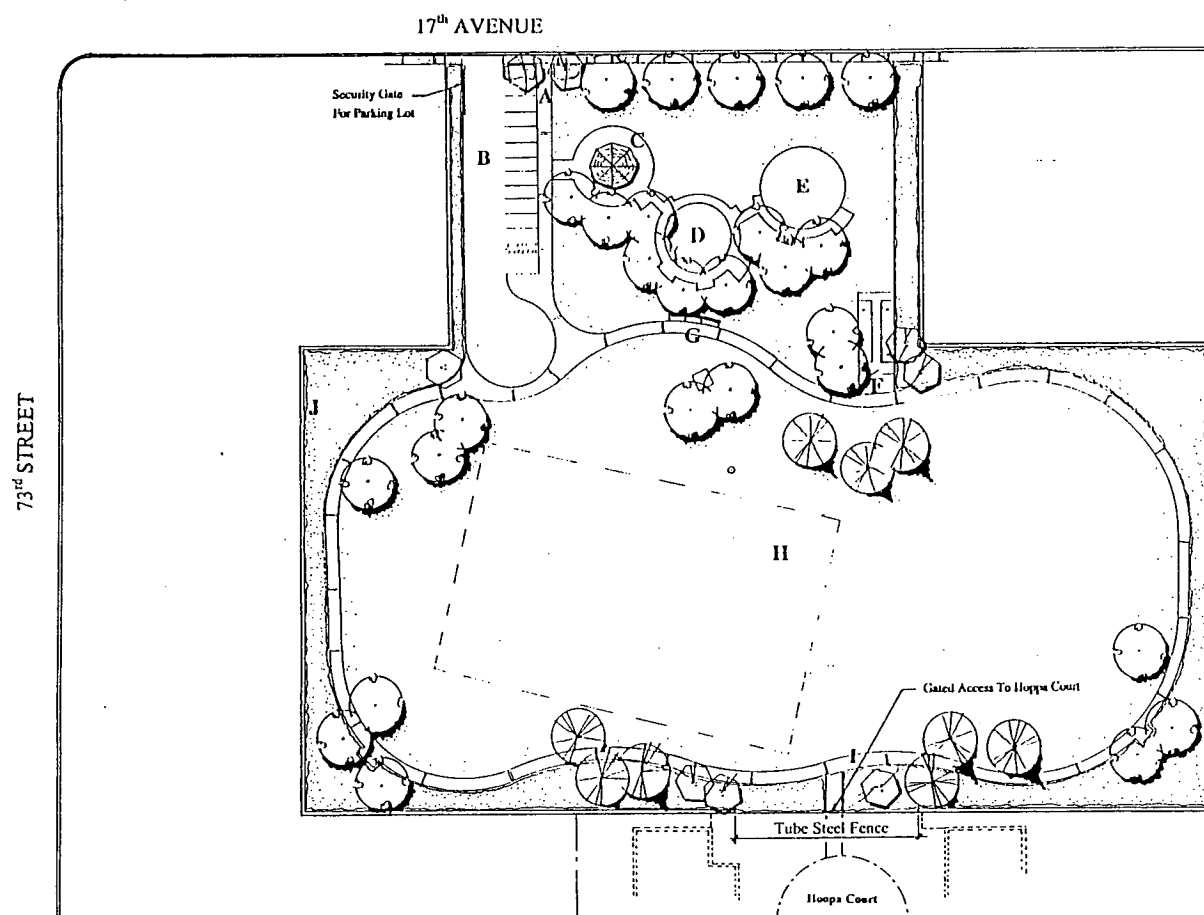
Department of Parks & Recreation



Billy Bean Jr. Park

At
Colonial Manor

Master Plan
4.38 Acres

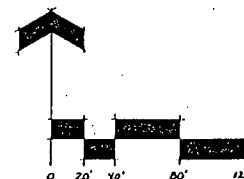


Park Elements

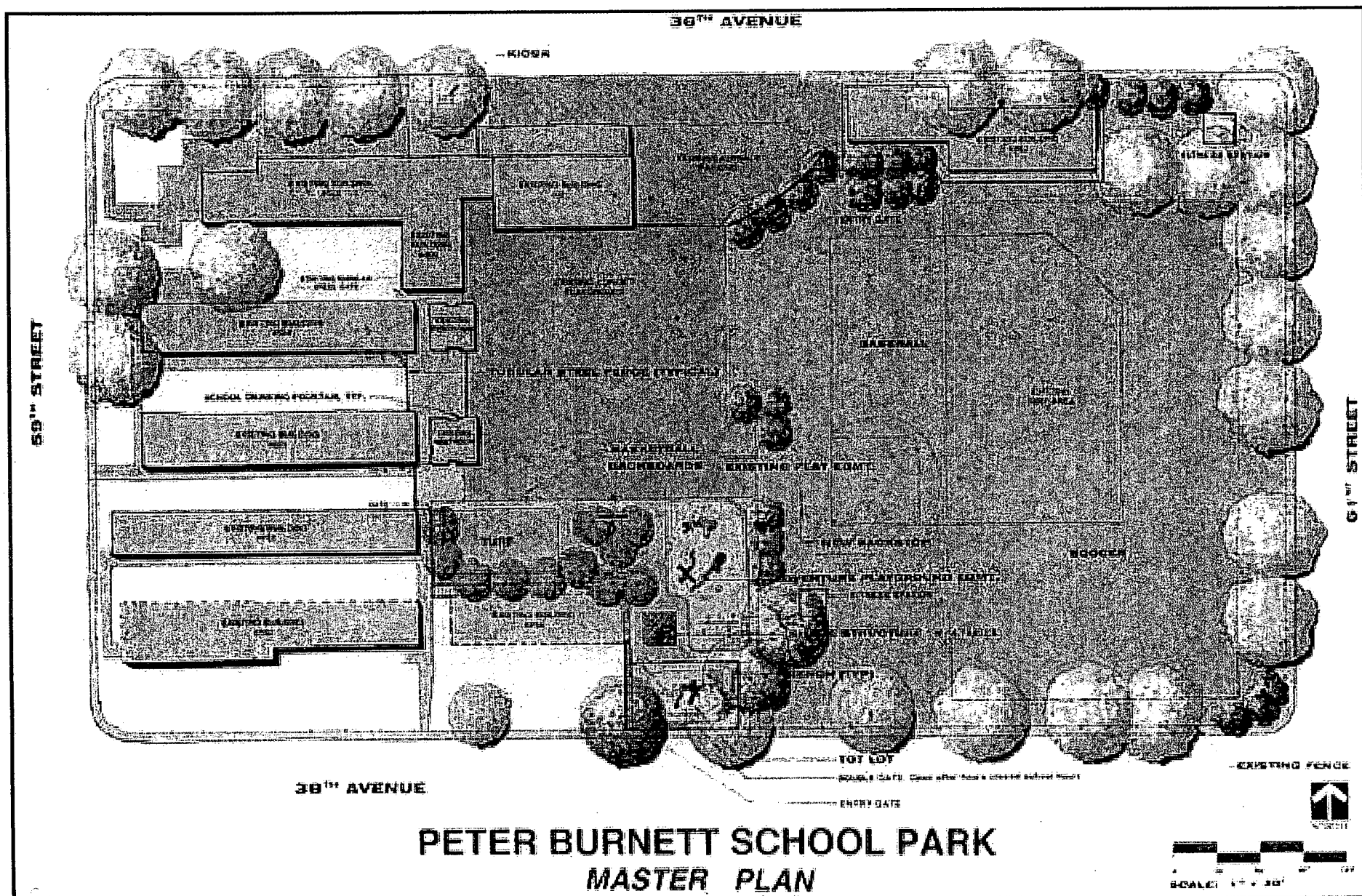
- A. Main Park Entry
- B. Parking Lot
Off street parking for 15 +/- cars, with turn-around / drop off area
- C. Small Group Picnic Area
Shade structure with three tables and drinking fountain
- D. Tot - Lot Area
Play area for small children 2 - 5 years old
- E. Adventure Play Area
Play area for youth 6 - 12 years old
- F. Horseshoe Area
Two regulation horseshoe pits
- G. Enclave
Informal seating area with stepped seat wall
- H. Open Turf Area
One bantam soccer field, two pee-wee soccer fields, grass volleyball
- I. Perimeter Walk
Meandering walk one quarter mile long
- J. Perimeter Fence
Six foot high block wall with vines & tube steel fence

Plant Legend

- Deciduous broad leaf shade trees
- Evergreen conifer trees
- Flowering accent trees
- Barrier ground cover planting



CITY of SACRAMENTO
PARKS & RECREATION DEPARTMENT





**Sacramento Metropolitan
Arts Commission**

2030 Del Paso Boulevard
Sacramento, California 95815
(916) 566-3992

A Public Agency

February 20, 2002

TO: ART IN PUBLIC PLACES COMMITTEE, SACRAMENTO METROPOLITAN ARTS COMMISSION

SUBJECT: ARTS PLAN FOR SOUTH NATOMAS COMMUNITY CENTER COMPLEX PROJECT

LOCATION AND COUNCIL DISTRICT: Corner of Truxel and Bannon Creek Drive - District 1

RECOMMENDATION: Approve Arts Plan for South Natomas Community Center Complex.

CONTACT PERSON:

Linda Bloom, Administrator for Art in Public Places
Sacramento Metropolitan Arts Commission, 566-3971

SUMMARY: This report describes the Arts Plan for the South Natomas Community Center Complex Project.

COMMITTEE ACTION: The APP Committee will review the Arts Plan at its regularly scheduled meeting on Wednesday, March 6, 2002 and vote whether to accept the Arts Plan.

BACKGROUND INFORMATION

Project:

- The Sacramento City Council approved the purchase of 25 acres at the corner of Truxel Road and Bannon Creek Drive in South Natomas for this project.
- The City of Sacramento planned to build a new community center, branch library and park at this location.
- The project was Fast-Tracked. The library and Phase I of the community center complex was completed.
- BSA Architects of San Francisco led the design of this project.
- Construction was completed August, 2001.

Artwork:

- The original budget for art work was divided into two commissions, Project A-Library and Project B-Community Center.
- For Project A-Library, artist Shan-Shan Sheng created a series of abstract acrylic wall panels and a series of hanging abstract acrylic panels as sculpture for the vaulted ceiling hallway of the library structure.
- Project B-Community Center art work has not been completed. The funding for this project was deferred until Phase II construction occurs.
- Project C: The community has expressed interest in having art work placed on the grounds of the complex. The entrance to the parking lot between the two buildings presents an excellent opportunity for art work.
- Councilman Ray Tretheway, Matt Hall, Branch Supervisor for the Library, David Rater, Library Program Manager, and Carol Stubbs, Assistant to the Mayor gave confirmation to L. Bloom in support of proceeding with Project C.

Selection Process:

- The artist(s) for Project C-Community Center will be selected through an open call to artists in the eleven contiguous counties of the Sacramento region.
- The selection panel will consist of an APP representative, a city landscape architect or project manager, Natomas community members, and arts professionals.
- The panel process will be facilitated by the Art in Public Places staff and open to the public.
- In Phase I, three finalists will be paid \$300 each (totaling \$900) and asked to prepare proposals. The artists will present their proposals to a reconvened panel for Phase II.
- Estimated date of art work installation is Spring, 2003.

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.
- The art work commission for Project B-Community Center was put on hold until funds (\$86,000) became available with Phase II construction
- Funds left over from a 1990 Natomas project are available, and will be allocated to Project C.
- Total APP budget for Project C-Community Center Complex is \$100,000.
- Administrative allocation for Project C-Community Center Complex is \$16,100. This will be used to offset the APP operations budget over FY 2002-2003.
- Art work budget for Project C-Community Center Complex commission is \$80,000.
- Artists will be paid \$300 for each proposal, three proposals totaling \$900.
- Due to the exterior location of this project, \$3,000 will be placed in APP Maintenance Account MA66 for the purpose of maintaining the public art work.
- Funds are available from CIP #MA63.

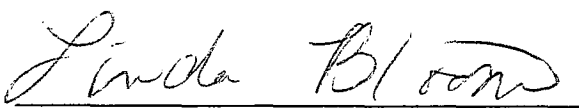
ENVIRONMENTAL CONSIDERATIONS: Artwork will be installed according to all applicable codes.

POLICY CONSIDERATIONS: The Arts Plan, search and selection process comply with Art in Public Places policy.

ESBD: The Sacramento Metropolitan Arts Commission, Art in Public Places Program provides opportunities to small and emerging businesses to apply for public art competition through the use of an open Request for Qualifications (RFQ) process.

Respectfully Submitted,

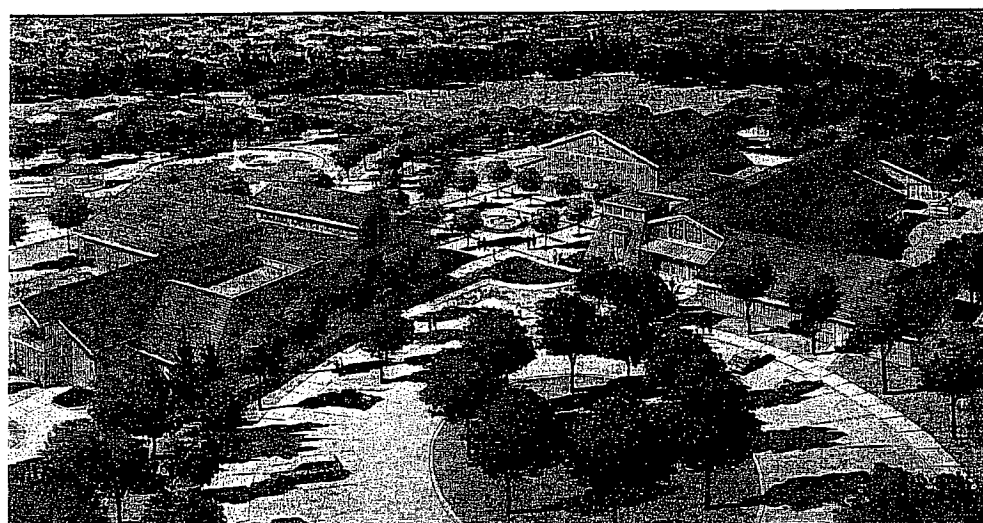
MICHELLE WALKER
Executive Director,
Sacramento Metropolitan Arts Commission



LINDA BLOOM
Art in Public Places Administrator
Sacramento Metropolitan Arts Commission

Features of the new

SOUTH NATOMAS LIBRARY



2901 Truxel Road
Sacramento,
California 95833

South Natomas Library Facts

Building Size: 13,615 square feet
Parcel Size: 25 acres
Collection: The new library will eventually hold 70,000 books, audiobooks, compact discs, videos, newspapers, and magazines.

Weekly Hours of Operation: 41 hours, including three nights a week.

Contractor: Turner Construction

Architects: BSA Architects, San Francisco, CA

Interior Designer: Laura Blanton, assistant architect, City of Sacramento Department of Public Works

Interior Art: *Universal Language of Knowledge*, a suspended sculpture by artist Shan-shan Sheng. The sculpture is an Art in Public Places project of the Sacramento Metropolitan Commission of Art.

Furnishings:

Major Furnishings: Woodtech, Inc., Oakland, CA. The new branch's circulation desk, reference desk, and display cases are made of jarra wood from the western Australian rain forest.

Shelving: Ross McDonald Company, Inc., Livermore, CA.

Other Furnishings: Gasca Interior Furnishings, Elk Grove, CA.

Features of the new library branch will include:

- ◆ Community room which will be available for library programs and as a meeting place for community organizations.
- ◆ 24 computers for public use, including several terminals with high-speed Internet connections.
- ◆ Two "self-check out" machines which will allow patrons to quickly and conveniently check out library books and materials themselves.
- ◆ Separate reading areas for children and young adults.
- ◆ Study room for students and Literacy Services program participants.



Sacramento  Public Library

AIRPORT PEDESTRIAN BRIDGE ART PROPOSAL

LYNNETTE DIEM

I. Introduction

This proposal is intended to outline the concept, details, schedule and budget of the artwork for the airport pedestrian bridge. It will include an overview of the proposed project, an artist's statement, drawings, a tentative schedule for construction and installation and anticipated expenses.

II. Concept

The artistic concept proposed for the Sacramento Airport is a creation of images and forms utilizing metal and colored glass that will be installed in a stylized fashion across the pedestrian bridge. These will enhance the walkway by creating colorful patterns of light at various times of the day. The images will be drawn from the topography of the Sacramento Valley; suggesting agriculture, landscape, seasonal changes, and prominent architectural and historical features. The inspiration for the forms are the aspects of the Sacramento region that make this region unique. The sequence of images will alternate on either side of the bridge, creating an interplay of light and positive and negative space. The artwork will be attached to the metal supports between the glass panes.

III. Thematic Statement

This proposed artwork is first about light, shape and color. The designs are meant to be eye-catching and engaging. At the same time, they will capture features of the Valley that, for those familiar with the region, will resonate as aspects of life and landscape. The artwork will capture some of the natural beauty of the area, as well as defining characteristics such as architecture and agriculture.

For travelers to the Sacramento Valley, the images are meant to be intriguing with possibilities—subtly hinting at the richness of the region and prominent landmarks. The shapes, patterns and play of light might also bring to mind, for those venturing elsewhere from the Valley, exotic destinations and foreign locales. The abstract nature of the images will leave interpretation to the individual traveler, who brings his or her own frame of reference to the airport design.

VI. Artist's Statement

The purpose of public art is to conceptualize our dreams, our goals, our ambitions, and our highest aspirations as a community; and in doing so, encourage the citizens of the Sacramento and surrounding community to realize their full potential and continually strive for that which is ennobling of us all.

Secondly, public art should capture a sense of place, and speak to the experience of a people in a particular locale. The Sacramento region has much beauty and uniqueness, and work that captures this richness can serve to remind us of our heritage, our history and our multiplicity of cultures. Public art, then,

should be rooted in the physical geography and natural environment of the region. Sacramento is blessed to have such uniqueness to draw upon in designing public art for public gathering places.

V. Fabrication Summary

The project design will be completed by Lynnette Diem, after constructing proto-types from glass, plexiglass, and metal. The metal will be cut by the artist from one-eighth inch aluminum material by laser. The artist will then paint the forms according to the design specifications. The metal forms will be adhered to the panes of colored glass. This will be covered with a piece of clear tempered glass to protect the artwork. The artwork will then be secured with a metal binding around the perimeter. Each of these pieces will be anchored to the metal molding and framing system that supports the glass windows. Installation will be completed by an independent contractor (most probably the contractor installing the airport bridge windows).

The following are preliminary estimates:

- The glass panes will range from 4 x 4 feet to 4 x 2 feet and will be of varying colors.
- The metal shapes will be cut from one-eighth inch aluminum.
- The metal will be primed and then painted with industrial enamel.
- Weight of the artwork is estimated to be approximately 50 - 75 pounds apiece.

VI. Fabrication Schedule

It is anticipated that this project will take approximately one and a half to two years, from design to installation. Work will be accomplished in a studio, as well as at the site of the subcontractor. The following timetable will be adhered to:

Design and Proto-type Construction

- 6 months from approved contract date.

Metal Fabrication

- Up to 6 months from final design completion.

Painting Process

- 6- 12 months after metal shapes are finished.

Installation

- Upon completion of bridge, as determined by airport staff.

VII. Project Budget (est. for 60-70 units)

- | | |
|--|--------|
| a. Design Fee: | 9,500. |
| b. Administrative Costs: | 3,750. |
| • Artist Travel Expenses | |
| • Meetings With Contractors, Airport Staff | |
| • Phone, Postage, Photocopying | |
| • Record keeping / Bookkeeping | |
| c. Assistant's Fee: | 2,750. |
| • Metal fabrication | |
| • Research and data gathering | |
| • Material purchases and preparation | |
| • Metal etching and priming | |
| • Clean up | |
| (Tim McHargue, artist assistant) | |
| d. Documentation: | 700. |

Y.7 Z Z.3 H

PRECAST CONC

SKYLIGHT

CURTAIN WALL W/
CLEAR VISION GLASS

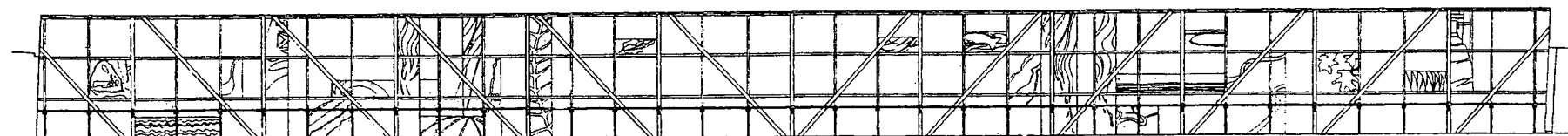
COMPOSITE METAL
PANEL CLADDING

G

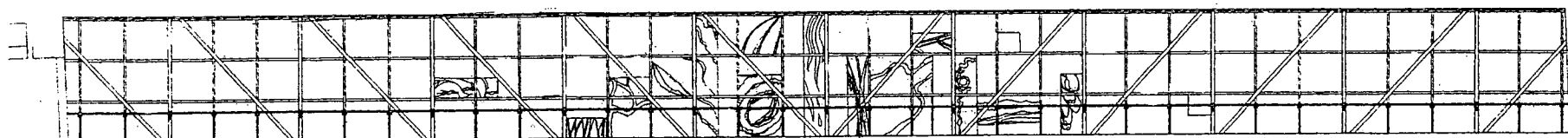
F

1/8" = 1'-0"

AIRPORT PEDESTRIAN BRIDGE
Approximate Length = 150'



Interior view of North-East wall.



Interior view of South-West wall.

n. Framing of insulated units: 10,000.

(Subcontracted by Rainbow Glass)

o. Paint and Materials: 1,365. (Paint)

185. (Primer)

2,365. (Brushes, Cleaner, Tarps,
Gloves, Equipment)

1,000. (Special Finishes, iridescent)

200. (Etching – preparation of metal
for painting)

p. Paint Labor 5,000.

q. Studio Costs: 9,040. (Rent and utilities)

r. Transportation Cost: 2,000. (truck, supplies, and labor)

s. Storage: 600.

t. Insurance: 2,000.

u. Installation: 5,000.

- Labor and Material
- Site Preparation
- Rental of Equipment

v. Legal Fees: 1,000.

w. Contingency: 10,000.

Total Expenses: 95,000.

VIII. Professional References

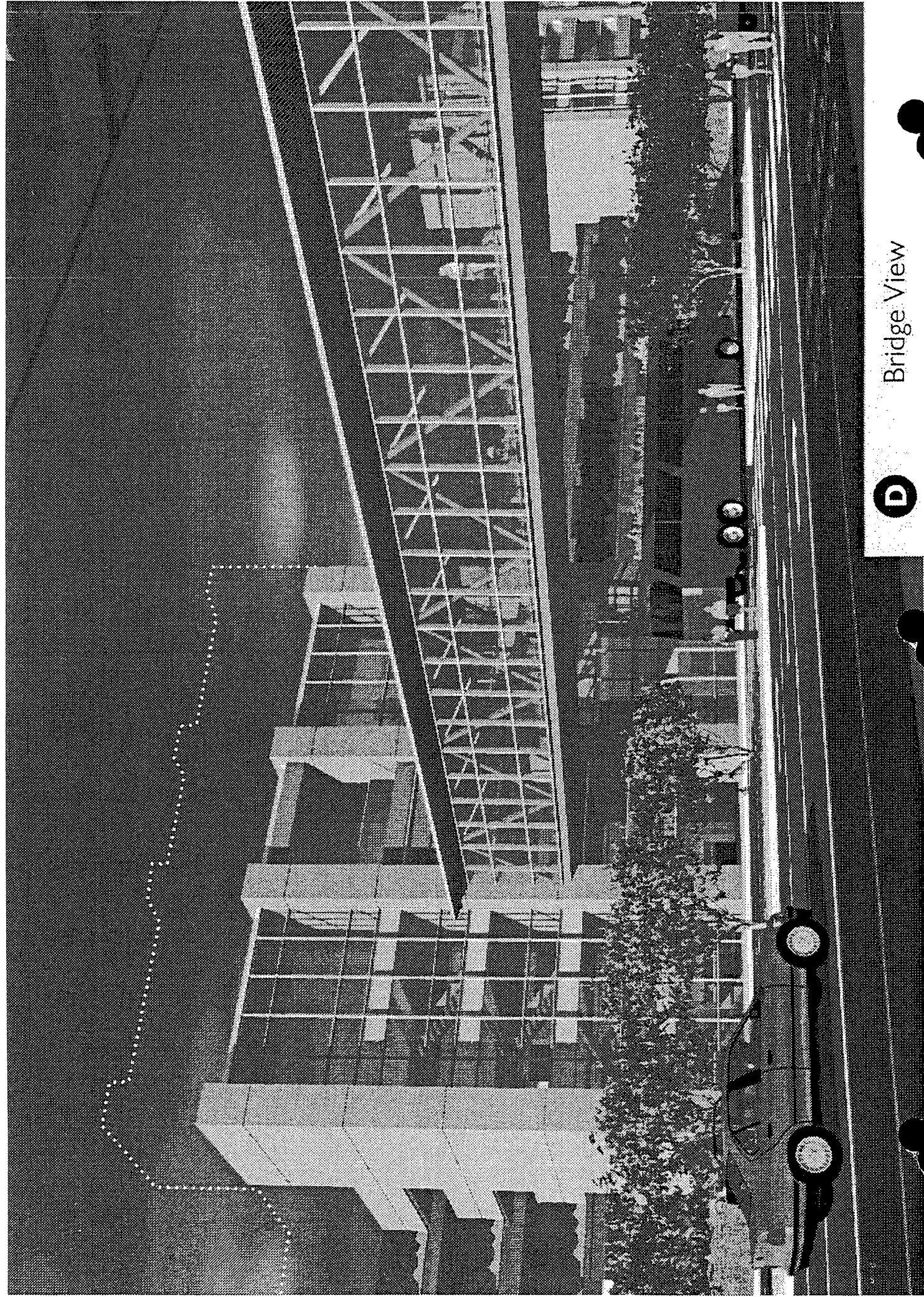
Joan Petersen, National Arts Consultant, WestEd (S.F.)

Edie Pistolesi, Professor of Art, CSU, Northridge

Susan Orr, Artist and Artist Coordinator, Chalk It Up, Sacramento

Judy Brewington, Davis High, Art Department Chair, Sacramento

Hossein Moftakhar, Psychology Professor, Sacramento City College



Bridge View

D

e. Research and Experimentation: 1150.

- Purchase of materials
- Building of prototypes

f. Consultant Fees: 2,000.

(Greg Kestel, metal; Teri Chikami; glass)

g. Metal (aluminum) Sheets: 1,425.

h. Metal Supplies (tools): 550.

i. Adhesive and Labor: 3,000.

j. Computer Assisted Design: 950.

k. Glass Insulated Units: 9,000.

l. Glass Tempering: 4,500.

(Golden State Art Works)

m. Colored Glass:

Ten 4x4 Pieces

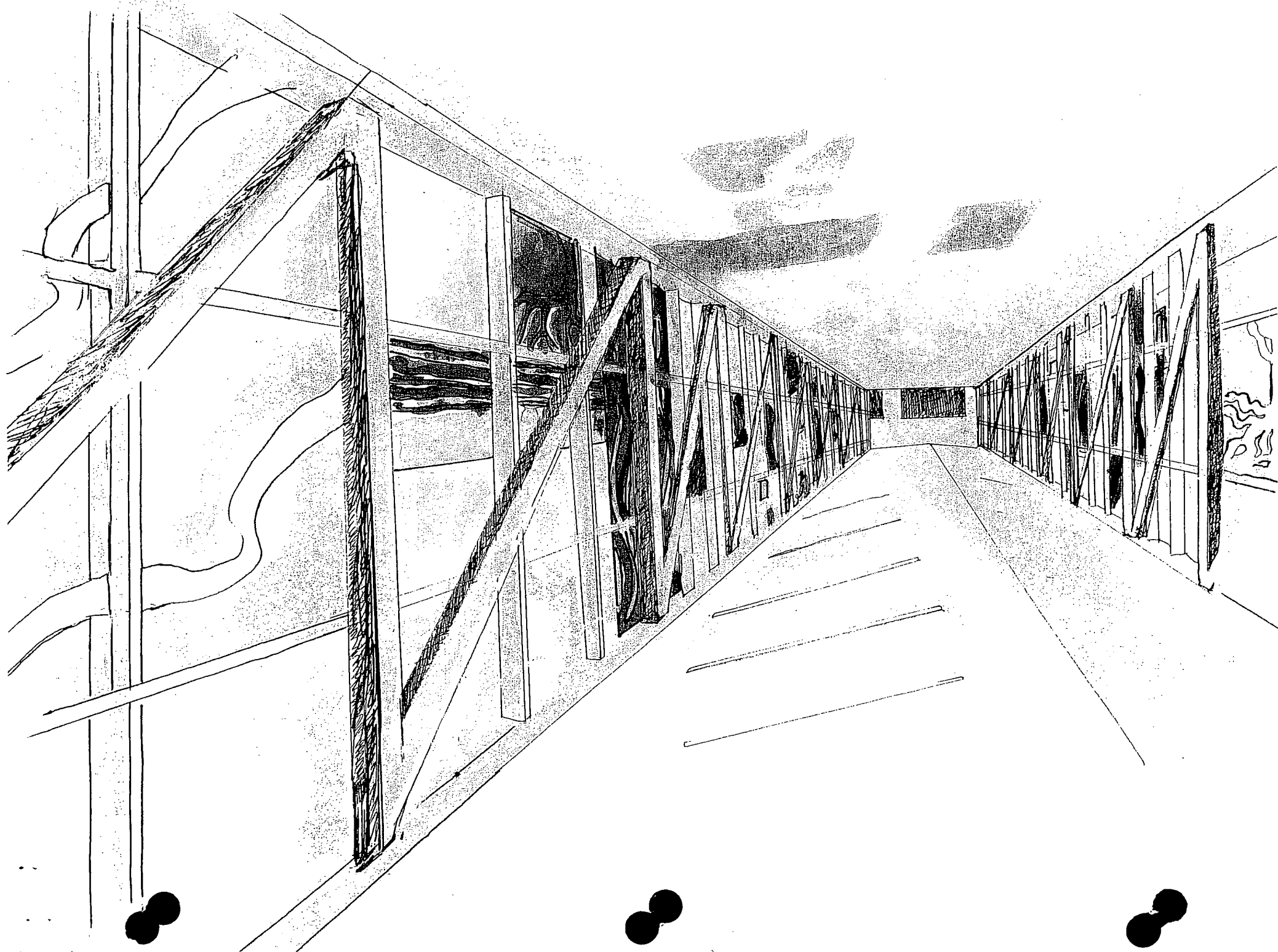
- 2 blue-green: 260.
- 2 golden yellow: 260.
- 2 red: 350.

Seventy 2x4 Pieces

- 22 red: 980.
- 4 royal blue: 260.
- 16 golden yellow: 740.
- 4 lime green: 260.
- 16 blue green: 740.
- 8 violet: 420.

Twenty 2x2 Pieces

- 8 golden yellow: 260.
- 6 royal blue: 220.
- 6 red: 320.





**Sacramento Metropolitan
Arts Commission**

2030 Del Paso Boulevard
Sacramento, California 95815
(916) 566-3992

re: airport

A Public Agency

March 5, 2002

To: APP Committee
From: Linda Bloom, APP Administrator
Re: Review of APP Artists/ Proposals

Here is a list of actions/recommendations which the APP Committee may choose as a recourse in reviewing artists and proposals for public art projects. Also attached for your consideration is a page from the APP Policies and Procedures developed in 1992.

1. Approve the artist and/or proposal. The item then goes to SMAC for review.
2. Approve the proposal with conditions. The item may go to SMAC for review with a direction to APP staff to mitigate any issues.
3. Reject the artist and/or proposal. It is appropriate to provide feedback to the artist on the reason(s) for rejection.
4. If rejection occurs, options include:
 - a. Ask artist for redesign.
 - b. Ask panel for new artist.
 - c. Convene a panel to select a new artist within the guidelines of the approved arts plan. (Does not need to be approved by SMAC.)
 - d. Develop a new program-RFQ/RFP -open call, limited comp, invitational, direct purchase. (Change in budget, selection process, artist residency and any other major changes to the arts plan must be approved by SMAC.)
 - e. Convene a new panel.
 - f. Recommend that SMAC abandon the APP project.

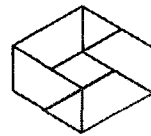
SACRAMENTO METROPOLITAN ARTS COMMISSION

REGIONAL CULTURAL BUSINESS PLAN

[DRAFT, 3/15/02]

MARCH-APRIL, 2002

Eduardo Diaz
Associate Consultant



ARTSMARKET

112 N. BLACK AVE. SUITE A
BOZEMAN, MT 59715
(406) 582-7466
www.artsmarket.com

INTRODUCTION

ArtsMarket, Inc. was asked by the Sacramento Metropolitan Arts Commission (SMAC) to complete a cultural business plan for the Sacramento region, the implementation of which is intended to: 1) strengthen the organizational capacity of arts and cultural organizations, 2) raise public awareness of the arts and build audiences and 3) improve arts education in public school districts. Over the past two years, SMAC commissioned several assessments and studies to learn about current market, stabilization and organizational challenges facing local arts and cultural organizations and the region. These include:

- Regional Arts Market Study;
- Financial Analysis of Representative Arts and Cultural Organizations
- Board Development Assessment of Representative Arts and Cultural Organizations;
- Arts Economic Impact Study; and
- Arts Education Assessment of Local School Districts/Call to Action

Below are the goals of each of the studies and assessments. Specific findings, recommendations, program and financial implications and proposed timelines are contained in the tables that follow. These areas of study are interrelated. It was determined to render them in matrix format to allow readers to more easily review this material in context.

Regional Market Study.

Conducted by ArtsMarket Inc. in August 2000, this study was intended to help build the organizational capacity of regional arts providers in audience development. Its goals were:

- Learn the nature of regional audiences with relation to their consumer and lifestyle profiles;
- Learn both geographic and lifestyle clusters opportunities for audience development;
- Understand market segmentation, targeting and prospective opportunities for audience development;
- Study crossover between audiences for strategic development of collaborative and/or programming partnerships;
- Learn media use, interests and other consumer patterns to match advertising and promotion;
- Develop prospecting and direct mail strategies to reach best prospects; and
- Determine topics for qualitative study through future focus group sessions. 3/18/02

The methodology used for this market analysis included:

- Analysis of database and mailing lists of 20 regional organizations, including 98,526 households;
- Utilization of ACORN (A Classification of Residential Neighborhoods), a market segmentation tool to study the demographics and consumer characteristics of the Sacramento market area;
- Utilization of Purchase Potential Indexing that, along with the ACORN analysis, enables measuring a cluster's strength of affiliation with products and services (in this case cultural participation); and
- Customization of market segments in the Sacramento region by frequency of cultural participation.

Financial Analysis of Representative Arts and Cultural Organizations.

Conducted by National Arts Stabilization (NAS) in May 2001, utilizing data collected through 1999, this analysis was designed to learn about the financial condition of 18 arts and cultural organization in the Sacramento region. The methodology for this analysis included:

- Analysis of financial statements;
- Examination of trends in current liquidity (current assets less current liabilities);
- Examination of working reserves (cash flow management; internal line of credit);
- Examination of assets set aside for special purposes (e.g., artistic initiatives, touring, acquisitions and operating loss);
- Examination of assets invested in property and equipment
- Examination of assets invested as endowments (restricted or unrestricted to cover general operations or special purposes);
- Examination of operating, programming activity;
- Comparison of working capital and endowment levels to NAS capitalization targets; and
- Comparison of Sacramento organizations' financial indicators to those of arts organizations in Cleveland, New York City and Seattle.

Board Development Assessment of Representative Arts and Cultural Organizations

Conducted by the Cultural + Planning Group in June 2001, this study assessed specific board development needs of 35 Sacramento area arts and cultural organizations and helped design board development programs. The methodology for this assessment included:

- Group interviews;
- Written survey; and
- Focus groups.

Economic Impact Study

Conducted by Economic Research Associates in October 2001, this study was designed to assess primary and induced economic impact of the operation of regional arts and cultural organizations and facilities. Additionally, it was intended to help gauge business attitudes toward the arts. The methodology for this study included:

- Analysis of direct expenditures and attendance figures of arts and cultural organizations;
- Analysis of cultural facility investment by local and regional government and publicly supported cultural facilities, including colleges and universities;
- Analysis of employment figures of regional arts and cultural organizations;
- Performance of retail operations supporting cultural activities;
- Analysis of visitor impact (cultural tourism); and
- Application of multiplier (part of induced impact)

Arts Education Assessment of Local School Districts/Call to Action

Conducted by arts education consultants Patty Taylor and Sarah Anderberg in January 2002, this study examined the current status of arts education, determined needs and made recommendations for next steps in bringing all arts disciplines to students in the area public schools. The methodology for this study included:

- Interviews with state and school district officials, teachers, arts educators and other staff;
- Analysis of arts education curriculum, personnel, other resources and budgets in seven local school districts; and
- Analysis of state arts education standards.

[THE FOLLOWING NARRATIVE WILL BE INSERTED BETWEEN THE TITLE, "FINDINGS, RECOMMENDATIONS, PROGRAM AND FINANCIAL IMPLICATIONS AND TIMELINES," AND THE ACTUAL MATRIX.]

Introduction

The following findings, recommendations, financial implications and timelines derive from the studies and assessments, a series of five community meetings and discussions among SMAC staff and commissioners and consultants Eduardo Díaz and Ruth Rosenberg. The following considerations were helpful in determining next steps:

- What can the community do? What is its capacity? This community includes arts and cultural organizations, business leaders, public officials, educational institutions, social service and other agencies, artists, patrons, etc.
- What can SMAC do? What can the agency do separately; what must it do collaboratively? What is SMAC's leadership role in advancing the recommendations, raising funds and ensuring accountability?
- It is about the Sacramento Region, extending beyond the Sacramento metropolitan area.
- It is about collaboration. All responsible parties must come together and marshal each other's resolve and resources.

It will also be critically important that SMAC lead efforts to incorporate appropriate findings and recommendations into the strategic plans of the City of Sacramento and Sacramento County, as well as those of particular departments (e.g., city's recently adopted Strategic Plan, Economic Development Strategy, etc.). This will require SMAC leadership and staff to be in active communication and collaboration with appropriate city and county staff and policy makers.

Stabilize the Providers.

No doubt that the arts will survive. Artists and arts groups have survived for years, notwithstanding unsupportive and even hostile local financial, cultural, political and social conditions. However, there is much at stake as the Sacramento region begins to flex its economic, political and cultural muscle. As noted in the economic impact study, the region is already fifth in the state, as measured by average household incomes. Demographic growth patterns point to more prosperity ahead. The economic impact of culture and the arts, and the correlative business activities that support this enterprise, weighs in at a hefty \$350 million annually, not counting the widespread impact of cultural and heritage tourism. In the aggregate, the presence of arts and cultural organizations and artists in the Sacramento constitute a significant industry. In the same way that public officials and the business community traditionally rally in support of viable business development strategies, so too must these leaders recognize that the cultural sector has impact far beyond the usual quality of life barometer. It makes good business sense to invest in culture and the arts, and in the organizations and individuals that make this industry's gears turn. The \$42 million price tag is, of course, too lofty to truly accept, much less address. As SMAC and its partners devise stabilization strategies, cultural service providers must commit themselves to sound marketing and business practice the likes of which most have yet to pursue. Cultural organizations cannot expect the community, jointly led by the business and philanthropic sector, to contribute without strategic plans in place. As in business, this sector must be assured a reasonable return on investment.

[specify initiatives based on further staff-consultant discussion; adjust matrix accordingly]

Support Innovation.

The face of the Sacramento is changing—literally. As the market study points out, the region's population is not only growing rapidly, it is diversifying culturally in dynamic ways. This poses both a challenge and an opportunity. These changes pose questions that question standard norms that have prescribed traditional cultural fare. There is no more melting pot. The cultural mix in the Americas, and in the Sacramento region, has been stirring for quite some time, despite efforts to obscure this reality. The kettle simply cannot contain the dramatic demographic changes and an emerging new American order, played out daily in streets, homes, schools, boardrooms, theaters and galleries of Sacramento and its environs. Cultural democracy dictates that arts and cultural organizations recognize that the plural whole does not square with imposed, inoperative cultural sameness. Moreover, the marketplace strongly suggests a different approach in the

development and promotion of cultural product. For younger audiences, the development and utilization of technology-based genres loom large in the integration of this important generation into the arts scene over the short and long term. Artists, cultural organizations and their supporters, including funders, are going to have pay attention to shifting aesthetic considerations and tastes and program and nurture new talent accordingly. These trends argue for adequate investment in what is known as "risk capital," programming that directs itself and hopefully attracts legions of new audiences, many of them younger.

[specify initiatives based on further staff-consultant discussion; adjust matrix accordingly]

Secure the Future.

In this country, the provinces of education and the arts were separated long ago. This separation is as archaic as summer vacations dictated by the demands of today's agrarian society? Budget cuts have wreaked havoc upon what little arts education infrastructure exists in public school systems. California and Sacramento are not immune from this trend. Studies abound that point conclusively, if not dramatically, to the correlation between student achievement and meaningful exposure to and instruction in the arts. These disputable facts make the current situation difficult to accept, impossible to justify. These indisputable facts have been restated, albeit in muted tones, in the recently conducted arts education assessment made part of this planning process. The work done by Ms. Taylor and Ms. Anderberg lays out a clear map for arts education planning that will be critical to the success of educational reform and the deployment of financial support necessary to regain momentum and advance not only the arts, but student learning in the classroom and beyond.

[specify initiatives based on further staff-consultant discussion; adjust matrix accordingly]

Build Partnerships.

It goes without saying that SMAC, alone, cannot accomplish the goals and program objectives set out above. SMAC has amply surveyed the lay of the land. It has presented a clear road map with reasonable benchmarks. As suggested, the full and strategic force of the public and private sector must converge if these initiatives are going to have any reasonable hope for success and intended impact. Resources from local, regional and state government must be deployed in ways that can attract significant investments from the business and philanthropic private sector. In this regard, the Sacramento Regional Foundation, Arts and Business Council (Chamber of Commerce), other commerce-driven associations and individual donors must not only buy into the strategy that SMAC has devised, but also follow SMAC's lead.

[specify partners/initiatives based on further staff-consultant discussion; adjust matrix accordingly]

Summary

[to follow, based on further staff-consultant discussion]

**SACRAMENTO METROPOLITAN ARTS COMMISSION
SUMMARY CULTURAL BUSINESS PLAN (3/2002)**

	<i>ENHANCE & PRESERVE NEIGHBORHOODS</i>	<i>ESTABLISH & STRENGTHEN COMMUNITY AND REGIONAL PARTNER- SHIPS TO ENHANCE QUALITY OF LIFE</i>	<i>PRESERVE & EXPAND ARTS & CULTURE AND RECREATIONAL OPPORTUNITIES</i>	<i>ENHANCE EDUCATIONAL OPPORTUNITIES FOR THE ENTIRE COMMUNITY</i>	<i>PROMOTE AND SUPPORT ECONOMIC VITALITY</i>
SMAC GOALS:	SUPPORT AND STRENGTHEN THE ROLE OF CULTURAL ORGANIZATIONS IN NEIGHBORHOOD PRESERVATION AND REVITALIZATION.	INCREASE ARTS AND CULTURAL EXPERIENCES AND OPPORTUNITIES FOR ALL MEMBERS OF THE COMMUNITY THROUGH REGIONAL PARTNERSHIPS.	ENHANCE THE ROLE OF CULTURE AND THE ARTS IN IMPROVING THE QUALITY OF LIFE FOR RESIDENTS AND VISITORS.	SUPPORT AND STRENGTHEN ARTS AND CULTURAL EDUCATION FOR ALL CHILDREN, YOUTH AND THEIR FAMILIES.	ENHANCE ORGANIZATIONAL AND FINANCIAL STABILITY OF ARTS AND CULTURAL ORGANIZATIONS.
KEY SMAC FINDINGS:	<ul style="list-style-type: none"> Population base is growing rapidly and diversifying culturally; growth in multicultural arts is leading expansion. Arts programming in neighborhoods is the link to increased arts participation. Neighborhood and culturally rooted arts organizations are collaborating and sharing resources. Mid Town, Del Paso Blvd. 2nd Saturday Sacramento Assoc. of Museums are developing into cultural districts and regional destinations. 	<ul style="list-style-type: none"> SMAC's current policy of only funding Sacramento County arts organizations should be changed/expanded to allow for regional partnerships and opportunities. The goal should allow for these partnerships while maintaining substantial support for Sacramento County arts organizations. 	<ul style="list-style-type: none"> Arts groups and offerings grew 63% in the 1990's. 55% of the general population in the region is interested in arts and culture. Arts groups only reaching 14.4% of the public; approx. 41% growth opportunity. Developing crossover interests are key to more developing diverse audiences. 	<ul style="list-style-type: none"> 12% of student population receiving arts education. Seven local school districts are at various stages of readiness for full implementation of arts education programs. \$790,000 needed annually for basic infrastructure development; \$10 million needed annually for full implementation. None of the seven districts are utilizing State Standards Based Curriculum and Assessment for the Arts. 	<ul style="list-style-type: none"> Arts contribute \$350 million to local economy; \$1.35 million to local tax revenues; and employ 2,720. Retail operations supporting cultural activities grew 8% over past five years. Arts groups leverage \$800,000 into approx. \$20 million annually. Arts groups are undercapitalized by \$2.8 million per year. Arts groups need an endowment of \$42 million to stabilize operations and expand artistic offerings.
RECOMMENDATIONS:	<ul style="list-style-type: none"> Modify Cultural Awards program to include provisions for collaborations and resource sharing among arts organizations. Develop partnerships with Dept of Parks and Recreation, local schools and other CBO's which expand neighborhood arts programming and which connects those programs to other arts opportunities. Work with the SHRA and City Departments of Econ. Dev. and Neighborhood Services to create programs that fund capital improvement, incubators, cultural districts, streetscapes and live/work spaces. SMAC provides programming, stabilization and cultural /heritage tourism support in partnership with the CVB and visitor industry. 	<ul style="list-style-type: none"> Create a program that supports inter-county and Sister City arts partnerships and arts presentations. Expand all grants programs to support regional outreach. Create Joint marketing campaign: <ul style="list-style-type: none"> Identify and target market segments for families, culturally specific communities, and young professionals. Identify comparable audience segments and promote collaborative crossover programming. Custom tailor materials and messages that speak to people's behavior. Deliver excellent product and services to retain customer loyalty. 	<ul style="list-style-type: none"> Launch new SMAC website. Expand "Artscentera" web page to include arts calendaring and cultural facilities components. Help organizations improve database management systems. Participate in Americans for the Arts (AFTA) "Ask for More" arts education and public awareness campaign. Participate in California Cultural Tourism Coalition (CCTC). Create six-county joint marketing campaign. Establish grants program supporting marketing efforts. Regularly convene cultural and media representatives. 	<ul style="list-style-type: none"> Create partnerships that strengthen arts education offerings by schools, arts providers and CBO's: <ul style="list-style-type: none"> Commission report that explores partnerships among City, County and local school districts that attract and maximizes public and private funding. Hire/contract two coordinators to manage partnerships, artist's residencies, professional and resource development. 	<ul style="list-style-type: none"> With private sector involvement and support, strengthen arts and cultural organizations to support increased economic growth: <ul style="list-style-type: none"> Establish stabilization program including arts incubation, strategic planning and technical assistance. Expand and promote short-term loan program. Commission report exploring "seeding" options and public-private partnership for Community Arts Endowment (\$42 million) and Community Stabilization Fund (\$2.8 million). Collaborate with ongoing cultural facilities assessments/development.
PROGRAM AND FINANCIAL IMPLICATIONS AND TIMELINES	<ul style="list-style-type: none"> Modify Cultural Awards Guidelines to recognize and allow for arts collaboratives. (New application cycle) Create an inter-agency program (SMAC, SHRA, City Econ. Dev. and CVB) that invests in cultural facilities, cultural tourism and economic dev. (By 2/03) 	<ul style="list-style-type: none"> Change Community Enhancement, New Works and Cultural Awards programs to include six-county regional outreach. (Ongoing with new application cycle) Create a six-county regional committee that meets quarterly to review and create regional opportunities and partnership programs. 	<ul style="list-style-type: none"> Launch new SMAC website; cont. AFTA participation; convene cultural and media leaders. Utilize available arts stabilization funding. (By 6/02) \$100,000 available to support marketing grants programs. (By 9/02) Raise up to \$500,000 for regional marketing campaign, in concert with business community and CAC. (Ongoing) 	<ul style="list-style-type: none"> Hire Consultant, with existing dollars, to develop a funding plan among City, County and local school districts that maximizes current funding and generate new dollars to restore arts education in local schools. (By 11/02) 	<ul style="list-style-type: none"> Stabilization and loan program will utilize \$225,000 in existing arts stabilization funding. (Program guidelines available 9/02) Hire consultant, with existing dollars, to develop a public-private funding plan for an endowment and stabilization fund. (By 11/02)