## SACRAMENTO METROPOLITAN ARTS COMMISSION AGENDA

Meeting Date: September 15, 2004 1:30pm-2:30pm

Sacramento Metropolitan Arts Commission Conference Room 2030 Del Paso Blvd., Sacramento, CA 95815

For information, call (916) 566-3992

### 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**

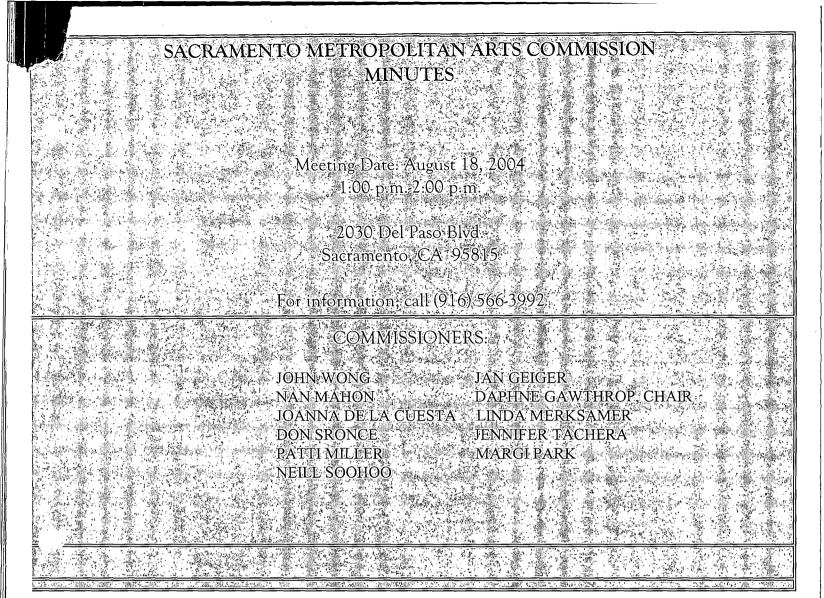
For purposes of the Brown Act (Govt. Code Sect. 54954.2(a), the numbered items listed on this agenda shall be the "... brief general description of each item of business to be transacted or discussed at the meeting." The recommendations of the staff and/or committees shown on this agenda do not prevent 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 notion 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 SEPTEMBER 15, 2004
- III.APPROVE MINUTES OF AUGUST 17, 2004
- IV. COMMITTEE REPORTS (10 MINUTES): Grants Committee Update (Halpern)

<sub>.</sub> V.		ACTION ITEMS:
	A.	APPROVE 2005 VIDEO SUPPORT MATERIALS MINI-GRANT PROGRAM GUIDELINES AND APPLICATION (HALPERN/ROSENBERG):
		COMMITTEE ACTION: Date: August 30, 2004 Ayes: 3 Noes: 0 Absent: 4         COMMISSION ACTION: Moved:Seconded:Ayes:Noes:Absent:
-	B.	APPROVAL OF PRELIMINARY ARTS PLAN FOR PLAZA LOFTS PROJECT (SHRA):
		COMMITTEE ACTION: Date: September 1, 2004 Ayes: 5 Noes: 2 Absention: 1 Absent: 1         COMMISSION ACTION: Moved: Seconded: Ayes: Noes: Absent:
	C.	APPROVAL OF PROPOSALS FOR CITY HALL BY ARTISTS-HELD, STEGER, WAN, PADILLA, SERLIN, LAMBERT FOR CITY HALL EXPANSION PUBLIC ART PROJECT(BB82-CITY) (BLOOM):
•	•	<ul> <li>COMMITTEE ACTION: Date: September 1, 2004</li> <li>1) APPROVAL KURT STEGER'S PROPOSAL FOR LOBBY ALCOVES AS PRESENTED: Ayes: 7 Noes: 1 Absent: 1</li> <li>2) APPROVE MERLE SERLIN'S PROPOSAL FOR ELEVATOR NICHES AS PRESENTED: Ayes: 8 Noes: 0 Absent: 1</li> <li>3) APPROVE COLIN LAMBERT'S PROPOSAL FOR CEILING FRIEZE AS PRESENTED: Ayes: 6 Noes: 2 Absent: 1</li> <li>4) APPROVE JIAN WANG'S PROPOSAL FOR COUNCIL CHAMBERS AS PRESENTED: Artist will report back to Committee next month before vote goes forward.</li> <li>5) APPROVE ANTHONY PADILLA'S PROPOSAL FOR HEARING ROOM AS PRESENTED: Ayes: 8 Noes: 0 Absent: 1</li> <li>6) APPROVE ARCHIE HELD'S PROPOSAL FOR PLAZA AS PRESENTED: Artist will report back to Committee next month regarding water features. John Nicolaus moved to support water feature idea for main Plaza sculpture. Whitson Cox seconded motion. Ayes: 8 Noes: 0 Absent: 1</li> <li>COMMISSION ACTION: Moved: Seconded: Ayes: Noes: Absent:</li> </ul>
VI.	PR	ESENTATION(S):
VII. VIII.		SCUSSION ITEM(S): BLIC TESTIMONY:
IX.	CH	IAIR'S REPORT:
X.	DI	RECTOR'S REPORT: SEE ATTACHED REPORT
XI.	OL	D OR NEW BUSINESS: (Members of the Commission and Staff)
XII.	AĽ	DJOURNMENT:
		NEXT MEETING: WEDNESDAY, OCTOBER 20, 2004 AT 1:30 P.M.



I. CALL TO ORDER at the hour of 1:00p.m by Vice-Chair Sronce.

Present: de la Cuesta, Geiger, Mahon, Merksamer, Miller, Park, SooHoo, Sronce, Tachera, Wong

Excused: Gawthrop

APPROVE AGENDA OF AUGUST 18, 2004:

All ayes

II. APPROVE MINUTES OF JULY 21, 2004:

All ayes

III. COMMITTEE REPORTS (10 MINUTES): Grants Committee Update (Halpern) Moved to September agenda.

#### APPROVE COMMISSIONER LINDA MERKSAMER AS SECOND VICE CHAIR (CHAIR GAWTHROP): А

COMMISSION ACTION: Moved: SooHoo Seconded: Geiger Ayes: 4 Noes: 3 Absent: 1 Abstention: 1

Director Walker reported it was Chair Gawthrop's wish to appoint Merksamer as the second Vice Chair. She continued that Merksamer has vast board leadership experience on major institutions, large budget arts organizations, community arts programs and that Merskamer is a patron for the arts in our community. Director Walker stated that the Chair appoints and nominates the Vice Chair position according to the by-laws of the Commission. Tachera suggested that the decision wait until Gawthrop returns. (Chair Gawthrop was not in attendance, as her husband had sadly just passed way two weeks earlier.) Director Walker responded that Gawthrop wanted to ensure proper succession as she and Vice Chair Sronce had terms that ended at the same time. (Sronce came on the Commission two months prior to Gawthrop in 2000 and Merksamer came on Commission two years later in 2002.) Merksamer stated, if accepted, she would work toward greater communication and agency leadership in the community. Wong expressed agreement and suggested more focus is needed on external Commission issues that served and benefit the whole of the arts community. Tachera requested a report back on the Commission bylaws concerning the possibility of a new Chair re-appointing and re-nominating (Vice Chairs) during the current Vice Chair terms. Wong again reiterated the need for Commission focus to be on the arts community and artistic development that serves the public; SooHoo agreed.

#### APPROVE COMMISSION ACTION LOCATION AND TIME (VICE CHAIR SRONCE): B.

COMMISSION ACTION: TO MOVE COMMISSION TIME TO 1:30PM THE THIRD WEDNESDAY OF EVERY Moved: Tachera Seconded: de la Cuesta Ayes:8 Noes: 0 Absent: 1 MONTH

Tachera had been interested in changing the Commission meeting times and location. Geiger said afternoon times would be better for her schedule. Mackay stated the staff response was supportive of the time between 1-4 pm in the afternoon. Director Walker Mentioned operational issues affecting public access were of importance. Tachera concluded the time of 1:30pm on the third Wednesday of every month was good.

#### APPROVE ARTS PLAN FOR TANZANITE PARK (CITY) (BLOOM):

COMMISSION ACTION: Moved: Wong Seconded: Merksamer

Ayes:9 Noes: 0 Absent:1

Bloom stated the arts plan received funds up front for both phases of project. She continued the total budget for the projects was \$41, 917 and taken out the APP administration fee of 20%: \$8,719. Bloom stated the total amount for artwork and proposals were \$33,000. She said the project was located in flood zone as part of a detention basin. Bloom said community came up with idea or theme of a shipwreck and hope artist would come up with art ideas. She concluded the RFP (request for proposals) would go to the 11 contiguous counties. Tachera asked why the 11 counties and not the 6 counties. Bloom replied that APP's outreach in the 11 counties provided opportunity for an increased applicant pool.

#### APPROVAL OF PROPOSAL BY ARTIST PAULINE TOLMANN FOR JOE MIMS JR. HAGGINWOOD D. COMMUNITY CENTER (CITY) (MOTTOLA):

COMMISSION ACTION: Moved: Geiger Seconded: de la Cuesta Aves: 9

Noes: 0

Bloom stated this was Tolmann's first public art project for APP. She said Tolmann created metalwork and had apprenticed with Himovitz Gallery here in Sacramento for six years. Bloom said that Hagginwood Community Center was located down the street on Marysville Boulevard. She explained the APP Slide Bank was used for project with public panel. She said that Tolmann presented idea of fencing and gateways for her proposal. Bloom concluded that the Moonjump sculpture from Bakersfield would be placed in park area of Community Center area thanks to Council Member Sheedy.

Tolmann discussed her art background and explained that Joe Mims spent life dedicated to community. She said it was nice to see the community center further his dream for kids. She said her inspiration for her artwork came from nature and her vision represented

> Meeting Date: 8-18-2004 Page 2 of 4

Absent:1

Lims as the black oak which roots run deep and persevere in bad weather. Tolmann continued that the Hagginwood community was amous for thoroughbred horses. She included that the side of Community Center would be fencing with gates depicting black oak metalwork. Courtyard would be a collaborative sculpture of assemblage art with kids for the community by the community with horses. Tolmann concluded that a metal mural will go underneath trellis called Thoroughbred Spirit. Director Walker suggested a photo presentation display of kids putting together art piece. SooHoo asked about sculpture stability and Tolmann replied that the art piece is able. All agreed Councilmember Sheedy is to be commended for this additional art work.

PRESENTATIONS: MAP (Metropolitan Arts Partnership) (Kamilos/Walker-Smith)- Kamilos introduced Walker Smith and himself to Commission. He said he is the President of MAP an independent nonprofit organization. MAP grew from a need to find new, non-competitive funding sources for local arts organizations during a 1994 Commission retreat, a subsequent business plan, and in response to recession. Kamilos said a workplace giving programs or United Arts Programs were established 50 years ago and have a similar intent to the United Way, regarding how it gives to non profit organizations. He said big metropolitan cities have United Arts programs in the Southeast and Midwest and have been giving millions of dollars to arts and cultural organizations. MAP asked for seed money from the County and City to start the program. A consultant was brought on board after County saw program generating more income and outreaching to other counties. Sronce asked how MAP promoted themselves and Kamilos responded that the consultant makes hundreds of workplace giving presentations, which sometimes includes arts organizations and always provides brochures and other materials on the benefits of giving directly to arts organizations. Geiger asked how much MAP made financially last year and Walker Smith estimated it received approximately \$120-125,000. Kamilos hoped that it would increase in the next ten years to \$500,000. Walker Smith added there were over 43 regional organizations receive contributions and the board meets four times a year. Kamilos explained that MAP was only a facilitator and seeks to establish links between donors and organizations. He concluded that set criteria had to be met with requirement involving outreach with kids. Merksamer asked about where funding for Walker Smith's consultant fee came from and Director Walker stated that administration dollars initially came from City and County. Kamilos said his company would pay for half of Walker-Smith's fee and MAP is now charging a 15% administration fee this fiscal year. Wong asked about the direction of getting monies from private sector contributors and Kamilos answered that trust and credibility is being established, which will aid in bringing on more private partners like GenCorp. Vice Chair Sronce asked Kamilos how MAP selected and funded arts organizations and Kamilos responded that criteria had been developed for arts organizations (having nonprofit status for at least one year and providing arts education programs) and that individuals during the annual employee giving program designate organizations of their choice to give to and that MAP manages that program, ensuring the funding gets to the organizations. During the year MAP communicates with designators through its newsletter. Friends (Hamilton)-Hamilton has been President of Friends for over 8 years. Friends of SMAC raises funds for disadvantaged neighborhoods for arts education. He expressed that Friends was not soliciting local donations from foundations because it did not want to compete with local arts organizations. The board is self nominated and is a 501(c) 3 non profit. Director Walker said Friends looked for gaps in the community where art funding is scarce and Friends contributes to those communities, bringing arts where they would otherwise go underserved.

Wong suggested that Kamilos and Hamilton should be applauded for their hard work for both organizations in supporting our arts in the community.

Tachera mentioned City of Sacramento Design and Review board were meeting at 5:30pm today to show the plans for the Crocker Art Museum expansion. She said the meeting would be held at 1231 I Street, First Floor.

Bloom said the Commission was invited to the Lions on Safari reception on September 9<sup>th</sup> at the Plaza, with money from the sale of lions going to the Sacramento Zoo, DDSO/Short Center, and the Fred Uhl Ball Crisis Fund.

Bloom stated the Sacramento International Airport Reception for Oppenheim's Birds on the roof of the new Garage. She said there would be a tent for the reception and one bird available to view, but not installed.

VII. DISCUSSION ITEM (S PUBLIC TESTIMONY: Tower Theater (Tachera). The Tower issue was on hold due to the Arena issues.

#### VIII. CHAIR'S REPORT: None.

VI.

VIV. DIRECTOR'S REPORT: Director Walker introduced Muriel Johnson: Johnson explained she had been appointed as the new Director of California Arts Council, effective in January 2005. She commended Director Walker and staff on leadership and great programs that she finds is known nationally. She mentioned the Art in Public Places expansion. She stated she went to

Burbank to see Oppenheim's bird sculpture for the Sacramento International Airport and found intricate planning that was involved in the creation of the art work. Director Walker expressed that Sacramento had a 1% ordinance for County art but due to Johnson's leadership it was increased to 2%. Johnson was involved in the establishment of the Commission and said SMAC was based on Seattle's model. Johnson solicited and received feedback for the CAC. Wong expressed gratitude for Johnson's continued support for the arts community here in Sacramento and congratulated her on her new position as the new Director of r' California Arts Council.

X. OLD OR NEW BUSINESS: Live Work Space (Scott/Nielsen/Bonebrake)-Bonebrake expressed first steps being made to research and look for new options. Scott suggested SMAC get involved in SHRA meetings about what was going on with artist housing. Director Walker mentioned she and Bonebrake had met with SHRA staff to begin a dialog concerning existing opportunities and possible new developer/owner incentives for artists live work.

Tachera requested an opinion concerning the option of calling into Commission meetings. Director Walker mentioned, as Bonebrake had reported in July, the option is available if agendized and the address from which the call is being made is included on the public agenda. Tachera requested a formal opinion from the City Attorney's office.

XI. ADJOURNMENT: There being no further business, meeting adjourned at 3:30 pm

THE NEXT COMMISSION MEETING WILL BE HELD ON WEDNESDAY, SEPTEMBER 15, 2004.

#### SACRAMENTOMETROPOLITAN ARTS COMMISSION

A City County Agency

August 31, 2004

Grants and Cultural Programs Committee Sacramento Metropolitan Arts Commission County of Sacramento, California

SUBJECT: 2005 Video Support Materials Mini-Grant program guidelines and application.

**RECOMMENDATION:** Staff recommends approval of guidelines and application.

#### **CONTACT PERSON**:

Rhyena Halpern, Grants & Cultural Programs Coordinator, 566-3989 Ruth Rosenberg, Stabilization Consultant, 455-6383

#### FOR COMMITTEE MEETING OF: September 15, 2004

#### **COMMITTEE ACTION:**

At their meeting on August 30, 2004, the Grants and Cultural Programs Committee approved the following recommendation: Approve the 2005 Video Support Materials Mini-Grant program guidelines and application. Vote was 5 Ayes, 0 Nos, 2 Absences.

#### Background

For many years, Cultural Arts Award Panels have noted dissatisfaction with the video tape support materials submitted. Support materials are the primary demonstration to CAA panelists of an applicant organization's artistic quality. Typically, concern is centered on the low production quality in both audio and visual elements, inhibiting the panel's ability to effectively evaluate the artistic quality of the applicant organization. SMAC has also long been aware of the secondary need organizations have for the creation of high quality video materials to use for other grants and fundraising meetings, as well as SMAC's and the organization's marketing efforts, thereby enriching the entire community and building the region's identity as a cultural destination.

#### **Grant Program & Purpose**

To address both panel dissatisfaction and repurposing needs, the Video Support Materials Grant was offered for the first time in 2003-04 to eleven CAA grantees. Although this grant is still in process, the five completed products are impressive in quality and helpful to the grantee.

2030 Del Paso Boulevard Sacramento, California 95815-3022 Phone (916) 566-3992 Fax (916) 566-3996 www.sacculture.com www.artcap.org Although the primary aim of this mini-grant program is the creation of an under-five-minute video tape for purposes of support material submission for the Cultural Arts Awards grant application, multi-purposing is encouraged. For instance, an organization can reuse the same video footage to create a fundraising tape for other grant programs and donor meetings, and/or marketing materials, such as public service announcements. SMAC would like to use the footage to create an arts and culture video tape for hotel channels, produce PSA's for distribution to local television stations, etc.

SMAC staff researched local production companies, selecting **Royce Video** as the highest quality house in the area, with experience recording the performing arts, including Sacramento Ballet, California Musical Theatre and Sacramento Opera. Grantees may choose another production company, as long as a video tape sample of their work can be viewed and approved by SMAC.

Although the primary aim of this mini grant program is the creation of an under-five minute video tape for purposes of support material submission for the Cultural Arts Awards grant application, multi-purposing is encouraged. For instance, an organization can reuse the same video footage to also create a fundraising tape for other grants and donor meetings, and/or marketing materials, such as public service announcements. Additionally, organizations that received VSM grants last year, are invited to apply for a repurposing grant, which would allow them to re-edit their grant funded video for other purposes, such as marketing and development. SMAC would like to use the footage to create an arts and culture video tape for hotel channels, produce PSA's for distribution to local television stations, etc. Grantees may apply for either a VSM or a VSM Repurposing grant.

The 2005 VSM cycle is open to all fifty-five CAA grantees, nine of which are first-time CAA grantees. The VSM is expected to be of special interest to the new grantees and other grantees that did not apply for VSM grants last year. The grant will be released mid-September and the deadline is October 13. The application is four pages including narrative section, budget, timeline, and MOU (memo of understanding). Staff is working together on project with Halpern taking the lead on the design of the RFP and Rosenberg heading up administrative efforts.

#### **Financial Considerations**

In 2003, matching funds were required. In order to make the grant more efficient and in keeping with the mini-grant model, no matching funds are required this year. Unlike last year, the award may not be used for an organization's labor associated with this grant. Grant monies may only be used for actual hard-cost production expenses. However, the grant award may be used for extra production expenses incurred for a special performance only for video taping purposes.

A minimum of \$20,000 is available from the Stabilization program account. The maximum grant that will be awarded is \$3,000, up from \$2,000 last year. One-half of the VSM grant award is paid upon signing the contract; the second half upon completion of the project.

Repurposing grants will be considered as a secondary funding priority, if funds are available after first time grants are considered. The maximum request for repurposing grants is \$1000.

Respectfully submitted,

Rhyena Halpern Grants & Cultural Programs Coordinator Sacramento Metropolitan Arts Commission

Kuth Poren

Ruth Rosenberg Arts Stabilization Consultant Sacramento Metropolitan Arts Commission

Michelle Walker, Executive Director Sacramento Metropolitan Arts Commission



#### SACRAMENTO METROPOLITAN ARTS COMMISSION

A City / County Agency

## 2005-06 Video Support Materials Mini-Grant Guidelines & Application

Applications must be received at the office of the Arts Commission by: **3:00pm on Wednesday, October 13, 2004** Late applications or postmarks will not be accepted.

#### The Video Support Materials Mini-Grant

This is an opportunity for Cultural Arts Awards grantees to 1) produce strong videotape support materials, enhancing their efforts to demonstrate their organization's artistic quality to the Cultural Arts Awards Panels; 2) repurpose the videotape for additional fundraising and marketing uses; and 3) provide SMAC with videotape to use in marketing, advocacy and cultural tourism efforts, bringing awareness to Sacramento's rich cultures and building the region's identity as a cultural destination.

#### Vision

Sacramento Metropolitan Arts Commission envisions a dynamic, lively and diverse arts community in the greater region and has as a goal the enhancement of organizational and financial stability of arts and cultural organizations.

#### Mission

It is the mission of the Video Support Materials Mini-Grant program to help document the artistic excellence of the region's arts community. The program seeks to fund projects that allow an organization to document via videotape their recent artistic offerings in a high quality production environment, resulting in video documentation of Sacramento's arts offerings. Secondarily, the video footage can be used for fundraising and marketing purposes, for both the arts organization and the Arts Commission. The multipurpose use of this material will thereby enrich the entire community and help to build the region's identity as a cultural destination, a goal of SMAC's Cultural Business Plan.

#### Purpose

For many years, Cultural Arts Awards Panels have noted dissatisfaction with the videotape support materials submitted. Support materials are the primary demonstration to CAA panelists of an applicant organization's artistic quality. Typically, concern is centered on the low production quality in both audio and visual elements, inhibiting the panel's ability to effectively evaluate the artistic quality of the applicant organization. SMAC has also long been aware of the secondary need organizations have for the creation of high quality video materials to use for other grants and fundraising meetings, as well as SMAC's and the organization's marketing efforts, thereby enriching the entire community and building the region's identity as a cultural destination.

#### Background

To address both panel dissatisfaction and repurposing needs, the Video Support Materials Grant was offered for the first time in 2003. Although the primary aim of this mini-grant program is the creation of an under-five-minute videotape for purposes of support material submission for the Cultural Arts Awards grant application, multi-purposing is encouraged. For instance, an organization can reuse the same video footage to create a fundraising tape for other grant programs and donor meetings, and/or marketing materials, such as public service announcements. SMAC would like to use the footage to create an arts and culture videotape for hotel channels, produce PSA's for distribution to local television stations, etc.

SMAC staff researched local production companies, selecting **Royce Video** as the highest quality house in the area, with experience recording the performing arts, including Sacramento Ballet, California Musical Theatre and Sacramento Opera. Grantees may choose another production company, as long as a videotape sample of the production company's work can be viewed and approved by SMAC.

This mini-grant does not cover still photography or photographic support materials.

#### Who Qualifies

The Video Support Materials Mini-Grant is currently available <u>only to current Cultural Arts</u> <u>Award grantees</u>. It is designed specifically to improve the quality of video materials submitted in support of an organization's grant application. <u>These materials (copies of the</u> <u>raw footage as well as the final version) will become the joint property of each grantee</u> <u>organization and SMAC</u>.

#### **Funding Process**

Video Support Materials Mini-Grants will be awarded in a competitive process. Maximum grant amount is **\$3000**. Funds must be used to create an under-five-minute videotape to serve as support material submission for the Cultural Arts Awards.

Alternately, past Video Support recipients, or CAA grantees that already possess high quality videotapes, may apply for **up to \$1000** to support the repurposing of your original fiveminute videotape. Repurposing grants will be considered as a secondary funding priority, if funds are available after first time grants are considered. Repurposing funds are largely for post-production expenses. *You may apply for either the basic 5- minute project or the repurposing project, but not both.* 

In 2003, matching funds were required. To your benefit, no matching funds are required this year. Grant monies may only be used for actual hard-cost production expenses. Unlike last year, the award may not be used for your organization's labor associated with this grant. However, the grant award may be used for extra production expenses incurred for a special performance only for video taping purposes. For example, if you are planning a special performance for video taping purposes only and must rent costumes or a stage for an extra day, you may build those expenses into your budget. Personnel and artistic salaries are not an allowable expense. Likewise, if you are taping a live performance or rehearsal, normal production expenses are not allowable. Make sure these items are clear on your submitted budget, as they will be examined.

The maximum grant that will be awarded is \$3,000, up from \$2,000 last year. Your arts organization is responsible for any and all costs over and above the grant award amount. One-half of the VSM grant award is paid upon signing the contract; the second half upon completion of the project. You are responsible for showing proof of all rights to use the artistic material, including but not limited to music release, rights to published plays, union clearance, etc. Proof must be provided at contract time, unless other arrangements are make with SMAC staff.

Only one grant will be awarded per organization. The applications for this grant will be reviewed and evaluated by SMAC staff and members of the Grants & Cultural Programs Committee. All grant expenditures must take place between January 1 2005 and June 30, 2006.

#### **Review Criteria**

Applications will be evaluated based on the following criteria:

- Demonstration of need in short, concise narrative form, describing why you want to participate in the program. (If applying for a repurposing grant, specify the need your organization has for the additional usage.)
- Ability to follow project to completion: Identify staff or volunteer(s) who will lead this project and describe their relevant qualifications such as project coordination, organizing and planning skills. Identify the production company you will contract with to produce the videotape if other than Royce Video.
- Multi-purposing: Describe projected uses in addition to CAA application's support materials. If additional production or post-production time will be needed, please describe costs and plans to pay for them.
- Proposal: Submit a Timeline (Budget & Timeline Form provided by Royce Video or template available on our website, to be filled out with the production company) that documents the three phases of production:
  - Pre-production—organization and planning phase including communication and coordination with production company, planning for production with talent and crew, props, costumes, stage preparation, and if applicable, transferring, logging and screening of archival footage
  - Production—what will be recorded on videotape, when and where
  - Post-production—description of editing plan, including archival footage if any, number of hours estimated, titling plan. (If repurposing, this may include voice-over narration, sound bite from artistic director or board member, workshop, rehearsal and educational outreach footage, addition of archival footage, or the creation of a PSA (public service announcement) for television.)

• Budget (Budget & Timeline Form provided by Royce Video or template available on the SMAC website, to be completed with production company): List of costs for each phase. The budget should be worked on in consultation with the contracted production company (Royce Video actually filled out the budget and timeline with input from applicants last round). This grant only covers production expenses associated with videotaping your organization's performance, event or exhibition. It does not pay for your artists' fees or expenses, props, costumes, etc. (If repurposing, this grant will pay largely for additional post-production).

#### Requirements

Applicants must be current Cultural Arts Awards grantees. In addition to the application, in order to be eligible for funding, applicant must submit:

- MOU: Memo of Understanding with video production company. (Form provided by Royce Video or template available on our website). Applicants must use Royce Video, otherwise, a sample of the production house's work must be submitted.
- MOU: Memo of Understanding with SMAC outlining co-ownership of the footage and final product, releases, clearance and responsibility.
- Demonstration of licensing and clearance for all published works, union rules, etc. as relevant.

All decisions will be final. No appeals will be allowed. No late or incomplete applications will be accepted. SMAC reserves the right to reject any application and to cancel any award not executed within six months of written notification.

The VSM Grant Program is a joint project; designed by Grants & Cultural Programs and administered by Stabilization. For questions, please contact Arts Stabilization Consultant Ruth Rosenberg at (916) 455-6383 or rurosenberg@yahoo.com.

Checklist- Do Not Staple Your Application. Use paperclips only. Website for required forms: <u>http://www.sacculture.com/grants\_news.htm</u>

- Application pages (2) unstapled and paper clipped
- SMAC MOU with authorized signatures
- Budget/ Timeline page (supplied by Royce Video or available on Web)
- MOU with selected video production company (supplied by Royce Video or available on Web)
- Videotape & brochure (if using other than SMAC-approved production company)
- Proof of licenses, clearance and rights, if needed. (Due no later than invoice time.)

Please provide *five collated sets* of your application and attachments. One set should bear an original signature. *Note:* If you are using a production company not on SMAC's approved list, you must include a videotape sample of their work, and brochure or bio, and include a statement from the production company stating they will provide SMAC with original footage when requested.

#### SMAC-Approved Video Production Company: Robert Royce Royce Video 1721 14<sup>th</sup> St Sacramento, CA 95814 444-1333 <u>Royce@roycevideo.com</u>

Flat fees should be negotiated and set in writing in advance. Costs are expected to range between \$1000 for a basic one-camera production plus simple editing, to \$1500-\$2500 for a three-camera shoot, additional lighting and sound, some editing, and \$1500-\$4000 with multiple shoots and/or archival footage. Repurposing will cost somewhere between \$500-\$1500.

# STAFF'S STRONG RECOMMENDATIONS TO MAXIMIZE THE QUALITY OF YOUR PRODUCTION:

- It is imperative that you spend quality time planning the video taping of your event or performance. Make sure you schedule at least one pre-production meeting with Production Company with phone follow-ups, and confer with them when preparing this grant application.
- It is highly desirable to produce a special performance for video taping purposes only, in order to maximize lighting and sound quality. This may seem like an extravagance, but it will pay off for you. In addition to the talent, make sure you have necessary costumes, sets and props ready.
- Try to include several different performances for your videotape, in order to show a representative example of your organization's work.
- Make good use of the 18 month cycle by planning your recording of your performances or events accordingly. For instance, you could potentially video tape performances in two different seasons.
- In post-production, have the editor add the name of your organization to the beginning of the tape and titles to each clip. The Cultural Awards panel wants to know what they are looking at. Do not add any credits or titles unless absolutely necessary. Panelists do not want to spend their time reading credits.

# STRONG RECOMMENDATIONS FOR OPTIMAL REPURPOSING OF YOUR TAPE FOR MARKETING AND DEVELOPMENT PURPOSES:

- You might want to add additional components such as:
  - o voice over or on-camera talent,
  - sound bite from your Artistic Director, board member or respected community leader,
  - o clips from additional productions,
  - o archival footage of your arts organization,
  - classes, rehearsals, educational outreach programs, and other non-performance elements of your organization,

- o additional titles and credits, especially of funders and sponsors.
- o Bilingual versions
- Consider making PSA's bilingual, i.e. Spanish and English.

## 2005-06 VIDEO SUPPORT MATERIALS MINI-GRANT TIMELINE

Video Support Materials Mini-Grant applications must be received at the office of the Arts Commission by:

#### 3:00PM Wednesday, October 13, 2004

Late applications or postmarks will not be accepted. Website for required forms: http://www.sacculture.com/grants news.htm

VSM Mini-Grant email alert to CAA grantees	August 24, 2004
VSM Mini-Grant guidelines approved by GCPC	August 30, 2004
VSM Mini-Grant guidelines approved by Commission	September 15, 2004
VSM Mini-Grant email and hard copy mailed to CAA grantees and available in electronic form on SMAC website	September 16, 2004
VSM Mini-Grant deadline for submission Octo	ber 13, 2004 3:00 pm
VSM Mini-Grant reviewed by staff	October 14-20, 2004
VSM Mini-Grant awards approved by GCPC	October 25, 2004
VSM Mini-Grant awards approved by Commission	November 17, 2004
VSM Mini-Grant awards approved by City Council/Board of Supervisors	December 7, 2004
Notification to grantees sent out	December, 2004
Grant cycle begins	January 1, 2005
Contracts mailed out	January, 2005
Awards for non-executed contracts expire	June, 2005
Grant cycle ends	June 30, 2006

All VSM expenditures must take place between January 1, 2005 and June 30, 2006. One-half of the VSM Mini-Grant award will be paid upon signing contract; the second half upon completion of the project.

All decisions will be final. No appeals will be allowed. No late applications accepted.

#### 2005-06 VIDEO SUPPORT MATERIALS MINI-GRANT APPLICATION

(Use no more than two pages to answer questions; no additional pages will be accepted)

1. Briefly identify and describe the need your organization has for this grant.

7

#### 2. Proposal Summary:

3. Identify staff or volunteer who will lead this project. List their relevant qualifications. Identify the production company you will contract with to produce (or repurpose) the videotape.

4. a) First time application: Multi-purposing—What future plans do you have to use this footage for other marketing, fundraising and/or internal purposes not funded by this grant?

b) Repurposing application: Have you used your original video for any repurposing needs to date? What about the original video does and does not work for repurposing? What plans do you have for usage of a repurposed tape?

Attach the budget/timeline and Production Company MOU. (Royce will create this for you or see our website for template)

5. Have you secured clearance, licensing and releases as necessary? What rights do you need to obtain and what is your timeline for securing them? Please explain.

By signing this application, we certify that all the information above is true to the best of our knowledge.

Signed:\_\_\_\_\_Date\_\_\_\_

**Board President/ Executive Director** 

#### Printed name of Board President/Executive Director

Signed:

Grant Contact Person \_\_\_\_\_ Printed name of Grant Contact Person

8

Date

#### MEMORANDUM OF UNDERSTANDING (MOU) WITH SACRAMENTO METROPOLITAN ARTS COMMISSION

We \_\_\_\_\_\_ do hereby understand and agree to the following terms: that by accepting the Video Support Grant monies, we agree to supply SMAC with one VHS and/or DVD copy of the final videotape product or products.

We also understand that if needed, we will supply a copy on VHS or DVD of all raw footage recorded under the auspices of this grant. If needed, we will provide the master footage as a loan to SMAC for an agreed upon period of time. We understand that this footage is jointly owned by SMAC and our organization. (Royce Video will vault the footage until and unless the footage is needed by either grantee or SMAC.)

We understand and accept that it is our responsibility to obtain all necessary clearances and releases. We will provide proof of release, rights and/or clearance at contract time (unless other arrangements are make with SMAC staff). We understand that no grant monies will be paid to us without said proof. SMAC will not be held responsible if proper clearances and releases are not obtained.

Signed: Board President	Date
Name of Board President	
Signed:	

#### 2005-06 VIDEO SUPPORT MATERIALS GRANT BUDGET/TIMELINE

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No expenses are allowed related to the performance including talent fees (unless regulated by union rules), costumes, sets and venues, unless such expenses are incurred due to an extra performance or dress rehearsal for the exclusive purposes of making this videotape.

Project Tasks	Timeline	Personnel/ Hours	Rate	Subtotal
PRE-PRODUCTION				
Conference call				· · · · · · · · · · · · · · · · · · ·
meeting/consultation				
Identify venue(s),	· · · · · · · · · · · ·			
performance(s)				
Coordinate logistics				
Create/approve shoot				
itinerary				
Other:				
			Subtotal:	
PRODUCTION CREW				
Camera Operators		· · · ·		
Audio Technician				·····
Technical Director				
Other:				. <u></u>
			Subtotal:	
PRODUCTION	<u></u>			
EQUIPMENT				
Multiple camera			······································	a
package				
Audio Package				
Tape Stock				
Other:				
			Subtotal:	
POST				
PRODUCTION				
Tape-to-tape transfers				
multicams				
Client viewing raw				
footage/choose clips				
Simple text graphic				
titles slate				
Delivery of Betacam,		•		
VHS and/or DVD				
Duplication				
Other:				
			Subtotal:	
			PROJECT	
			TOTAL:	

#### MEMORANDUM OF UNDERSTANDING (MOU) BETWEEN ARTS **ORGANIZATION AND VIDEO PRODUCTION COMPANY**

This document serves as a memorandum of understanding agreement between arts organization (AO), \_\_\_\_\_\_ and production company (PC),\_\_\_\_\_

PC will produce a high quality videotape, five-minutes or less for the purposes of the Cultural Arts Award, of support material that highlights the artistic quality of said AO. (Alternately, PC will produce a repurposed version of videotape.) PC will provide the services listed in the Budget/Timeline. AO is responsible for obtaining all rights, release and clearances as relevant.

#### **Project Budget:**

Upon award of SMAC Video Support Material Grant funding, AO agrees to pay PC a total of \$ for the production of videotape, according to the following payment schedule.

#### **Payment Schedule:**

PC will receive two payments for a total of \$

A project start date will be identified by the AO and agreed upon by PC. Fifty percent (50%) of the project budget amount, \$\_\_\_\_\_, will be paid to PC at the start of the project. Upon final delivery of video and receipt of invoices, the remaining 50% of the project budget amount, \$\_\_\_\_\_, will be paid to PC. Payment is due to PC by AO upon the receipt of invoices.

#### **Other Considerations:**

PC will work with the AO designated staff person for all pre-production, production, and post-production services and approvals as needed.

#### Authorized Signatures:

AO Signature

Date

PC Signature \_\_\_\_\_ Date \_\_\_\_

# SACRAMENTO METROPOLITAN ARTS COMMISSION

A City County Agency

Date: Sept. 2, 2004

To: Sacramento Metropolitan Arts Commission

Subject: Approval of Preliminary Arts Plan for Plaza Lofts Project (SHRA)

#### Location:

800 J Street, Sacramento District 1

**Recommendation**: APP Staff and APP Committee recommend approval of the preliminary arts plan.

#### Summary:

This report describes the arts plan as proposed on behalf of the developer for the Plaza Lofts SHRA Project.

#### **Committee/Commission Action:**

The APP Committee reviewed the arts plan at its regularly scheduled meeting on Wed. Sept. 1, 2004 and approved it with a vote of 6 ayes 2 noes and 1 abstention.

#### Background:

- The Sacramento Housing and Redevelopment Agency is supporting the construction of a new 353,000 sq. feet mixed use residential, retail and parking structure at the corner of 8th and J Streets in Sacramento. The project will include 225 residential units and 22,000 sq ft. of retail space on the ground floor.(See Exhibit A.)
- The total construction cost is estimated to be \$34, 018,212.00
- As part of that project, 2% of construction costs are set aside for public artwork. The budget for artwork total is \$680,364. The attached arts plans includes a preliminary list of artists to be considered for artwork located as functional items such as railings, lobby tower, sconces, doors, tree grates and canopes. (See Exhibit B.)
- The architectural firm is LPA of Sacramento, lead is Curtis Owyang.
- The developer, CIM of Hollywood, CA., represented by Rob Wurl, has elected to hire a private art consultant, Phil Hitchcock, to facilitate the selection process and installation of the artwork.

2030 Del Paso Boulevard Sacramento, California 95815-3022 Phone (916) 566-3992 Fax (916) 566-3996 www.sacculture.com www.artscetera.org • Construction started on the project May 15, 2004 and will be completed by Dec., 2005

<b>\$ 49,0</b> 00.00	Art Consultant /Administrative Fee (8 %)
\$ 13,607.28	APP Advisory Fee (2%)
<u>\$ 617,756.72</u>	Proposals/Artwork
\$ 680,364.00	Total Available based on 2% of construction costs

#### **Environmental Considerations:**

The Art Consultant and Developer will be responsible to see that public artworks are installed according to all applicable codes.

#### **Policy Considerations:**

The 1982 SHRA Memorandum of Understanding with City of Sacramento states that 2% of total construction costs will be set aside by the developer for projects receiving financial assistance by the Agency. The developer has an option to hire a private consultant to facilitate the public art program. Recommendations will be provided by the APP Committee and the Arts Commission with regards to the arts plan and review of artists and artwork proposals. Review of the preliminary arts plan, before the selection of artists and artwork by the developer, is in keeping with the MOU.

#### ESBD:

APP/SMAC supports opportunities for emerging and small businesses and individuals through the open call RFQ process. The developer is under no obligation to follow an open call format but is encouraged to consider emerging local and regional artists of high caliber and especially artists that are new to Sacramento's burgeoning public art collection.

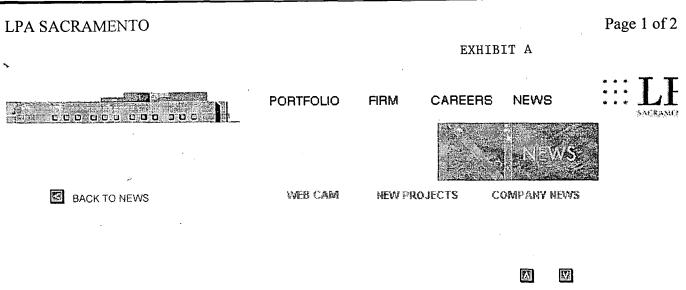
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Respectfully submitted,

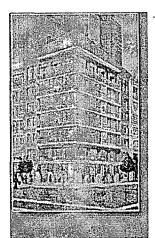
Michelle Walker, Executive Director, SMAC

Finda Bloom

Linda Bloom, APP Administrator



Construction Starts on \$47 Million Plaza Lofts Project in Downtown Sacramento



SACRAMENTO - Construction began last month on Plaza Lofts, an elegant seven-story building with 225 stylish lofts in this city's downtown. The \$47 million project will replace a large hole in the ground on J Street.

04.02.04

Los Angeles-based CIM Group is developing Plaza Lofts. It is an important component in the completion of the downtown core, adding much needed housing and enlivening the street with ground-floor shops and restaurants.



"The beautifully restored and maintained Chavez Plaza area PORIS and calvest ting for an varban neighborhood," said John Given, senior vice president of CIM Group. "There are all Rights Reserved. 2002 copyright. LBA Sacramento. Inc grand civic spaces, beautiful civic and commercial buildings, hotels and restaurants, farmer's markets, and the theaters, shops and restaurants of K-Street and the shopping plaza."

CIM Group called upon LPA Sacramento, Inc. to create a contemporary urban design for the project. Turner Construction is managing the construction of the sevenstory structure and three levels of both above-grade and subterranean parking to serve residents and visitors. Completion of construction and occupancy are expected in fall 2005.

#### **Design features**

The building is almost entirely glass, offering residents exceptional views and ample light. Adding to this sense of space, the interiors are designed in an open, loft-style floor plan with high ceilings and top quality finishes such as hardwood floors, stone countertops and stainless steel.

#### Financing

The City of Sacramento is investing in the Plaza Lofts development; its Redevelopment Agency has assembled the half-block site and will fund an additional \$8.2 million. CIM officials said that the agency's commitments have made high-quality construction possible with on-site parking, 45 affordable housing units and the ability to attract first-class retail, restaurant and entertainment venues to the mixed-use building.

"Residents are lining up to live in downtown Sacramento," said Sacramento Mayor Heather Fargo at the recent groundbreaking ceremony. The Plaza Lofts will be a great new opportunity to live in the core of the fun, exciting urban lifestyle only downtown Sacramento can provide."

The building, which stretches from 8th to 9th along J Street in downtown Sacramento, is comprised of 21,000 sq. ft. of ground floor retail and restaurant space with 225 apartments above at this central downtown location. With 74 studios, 57 one-bedroom and 94 two-bedroom apartments, Plaza Lofts is designed to appeal to a broad cross-section of the community.

"Plaza Lofts is a model for urban planning and development," said California State Treasurer Phil Angelides who, as member of the CalPERS and CalSTRS boards, has led the pension funds' effort to invest in urban redevelopment. "It provides for housing and retail in a location that will connect people with services and amenities in downtown Sacramento, and help create a thriving district in the heart of the city."

District One Councilmember Ray Tretheway said, "This project is a centerpiece in our efforts to bring new vitality to downtown Sacramento. I believe the investment made by the City in CIM's project will come back many fold as this catalyst project attracts future retail and residential development in our downtown core."

#### **Developer Facts**

CIM Group is a full-service real estate investor and operator organized in 1994 to revitalize districts of highpopulation density, including the traditional downtown areas within large cities and the main street districts within towns and suburban cities.

#### ART IN PUBLIC PLACES PROGRAM

SACRAMENTO HOUSING AND REDEVELOPMENT AGENCY

#### FORM #2

#### PRELIMINARY ARTS PLAN

Please complete this form and return it to the City of Sacramento Arts Division within 30 days after final selection by the Sacramento Housing and Redevelopment Agency. Feel free to discuss with the Arts in Public Places Coordinator any questions you may have in the development of your Preliminary Arts Plan.

Developer Information Sacraments 1 Developer Contact Person Rob Illurl Hollywood Blud. Ninth FLoor Address 6922 Telephone (323) 860 4900 Architect LPA Sacramento CA Address 2484 Natomas Park Dr. Ste 100 Sacramento Telephone (916) 443-0335 Other consultants (a.c. landscape architect, arts consultant) Hitchcock Name: Phil Name Acczess: Carmichael CA 95608 Address: 1005 P Telephone (9/6) 487-2341 Telephone: ( Property Location 800 J St. Sacraments (A 95814 Description and use of structure(s) Residential vetail. DARKIN Total square feet - interior 353 000 -exterior(e.c. landscaping, plaza, ecc.) Sidewalk Number of enticipated occupants 225 residential units + 22.00 ofreta Estimated total construction cost 🖗 Estimated schedule: Preliminary design tebruary 15 2004 5.7 Mail a and the second program in the second second second

Estimated schedule (continued)

Working crawings Uugust 1 2 Construction start May 15, 2004 Construction complete December 31 2005

#### Preliminary Arts Plan

1. Estimated Arts Budget (2% of the estimated total construction budget. (Please note that when the Final Arts Plan is submitted (Form #3) the final arts budget is 2% of the estimated total construction cost at that time.)

How do you anticipate allocating the arts budget? (e.g. commissioning one or more works of art? Purchasing one or more works of art?) Commissioning works of art.

Where do you enticipate placing the artwork (s)? (On or around the exterior of the structure? In the entrance lobby? Distributed throughout the public spaces?

Railings, glass lobby tower, sconces, main resident doors, tree grates and canopes.

4. How do you want the artwork to function within the whole development? Provide a landmark? Accentuate/contrast certain design features? Serve a function? (lighting, paving, fencing, gateways, seating). The committee is working on creating

alandmark and to accent and contrast certain design features and also to serve a function. 5. How will the artwork be integrated into the structure/ environment? (Will the artist/craftsperson collaborate with the architect? How will the arrwork sesthetically and physically architects now will the artist asstnetically and physically relate to the structure?) The artist / Crafts person will collaborate with the architects, the balcony railings will help break up the Surface of the structure and add a human touch. The glass and main doors will help personal ize the structure to the viewer, 6. Who is the primary aucience for the artwork(s)? (recestrian, building users, automobile traffic?)

the primary audience will be pedestrains building tenants and automobile traffic.

How is the audience considered in your choice of artwork?

the art works will work to personalize the structure to the viewer and tenant. This will be done by creating Warmth and human scale to the project. B. Please provide a list of the names and accresses of all persons presently under consideration as artists for the project, and briefly describe the type of work being considered for each person listed.

Please secattached

Page 2

9. How do you plan to select the artists/artwork(e.g. competition, Direct selection, etc.?)

Direct salaction

10. Who will oversee the artists/artwork selection process and the brigation and installation of the artwork? This Hitchica

Splection Cumm. nea

Art consultant Shil HAcheoll Steve Schultz Micheel Ashlay Turner Construction CUTTIS Ourgong Raby Wared (The form reads) LPA LP A Daveloper SMAS

Please note that it is not necessary to select only well known artists. People who are not known are equally acceptable. What is important here is a high standard of quality and the appropriateness of

Page 1 of 2

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and the second second

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March 3, 2004

CIM Group Mr. Rob Wurl 6922 Hollywood Blvd., Ninth Floor Hollywood, California 90028

Dear Mr. Wurl:

Following is a scope of my responsibilities as the art consultant and a projected schedule. I will be available to the development team and architects as necessary.

In line with the city ordinance, the fee would be 8% of the art budget or \$49,000 to be paid out in even installments over 18 months starting March of 2004 and ending in August of 2005.

Sincerely yours,

Phil S. Hitchcock

#### Artist List Plaza Lofts

This is a group of artist we interviewed and are moving forward into the first phase of conceptual design. Each artist will receive a fifteen hundred dollar - fee for this phase. The artist will have four weeks to complete this phase and be ready to present concepts to art review committee. Additional artists may be selected dependent upon pending interviews. The conceptual design submittals will be reviewed to determine artist/artwork site selection.

Margaret Oldman 71 DeLano Avenue San Francisco, Californoia 94112 \$15 713 5966

Arthur Stern 1075 Jackson Street Benicia, California 94510 707 745 8480

Michael Bondi 2801 Giant Road Richmond, California 94806 510236 2607

Michael Riegal 6605 Shady Lake Lane Granite Bay, California 95746 652 6165

Kathy Stone 2121 n San Fernando #13 LA, California 90065 Suite 10 Gordon Huether 101 S Coombs st suit 10 Napa California,94559

Hi Linda, Here Is The Budget for Plaza Lofts

1. Railing 750 If at \$400.00	) per If = \$300.000
2.Lobby Tower Glass	= \$200.000
3.Main Residence Door	= \$65.000
4.Canopies	= \$30.000
5.Sconces 10 at \$1,000 pe	er fixture = \$10.000
6.Tree Grates	= \$25.000
6.Administration	= \$50.000
7.Total expenditures	= \$670.000
8.Total Budget	= \$680.000
This gives use a \$10.000 r	eserve that will be used for art but not assigned
yet.	

# Thanks Phil



September 10, 2004

#### To: Sacramento Metropolitan Arts Commission

SUBJECT: Approval of Proposals for City Hall by Artists- Held, Steeger, Wang, Padilla, Serlin, Lambert for City Hall Expansion Public Art Project(BB82)

#### LOCATION AND COUNCIL DISTRICT:

Council District 1 City Hall Expansion 915 I Street Sacramento, Ca. 95814

#### **RECOMMENDATION:**

 Art in Public Places Committee and APP staff recommend approval of the design contracts for four of the six City Hall artists-Steger, Padilla, Serlin, and Lambert for the City Hall Expansion Public Art Project and
 Approval of conceptual design proposals for two artists- Held and Wang, who will return to APP Committee for review in October 2004. Staff requests that the Commission approve the Held project without water in the main plaza feature (maintaining smaller water features in two side areas only. See Background information item #15.) Staff also requests conceptual approval of Wang's proposal with provision that staff work with artist on completion of final design.
 Staff requests that the Commission defer final approval for Held and Wang proposals to a special Ad- Hoc Committee composed of Commissioners and APP Committee members to meet after APP review in early October 2004.

If approved, these recommendations will allow proposals to proceed forward towards City Council review by end of October 2004.

CONTACT PERSONS:

Michelle Walker, Executive Director, Sacramento Metropolitan Arts Commission (916) 556-3990

Linda Bloom, Administrator, Art in Public Places (916) 566-3971

Phone (916) 566-3992 Fax (916) 566-3996 www.sacculture.com www.artscetera.org

2030 Del Paso Boulevard Sacramento, California 95815-3022

#### SUMMARY:

This report describes and recommends approval of four proposals for the City Hall Expansion Public Art Project and approval of conceptual design by two artists.

#### COMMITTEE/COMMISSION ACTION:

The Art in Public Places Committee reviewed and approved four of the six proposals on Wed. Sept. 1, 2004 with a vote of 8 ayes 0 noes 1 absent. The proposal by artist Held was also approved with a vote of 8 ayes and 0 noes 1 absent but the Committee's condition of approval was that the main plaza feature sculpture should contain water. The proposal by artist Wang was supported conceptually but not voted upon by APP as the Committee felt the proposal was incomplete. Due to construction scheduling concerns, APP staff is recommending that the proposals continue through the review process with the revised proposals from Held and Wang returning to APP and the special Ad hoc Committee of Committee and Commissioners at meetings in early October. Updates will be provided to Arts Commissioners at future meetings.

#### **BACKGROUND INFORMATION:**

History/Project Description:

- 1. In the fall of 2002, construction began on Civic Center upgrades and expansion.
- 2. The proposed design includes renovation of the existing historic Citý Hall and construction of a new building to the North.
- 3. The new five story building, consisting of 200,000 square feet with spaces for 750 staff members, will include a Council Chamber with seats for 250, landscaped public plaza at the center of the City Hall complex, and a parking garage with 180 spaces and bicycle racks.
- 4. The project will be publicly visible and an asset to the downtown area, adjacent to Cesar Chavez Plaza, CAL-EPA and a few blocks from the State Capitol. The building's design and its accompanying artwork will strive to promote civic pride, highlight the historic City Hall, and will demonstrate the highest quality of public art and architecture.

- 5. The expansion project will consolidate City functions into a new City Hall complex, which will improve services, eliminate the need for some leased spaces, and reduce costs to the City.
- 6. During construction phase, City Hall departments and public artwork will be temporarily housed in the former Bank of America building at the corner of 8<sup>th</sup> and I streets, recently vacated by the City Police Department.
- 7. During 2001 and 2002, the public was invited, through open houses, to comment on plans and provide input on issues concerning architecture, landscaping, public art, and other amenities. APP staff and Committee members attended these meetings to receive input.
- 8. The design team includes architect Fentress Bradburn, Ltd. (Kurt Fentress), Development Manager David Taylor Interests, Inc. (Ellen Warner), Interiors Architect Gordon H. Chong & Partners (Jeff Warner), General Contractor Hensel Phelps (Mark Ruby), Landscape Architect Quadriga (Marq Truscott), City Project Managers (Bob Williamson, Yadi Kavakebi and E.C. Looi), and Art in Public Places staff (Linda Bloom and Ann Mottola.)
- 9. APP staff has met with the design team; tenant groups, APP/SMAC representatives, former Assistant City Manager Betty Masuoka, and the ad-hoc City Council group (Mayor Heather Fargo, Council members Steve Cohn, Robbie Waters and Jimmie Yee) and gathered feedback from community open houses for input regarding the arts plan.
- 10. The arts plan was approved by the City Council in October of 2003.
- 11. An RFQ (Request for Qualifications) was released to artists in Northern California in fall of 2003. 200 applications for seven opportunities were received by APP on January 15, 2004.
- 12. Over three days in March of 2004, three finalists were publicly selected for each of the six commissioned artworks. The seventh opportunity, a collection of rotating two -dimensional artwork is yet to be selected.
- 13. Proposals were presented to the panel on May 19, and May 20, 2004 and six artists were selected to receive design contracts. The design contracts w ere approved by APP and SMAC in June of 2004.
- 14. The design contract proposal materials were received by APP on August 1, 2004. During the month of August, APP Administrator gathered feedback on the proposals, from tenant groups, panelists, city staff and design team members. Meetings are in the process of being scheduled with the Council AD- hoc group.
- 15. In particular, City staff and design team members voiced concerns about having a water feature in the plaza area between the historical City hall and new expansion buildings. Major concerns include; timing (concrete is being poured into that area as you read this report), potential leakage into the below ground parking garage, water source and drainage.

#### SMAC City Hall Proposals Sept. 10, 2004

While each of these issues can be resolved, the main factors of available time and budget cannot be resolved by APP/SMAC. In discussions with City staff Linda Bloom (APP Administrator) Bob Williamson (Arch. /Engineer), Reina Schwartz (Representing City Manager Bob Thomas,) Gene Moore (Facilities), Don Sronce (APP/SMAC) and artist Archie Held, APP agreed that the plaza artist would refrain from including water in the plaza artwork. (This notion goes against the recent approval of a water feature in the plaza by the APP Committee.)

- 16. Construction of the entire City Hall Expansion project is estimated to be complete by April 2005.
- 17. Proposals by each of the six artists are attached to this report and a site plan and maquettes will be presented at the Arts Commission meeting. (See Exhibit B.)

#### TIMELINE:

Project construction is estimated for completion in spring 2005. Approvals of proposals are planned for Summer/Fall 2004 giving artists a short time frame for fabrication and installation of artworks. APP staff will assist artists by coordinating with the design team to install artworks at appropriate intervals.

APP/SMAC approve Design Contracts	June 2, 16, 2004
Artist Design Contracts in Place	July 1- August 2, 2004
Reviews of Proposals with Tenant,	August 2- August 31, 2004
Community, Ad- hoc Council Groups	
APP Review	Sept. 1, 2004
SMAC Review	Sept. 15, 2004
Negotiate Final Contracts	Sept. 1-30, 2004
APP Committee review of Wang Proposal	October 6, 2004
Committee/Commission Ad hoc Review of	
Held/Wang proposals	October 7, 2004
City Council Review	October, 2004
Tenants Begin Move in	April 2005
Artwork Installation	April- July 2005

#### FINANCIAL CONSIDERATIONS:

• The APP budget established in 2002, based on 2% of construction costs, is \$900,000 and has been placed in Fund 781 CIP #BB82. The City Council has approved the following components:

SMAC City Hall Proposals Sept. 10, 2004

- \$180,000(20% of the entire APP budget) is set aside to administer the costs of the project during FY 02-05. This value includes maintenance of the artwork.
- \$720,000(80% of the APP budget) will be available for proposals, artwork, and contingency.
- See Exhibit A for breakdown of artwork budget by project.

Total	\$ 900,000
Contingency	\$ 70,000
Proposals, Artwork	\$650,000
Administration	\$180,000

#### **ENVIRONMENTAL CONSIDERATIONS:**

Installation of artwork will be completed according to CEQA requirements and all applicable codes.

#### POLICY CONSIDERATIONS:

The City Hall Expansion project Arts Plan and Public Selection process is in accordance with the City of Sacramento's Mission to "protect, preserve and enhance the quality of life for present and future generations." The following Sacramento Metropolitan Arts Commission's goals approved by Council in 2002 support the City's goals of preservation and quality of life: 1) support and strengthen the role of cultural organizations in neighborhood preservation and revitalization and 2) enhance the role of culture and the arts in improving the quality of life for residents and visitors. Additionally, the Arts Plan is directly related to the vision statement of the Convention, Culture, and Leisure Department by providing "Exceptional cultural, artistic, and leisure opportunities that enrich the quality of life, contributing to a vibrant metropolitan region."

APP's goals, including: 1) enhancing the quality and aesthetics of the built environment, 2) encouraging dialogue, interaction, and community education concerning art, 3) responding to the region's unique cultural heritage, history, architecture and functions through artworks which have "sense of place" 4) providing engaging, timeless, landmark quality artwork, and 5) bringing art into the daily lives of residents and visitors, serve to improve the quality of life for Sacramento residents and visitors.

ESBD:

The selection of public artists and artworks through SMAC/APP Open Calls for Artists and Requests for Qualifications (RFQ) supports the City's ESBD program by including opportunities for emerging artists and small businesses in the Sacramento region. The Art in Public Places program of the Sacramento Metropolitan Arts Commission will make every attempt to certify selected artists through the ESBD program.

Respectfully submitted,

Michelle Walker, Executive Difector Sacramento Metropolitan Arts Commission

Linda Bloom, Art in Public Places Administrator

Exhibit A: Budget Exhibit B: Proposals

### Artwork Budget

## Exhibit A

Area	Artist	Available	Proposals Phase I	Fee X3	Phase II	Final Contract
Plaza	Archie Held	270,000	1500	4500	3000	262,500
Alcoves	Kurt Steger	140,000	1000	3000	2000	135,000
Chambers	Jian Wang	50,000	700	2100	1000	46,900
Frieze	Colin Lambert	40,000	600	1800	1000	37,200
Hearing Rm	Anthony Padilla	25,000	500	1500	1000	22,500
Niches	Merle Serlin	50,000	700	2100	1000	46,900

### SMAC City Hall Proposals Sept. 10, 2004

Totals	575,	<b>000</b> 5000	15000	9000	551000
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# **RESOLUTION NO.**

ADOPTED BY THE SACRAMENTO CITY COUNCIL

ON DATE OF \_\_\_\_\_

BE IT RESOLVED BY THE COUNCIL OF THE CITY OF SACRAMENTO:

ATTEST:

CITY CLERK

MAYOR

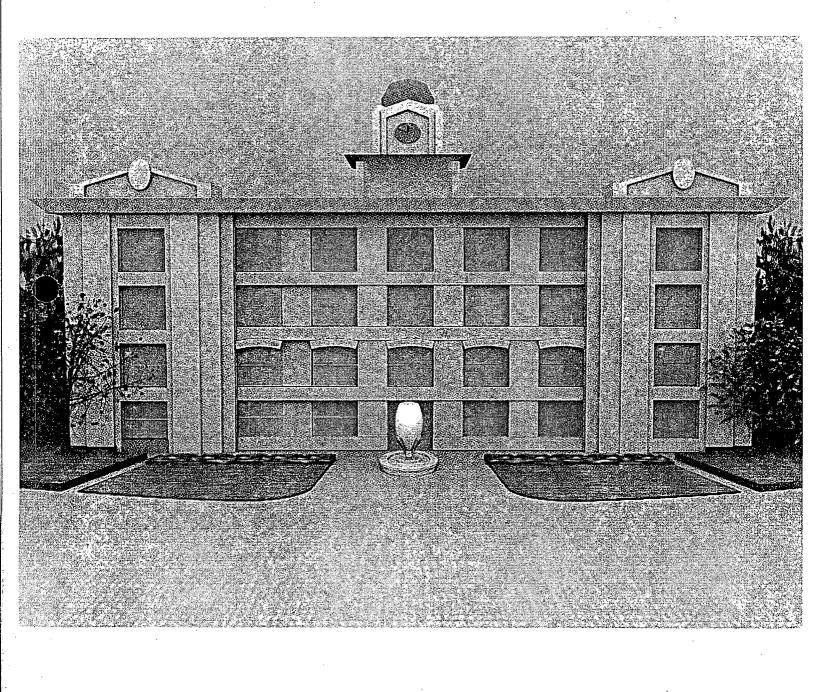
### FOR CITY CLERK USE ONLY

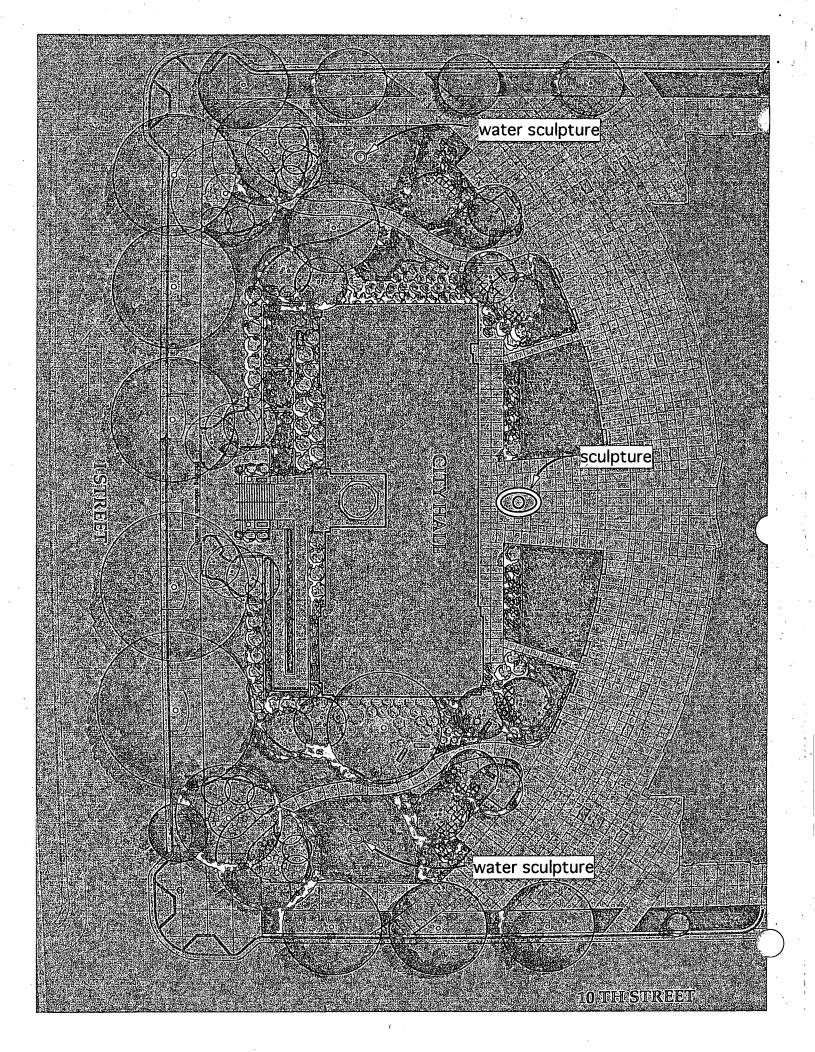
RESOLUTION NO.:

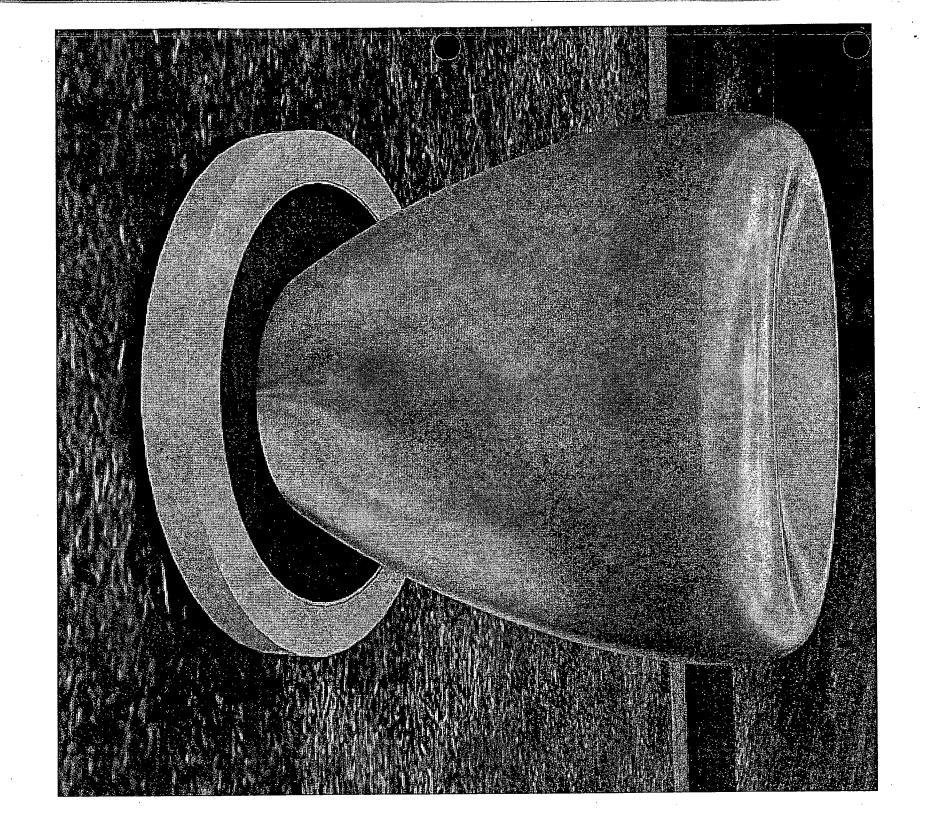
DATE ADOPTED: \_\_\_\_\_

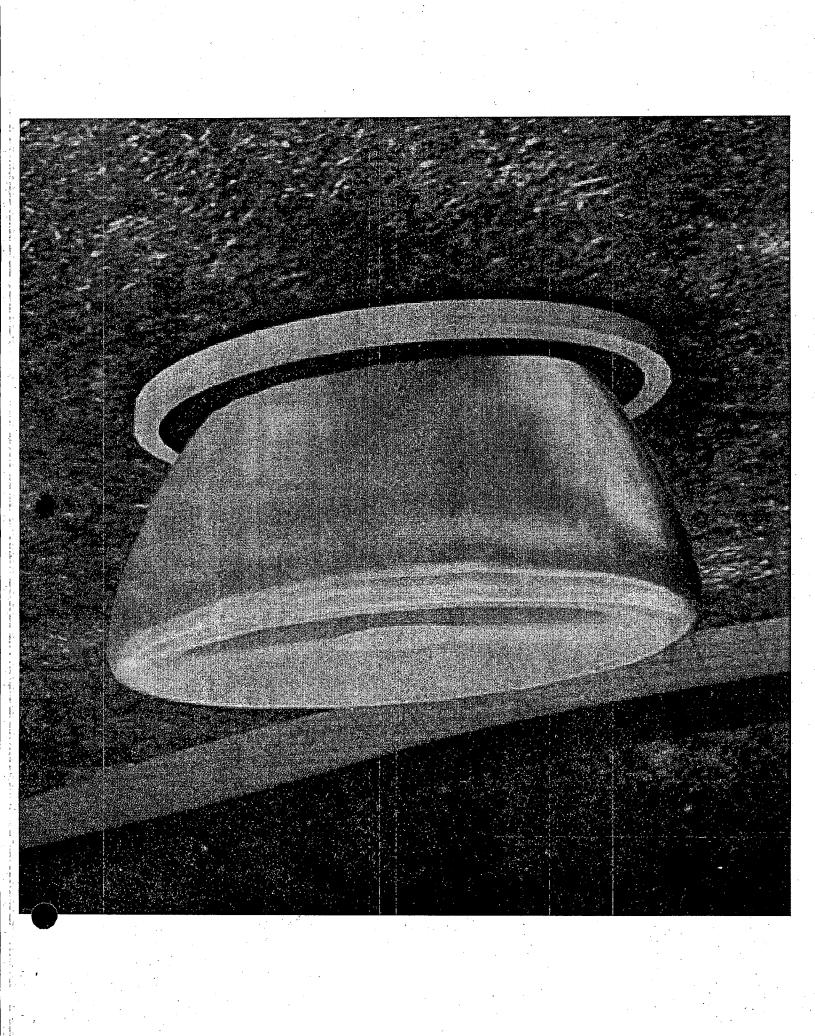
Proposal for City Hall Plaza

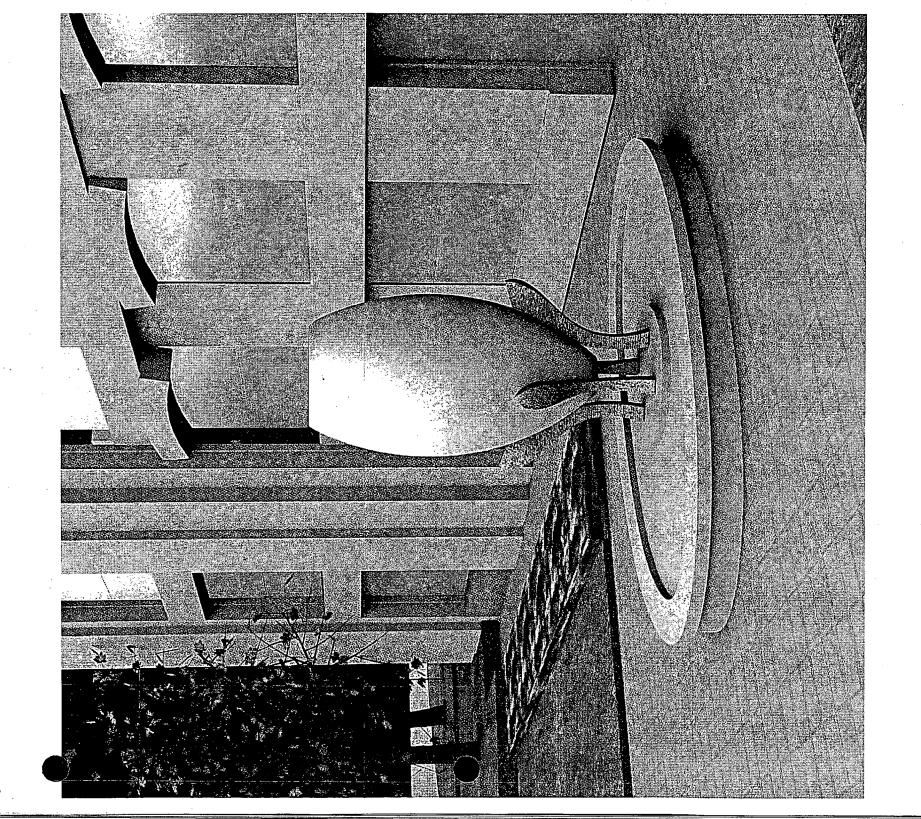
# Archie Held











P.O. Box 70331 Point Richmond, CA 94807-0331 #5 - 18th Street Richmond, CA 94801

> 510-235-8700 Fax 510-234-4828

### City Hall Plaza - Proposal

The City Hall expansion project will certainly bring added excitement and vitality to the downtown area. I see the plaza becoming a new gathering place for those informal conversations before important meetings. As a central focal point I wanted a landmark element that would relate to the purpose of the buildings. I created a monumental vessel symbolizing democracy as an ideal form held aloft by its people. The bronze and stainless steel vessel will stand 14 feet tall. The oval seating area is 14 feet wide by 20 feet long and will reflect the oval pattern in the entry of the new City Hall.

I also wanted to create meditative areas. For these areas I am proposing two bronze water sculptures of a more intimate scale. Knowing that this was also an historic gathering spot for the Native American Indians, I wanted these pieces to honor them. The first piece titled "Moon Bowl" is a round tapered vessel that is four feet in diameter by three feet tall and has a large indentation in the top. It refers to the Indians' reliance on and harmony with nature and its cycles. It is also reminiscent of the numerous mortar holes found in the area. The second piece titled "Sacred Bowl" is a similar vessel in the shape of an oval. It will measure approximately three feet wide by six feet long by three feet tall. This piece is designed to honor the roughly 45 parcels of human remains removed from the site. The rising form symbolizes an inverted burial mound. Both of these vessels will be completely covered with slowly flowing water, an ancient symbol of cleansing and rebirth.

In a desire to add a literal and educational element to my conceptual forms, I have chosen to work with Sacramento artist Cynthia Hurley whose work I admire. We have discussed continuing the references to the ancient Indian grounds with designs and images that depict the art of the tribes and the artifacts found on the site. These forms have a classic, elegant feel and will complement the surrounding architecture and make inviting, educational and meditative focal points for the City Hall expansion.

Archie Held

P.O. Box 70331 Point Richmond, CA 94807-0331 #5 - 18th Street Richmond, CA 94801

> 510-235-8700 fax 510-234-4828 www.archieheld.com

## City Hall Plaza – Production Schedule

Sculpture will be complete within eight months of receiving contract and initial deposit.

<ul> <li>Order materials (two - eight weeks)</li> <li>Prepare shop drawings for engineer</li> <li>Create mock-ups and patterns</li> <li>Fabricate original forms for water sculpture</li> </ul>
<ul> <li>Patterns for bronze panels complete</li> <li>Fabrication begins on sculptures</li> <li>Fabrication begins on reservoirs</li> <li>Mold fabrication begins for water sculptures</li> <li>Foundry begins casting process</li> </ul>
<ul> <li>Finishing begins for sculptures</li> <li>Reservoirs are finished and fitted for utilities</li> <li>Castings are assembled</li> <li>Sculpture mountings are fabricated</li> </ul>
<ul> <li>Finishing continues for sculptures</li> <li>Castings are completed</li> <li>Water sculpture tested</li> <li>Sculptures are patined</li> <li>Delivery and installation</li> </ul>

P.O. Box 70331 Point Richmond, CA 94807-0331 #5 - 18th Street Richmond, CA 94801

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# City Hall Plaza – Budget

Artists fee	\$15,000
Sacramento artist	\$15,000·
Equipment	\$5,500
Materials	\$60,000
Supplies	\$15,000
Fabrication	\$90,000
Outside services	\$24,000
Delivery and installation	\$5,000
Consultant/Engineer	\$5,000
Business Operations Cert.	\$500
Sales tax	\$4,500
Travel & Lodging	\$2,000
Contingency	\$20,000
Insurance & Misc.	<u>\$4,000</u>
	\$265,500

P.O. Box 70331 Point Richmond, CA 94807-0331 #5 - 18th Street Richmond, CA 94801

> 510-235-8700 Fax 510-234-4828 www.archieheld.com

#### Maintenance for City Hall Water Sculpture

Materials – silicon bronze, stainless steel and water

#### Start up

Fill the reservoir with water by opening the supply valve to the auto-fill device. When the water has filled up to the bronze safety plate and turn on the pump.

#### Changing the water

Turn off the pump. Open the bronze access panel. Close the valve to the auto-fill. Inspect the reservoir and remove surface debris if necessary. Inspect the pump inlet screen for debris and clean if necessary. Unscrew the drain plug. Allow reservoir to drain and replace plug. Open the valve to the auto-fill. When the water has filled up to the bronze safety plate and turn on the pump.

### **Care and maintenance**

I recommend that you change the water every month to keep it clean.

The bronze and stainless steel surfaces of the sculpture and reservoir require no maintenance. To protect against algae growth I recommend using spa type non-foaming algaecide. Algaecide can be purchased at most home centers and swimming pool supply stores.

#### Pump and supplies

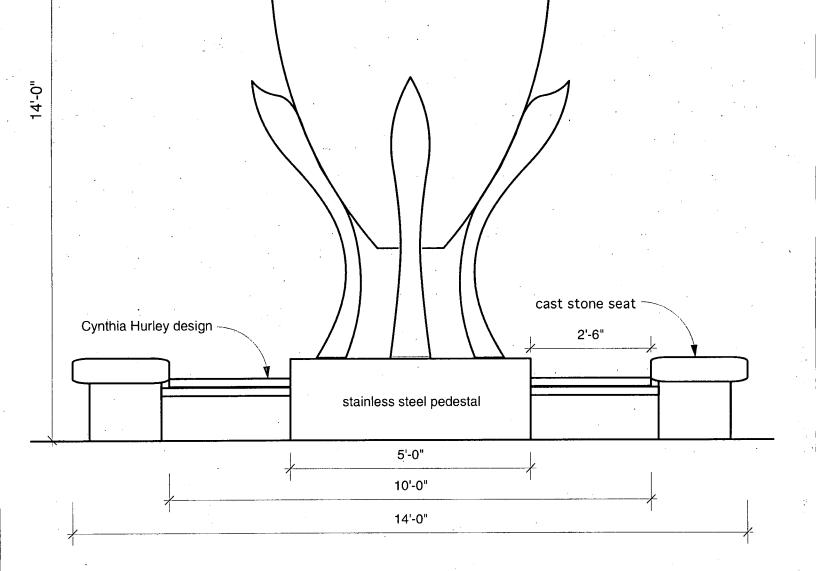
The pumps are manufactured by Oase Pumps. You will be given a spare pump for each feature. I also stock the pump and algaecide at my studio in case you need replacements.

If you have any questions, please call me at 510-235-8700 during business hours.

Archie Held

# City Hall - Plaza Sculpture

elevation / section 1/2 " = 1'

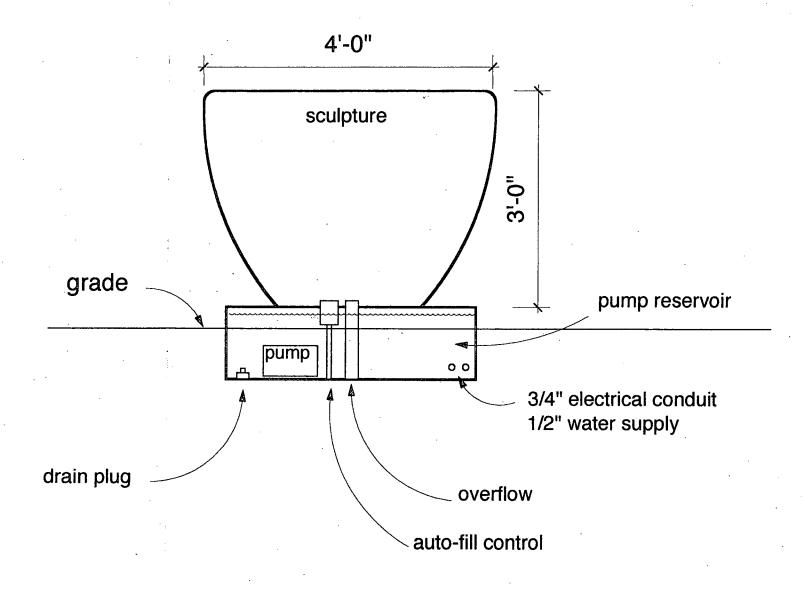


# City Hall - Water Sculpture

elevation/section

### **Utilities required**

1/2" water supply 110 volt electrical supply for pump Drain connection Lighting circuit optional



### CITY HALL PROPOSAL Cynthia Hurley

September 1, 2004

#### CONCEPT:

My portion of the sculpture at City Hall is the interior of the oval under the main plaza piece created by Archie Held. The images I have chosen relate to the Indian culture which thrived on the city hall site many years ago.

#### IMAGE:

The oval is divided into two parts. One part refers to the hunting/male/animal; the other the gathering/female/plant.

Acorns were a primary source of food. The acorn leaf, acorns, and the soaproot brush, used in the preparation of the acorns are featured on the "yin" side.

Bear tracks, salmon, and an arrowhead are on the "yang" side. I was told by Randy Yonemura of Shingle Springs Rancheria that his people are the bear and salmon people.

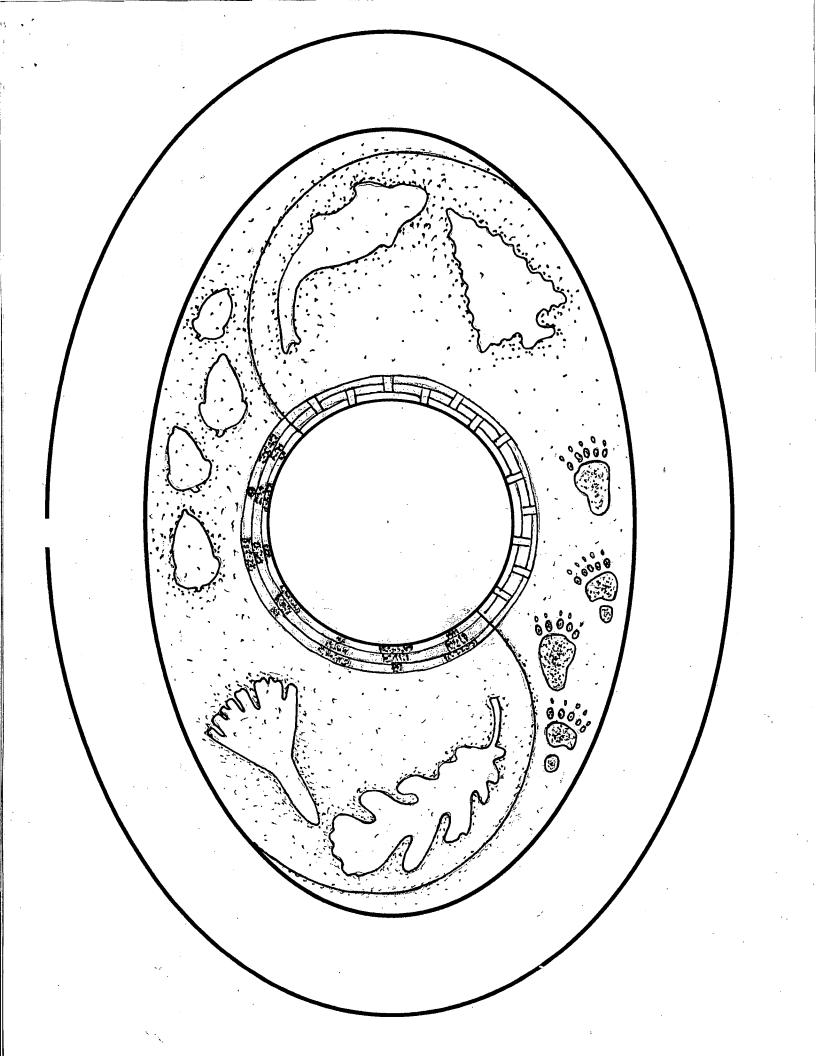
The circle in the middle of the oval, surrounding the stainless steel base of the sculpture, refers to basketry on one side and hunting or fishing nets on the other.

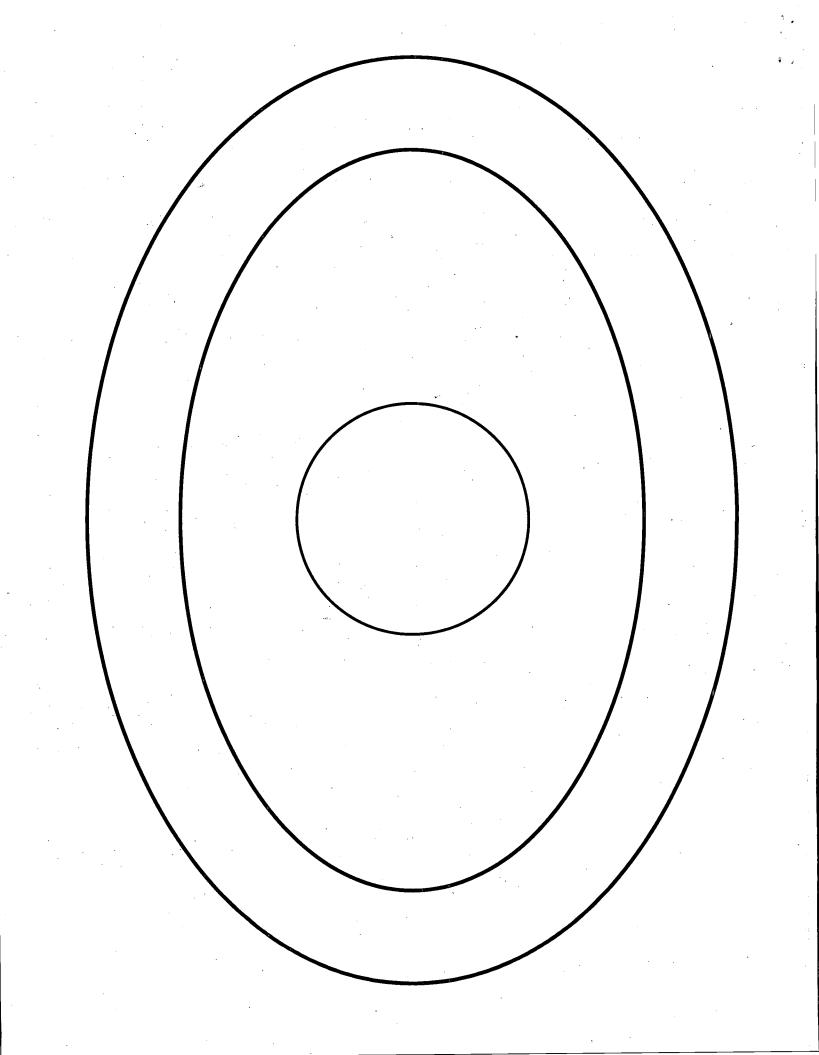
#### MATERIALS:

The circle would be made of metal as a transition from the stainless steel base to the surrounding granite.

The oval would be made of granite – not polished, but rough to look like a natural surface. The granite achieves two things. First, it has associations with the Indian past as seen, for example, at Indian Grinding Rocks State Park. Expanses of granite were used as mortars for grinding the acorns. Secondly, the neutral color and over all texture of the granite will allow us to use images without becoming visually too busy.

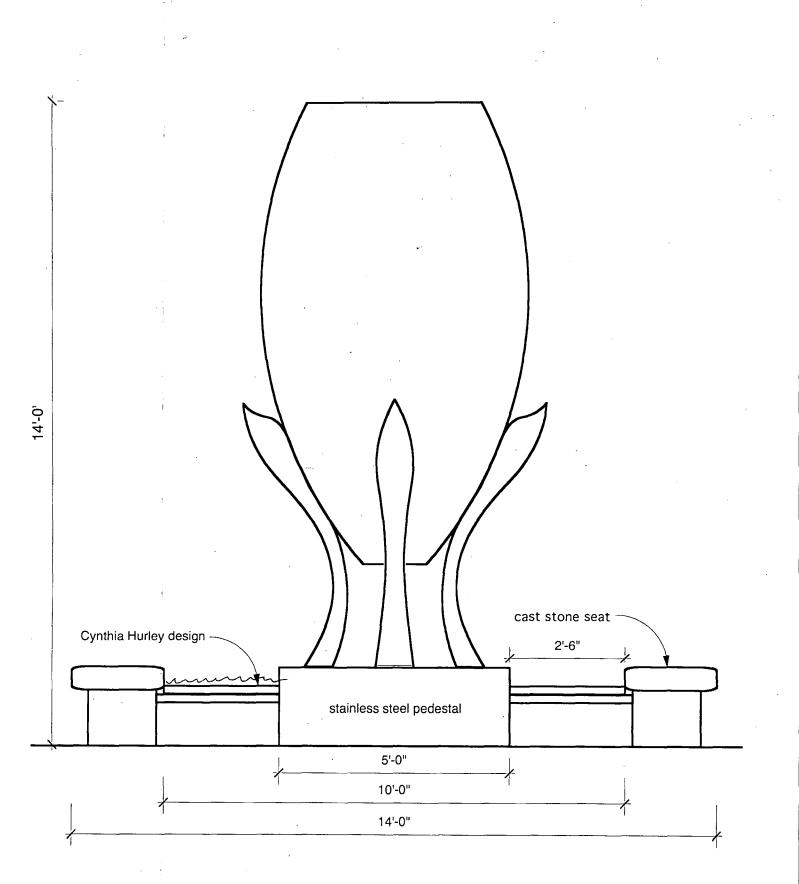
The pieces of granite would be cut by Jetstream, a waterjet company with which I have worked before. The footprints are set back slightly; the other objects are raised slightly. The overall effect would be of a low relief.





# City Hall - Plaza Sculpture

elevation / section 1/2 " = 1'



## JIAN WANG

1917 Lowland Ct. Carmichael, CA 95608 Phone: 916.483.6938 Email: jianwang@accessbee.com

September 6, 2004

Re: Sacramento City Hall Chamber Room Art Project

After going through the committee-approval process, I have realized that my original submitted proposal is the most natural and truest representation of what I want to create for the City Hall Project.

The landscape will be four panels, each six by six feet, oil on canvas, which will create a vast twenty-four foot image of Sacramento city. The sun will burst through the Tower Bridge as a focal point, symbolizing the brilliant future of Sacramento. Historical references include the Delta King, a steam engine train, a neighborhood park, and other characteristics of historical importance to the city, representing Sacramento's rich history. The skyline represents the present state of the city, and the rising sun creats the atmosphere of optimism, hope, and prosperity.

Some on the committee have asked, "But what of the people?" From my perspective the magnificent and beautiful cityscape of Sacramento is testament to the achievement of its people. I did try to place human figures in the painting, but it ultimately breaks the overall concept of what I want create. With such an overwhelming diversity of population, there is no way to fairly represent each and every group without feeling like I am painting a propaganda poster. As we know, our city is proud of its diversity and we understand how this diversity has contributed to the greatness of Sacramento itself.

Attached is my original proposal, and this revised proposal will provide, I hope, a clearer emphasis on the natural beauty and the achievement of the people of Sacramento.

Sincerely,

### JIAN WANG 1917 Lowland Court Carmichael, CA 95608

Tele: 916-483-6938 Email: jianwang@accessbee.com

#### **Council Chambers Proposal**

January 1, 2004

Dear Members of the Board,

The dimensions of the **Council Chambers** in the City Hall provide an exceptional opportunity for a series of paintings which would depict the natural beauty, and civic achievement of Sacramento. A triptych of the American River at Fair Oaks Bluff 48" x 96"; the Sacramento Skyline Cityscape 50" x 144" with curved top which echoes the architecture design of the front stage; and the Sacramento River at the Valley 48" x 96", all of which ultimately represent the spirit of the River City.

All three paintings are oil on canvas, custom made nature maple frame with mirror hanger on side stretch bars, which can be used hang the paintings on the wall.

The paintings can be finished and installed in 3-6 months.

I have just completed a large painting for the \$500 million Georgia International Convention Center's entry hall. The painting size is 8' x 10', and has received such great reception that the city of Menlo Park re-produced it in prints as gifts for the participants of the project. I also have made a painting for the California Farm Bureau, 18' x 12', a fictional California landscape and many other public commissions in Memphis; Pittsburgh...

With over 40 one-man shows and many public entities, I have shown myself to be an exceptional, and importantly, a cooperative professional. I would be honored to collaborate with the Sacramento Metropolitan Arts Commission, and the Art in Public Places Committee, and the City of Sacramento on this extensive project. As an artist and a proud resident of Sacramento, I see this project as a priceless opportunity to give back to a city that has given me so much.

Thank you for your time and consideration.

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(916) 483 - 6938

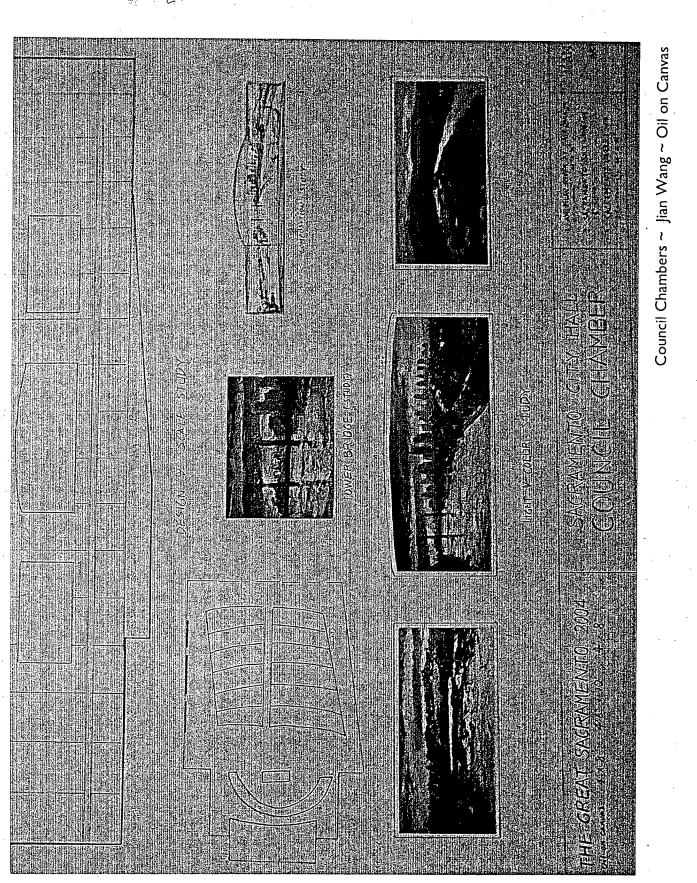
**BUDGET**: The total cast of the project is \$47,900. The City Council will approve the final budget based on the selected proposal. This amount excludes the design fee for the proposal, which is \$700, to be paid by the City of Sacramento.

Prepare a detailed budget of the total cost of the project, including estimates for each of the following items (where appropriate):

- Artist's Fee \$21100
- Assistant's Fee \$2300
- Materials \$12000
- Equipment \$450
- Studio Costs \$6000
- Transportation Costs (i.e. artist's travel to make presentations, travel to and from the installation site, travel to carry out fabrication, installation and dedication of artwork) \$500
- Storage \$0
- Business Operations Certification (required by the City of Sacramento) \$120
- Sales Tax (if applicable)
- Insurance Required by the City: \$1500
  - Worker's Compensation (if you hire someone to help you)
  - Fire, Theft and Loss (for the amount of the contract)
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  - o Labor and Materials \$650
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  - Rental of Equipment \$0
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- Consultant/Subcontractor Fees (if applicable)\$0
- Contingency \$1000
- Maintenance and /or Cost of Operation: Identify and extraordinary measures required to maintain or operate the art work (i.e., computer hook up, replacement of pats, water source, electricity, etc.) \$2500

#### **REFERENCES**: Fred Dalkey 916-455-4907

Brenda Locks, EDL & Associates 404-233-3602 Shirley Dubnick, Solomon Dubnick Gallery 916-635-3407



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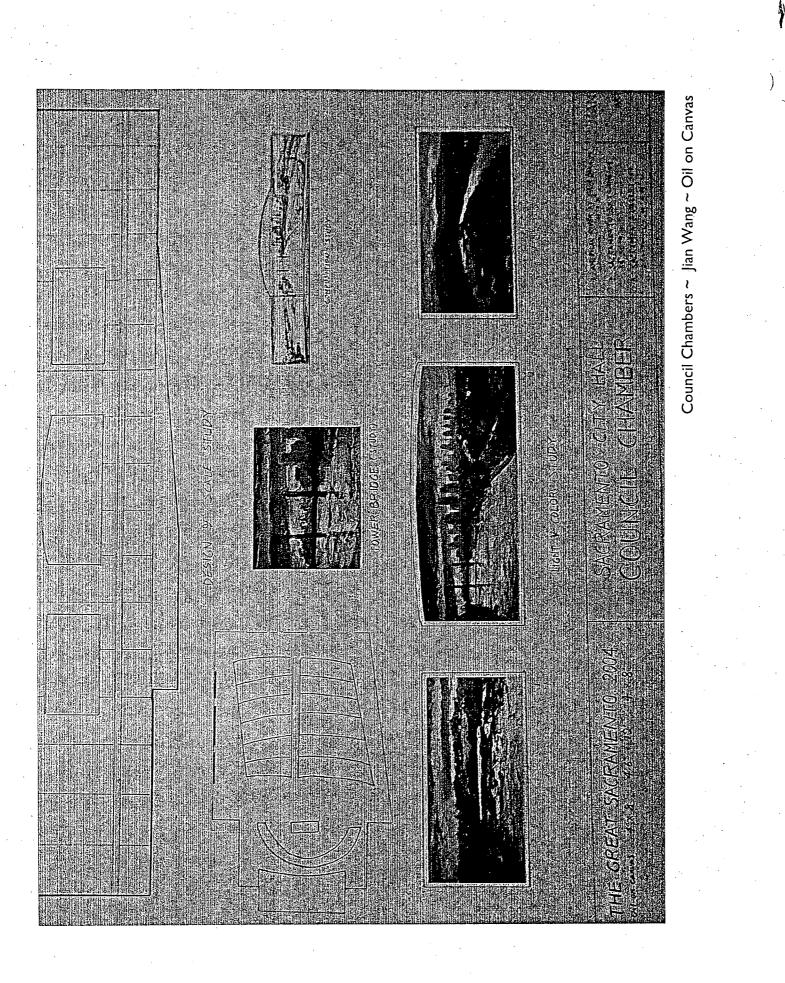
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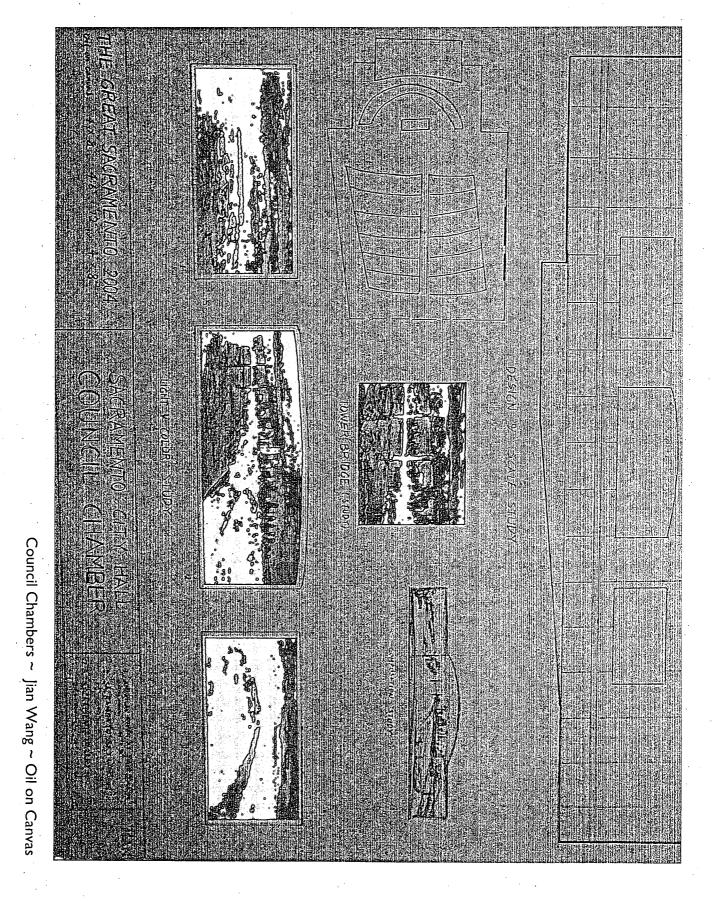
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#### Merle Axelrad Serlin

2600 14th Street, Sacramento CA 95818 merle@axelradart.com 916-442-0464

### City Hall Niches Artist's Statement

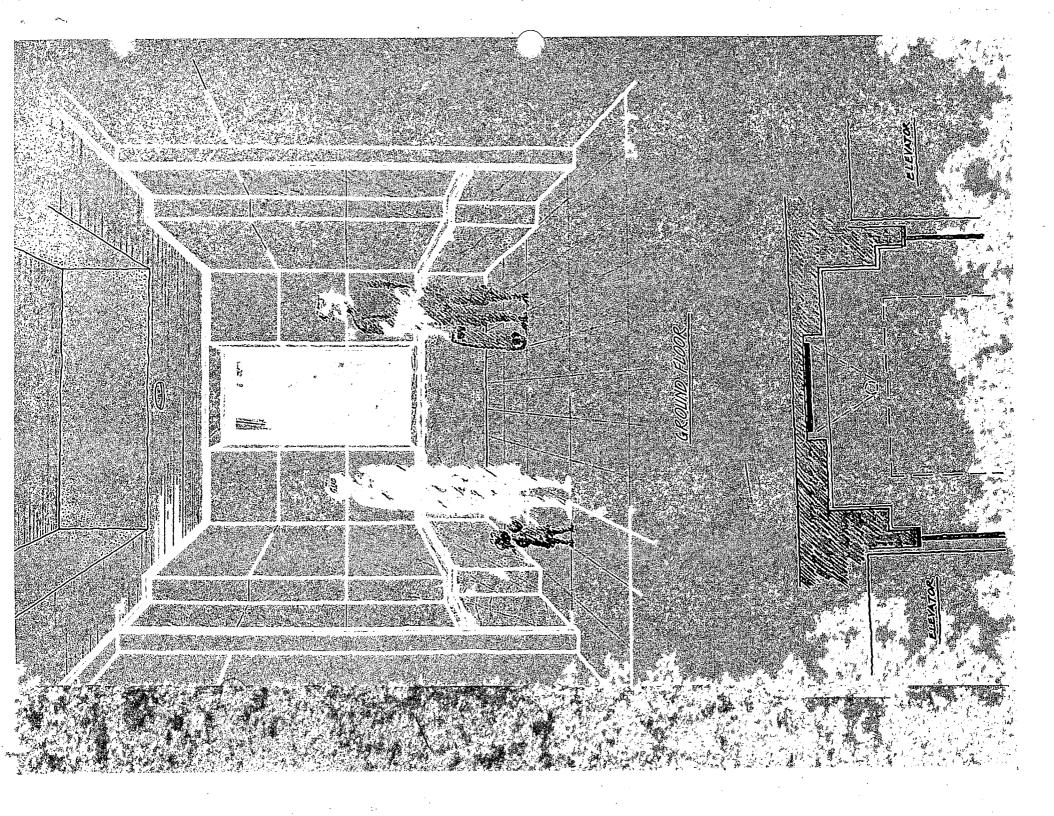
Sacramento is known as the "City of Trees". We have more trees per capita than any city other than Paris. Certainly we all know how much trees contribute to Sacramento's livability. They offer much-needed shade on our hot summer days and improve our air quality. They provide a sense of sanctuary, and can actually cause us to slow down a little. In all of my work, I strive to distill a place or idea to its essence. Whether it is a single rock or an entire canyon, I look for the significance of that element. I ask myself, what made me interested in that particular item? Can I impart the depth of my feeling to another person through my artwork? Trees are the most massive and oldest living thing on the planet, and they have attained this accomplishment with a unique handicap. They cannot move. They are literally rooted in place. They must constantly adapt. Before they put out new growth they first build the necessary root structure. They exist in a state of dynamic equilibrium. I am in awe of these massive natural monuments, yet at the same time feel comfortable and intimate with them; they are so much a part of our everyday life.

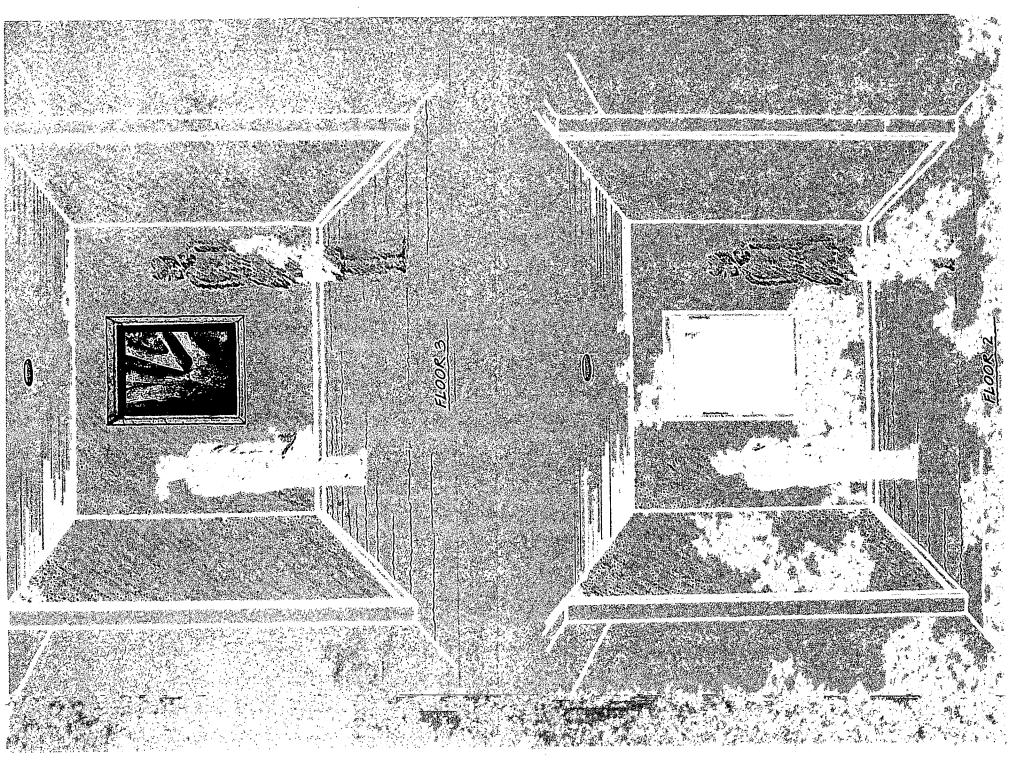
To bring the essence of trees to the edifice which will be the symbolic and actual heart of the City of Trees, I will locate a fabric collage in the niche of each floor's elevator lobby. Framed in black, it will almost appear to be a window. Through that window one will see a part of a tree. The focus will be on just one element and its form. The composition of each collage will have its own sense of dynamic equilibrium. These individual tree parts will be linked together vertically through the building in the following manner:

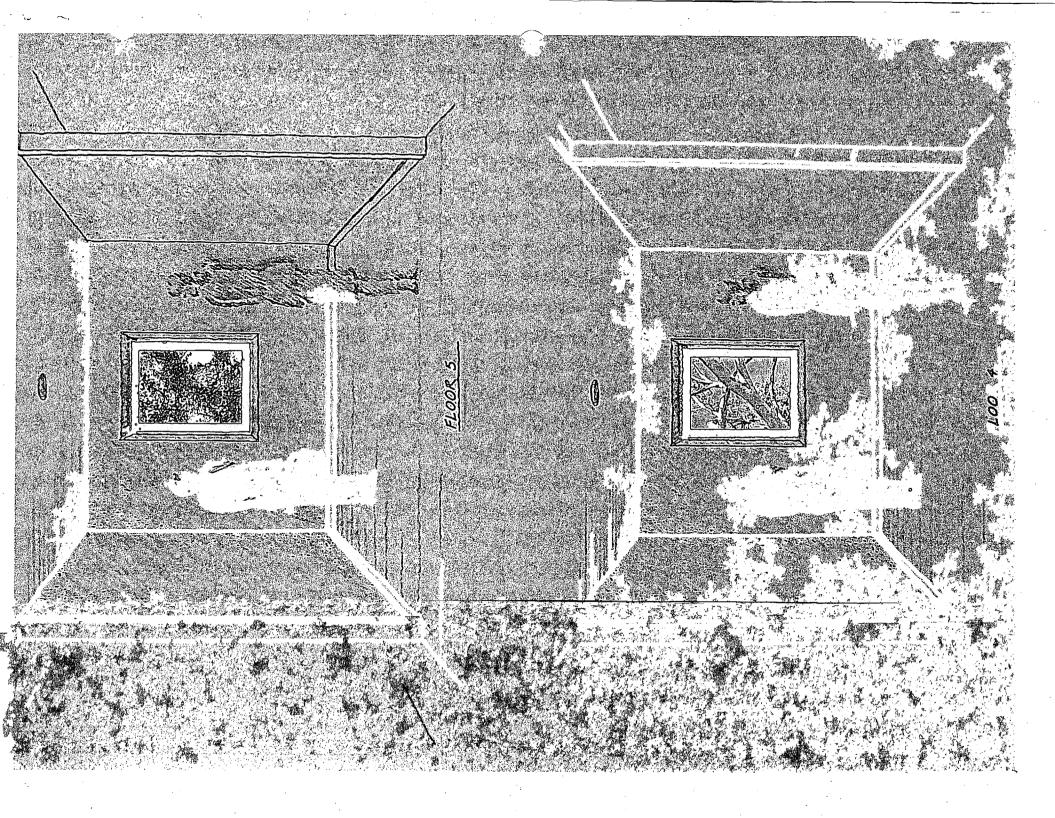
Floor 1	Tree Part 1	the roots, providing foundation and stability	
Floor 2	Tree Part 2	the trunk, strong and weathered	
Floor 3	Tree Part 3	the crook - initial separation from trunk into the main branches, reaching out	•
Floor 4	Tree Part 4	the myriad of branches, diversity and outreach	
Floor 5	Tree Part 5	the leaves, providing sustenance and shelter	

The viewer will be able to appreciate each collage individually and may not at first even notice that the pieces are connected to one another. But the titles will suggest that there may be other parts, perhaps even related. Once the connection is made between the parts, it may be some time before they notice that the tree parts are not all of one species. The five collages will not depict parts of the same tree but instead five different species. A healthy locale depends on diversity of species; it's true with trees as well as people. Maybe the viewer will wonder about this, or come up with their own reasons. A person visiting the building for the first time will be engaged with the artwork on one level, while a city employee seeing the artwork on a daily basis may come to appreciate the artwork in a different way.

My collages are quite durable. Each collage is finished with a UV resistant spray and further protected with UV resistant Plexiglas. Each collage will be matted with a linen-wrapped mat. The linen makes a nice transition between the fabric collage and the wood frame. In addition, the mat is ½" thick, allowing free expression of the fabric collage's texture. Attached are the proposed images for the five collages.







Merle Axelrad Serlin

2600 14th Street, Sacramento CA 95818 merle@axelradart.com 916-442-0464

### City Hall Niches Production Schedule

It is my understanding that the building tenants' move-in will begin in April 2005 and continue until July. My artwork should be installed towards the end of that move-in process. Working backwards, using July 2005 as the installation date, I propose the following schedule:

May 2004 Selection by SMAC panel

June / July 2004 Design of five artworks

September 2004 APP(9/1/04) and SMAC(9/15/04) Review

October 2004 City Council Review

**November 2004 - May 2005** Fabrication of five artworks (approx. 6 weeks/collage)

June 2005 Framing

July 2005 Installation

### Merle Axelrad Serlin

City Hall Niches	2600 14th Street, Sacramento CA 95818 merle@axelradart.com 916-442-0464
Budget Estimate	
Artist's Fees	
Fabrication - 1000 hours Design - 130 hours	\$14,540 \$  6,500
<b>Materials</b> Fabrics / Sewing supplies Paints / Dyes Drawing and reproduction graphics Photography supplies	\$ 2,500 \$ 500 \$ 500 \$ 500 \$ 500
<b>Studio Costs</b> Rent / Utilities Equipment Maintenance	\$ 8,760 \$ 500
<b>Services</b> Framing Insurance Business Operations Certification Transportation of Artwork Installation of Artwork	\$ 5,000 \$ 1,000 \$ 600 \$ 300 \$ 700
Contingency 10%	\$ 5,000

Total

\$46,900

#### Merle Axelrad Serlin

2600 14th Street, Sacramento CA 95818 merle@axelradart.com 916-442-0464

#### City Hall Niches References

Susan Pontious San Francisco Arts Commission 25 Van Ness Avenue, Suite 240 San Francisco CA 94102 415-252-2587

Three fabric collages, each 43"X57", for new public building in San Francisco. Completed 2004 Fee - \$50,000

Jeffrey Heller, FAIA Heller-Manus Architects 221 Main Street, Suite 940 San Francisco, CA 94105 415-247-1100

Three fabric collages, each 50"X50", for new building in Emeryville by Wareham Development. Completed 2001 Fee - \$39,000

Theresa L. Parsley Assistant Secretary for Facilities Programs California Environmental Protection Agency 1001 I Street Sacramento CA 95814 916-322-5322

Eight fabric collages, each 50"X50", for Cal/EPA headquarters building in Sacramento. Completed 2000 Fee - \$107,000



Proposal

#### August 2, 2004

Project

Date

Sacramento City Hall Lobby Alcoves

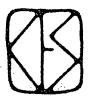
Artist

Kurt Steger 305 Miners Trail Grass Valley, CA 95945 530.272.6115 kurt@stegersculpture.com

#### Enclosures

- 1. Project Narrative
- 2. Budget
- 3. Schedule
- 4. Professional References

305 Miners Trail, Grass Valley CA 95945 (530)272-6115 Email: kurt@stegersculpture.com



#### Narrative

#### Structural Discussion

My proposed piece for the City Hall Alcoves is an interior landscape of sculpted elements and found stones, inspired by human interaction with nature and intended to bring a sense of peace and renewal to those who visit. Similar to the effect of a Zen garden, it is as much the objects and drawings themselves as the negative – or empty – space around the objects that will work together to create a spatial and emotional experience for visitors.

The piece involves 4 primary elements in each Alcove: cast stone bases supporting bronze tree trunks with wooden limbforms, boulders positioned near the middle of the room on raised bases, two seating areas and a large wall drawing opposite the entryway. The two Alcoves will have the same elements but will not be mirror images. Each will have subtle differences that make each space unique.

Because the Alcoves are relatively small, it will be important that the design not overwhelm the space. Having created a full scale model of the Alcoves in my studio, I am continuing to refine the scale and shape of the sculptural components as I work through the artistic development process.

In order to accommodate as much seating as possible, I'm considering two bench-style seating areas made from slabs of local wood. The larger bench will float on two steel rods set into the 8 foot nook of each room as though the architect had intended their use. The smaller seating area will be set into the front corner near the window.

Near the smaller seating area I propose an educational plaque (or similar written presentation) detailing Sacramento's "eco-resume": the number of trees planted in the city, the names and specifications of the rivers that run in the area, the geologic footprint, indigenous animals and plants, etc. Additionally, I propose that a notebook be attached to the bench for visitors to jot down thoughts and impressions. Perhaps these notebooks could be added to future time capsules.

The boulder in the central area of each Alcove will rest on a radiating wooden base that could be constructed to create seating space for visitors. In one Alcove the stone will be of a light color, in the other they will be dark. However, since the stones are natural objects the final shape and size will be determined in working with the quarry stonecutters. Due to the stepped nature of the bases and shadow lines I've designed, the sculpture will appear to float above the floor. Structurally, the boulders will be pinned with steel to the bases and the bases will be pinned to the floor.

The treeforms, carved of wood and mounted on bronze bases, will arc in front of the windows and appear to pierce the ceiling. I expect the final forms to develop as I work further with the materials and the space. The perspective of the treeforms will change depending on a visitor's location in the room, but from every angle the forms are intended to create a connection from the interior to the exterior landscape and plaza. This effect is intended to compliment the architect's desire to connect the interior and exterior, as he does in utilizing the stone wainscoting inside the Alcoves.

The tree trunks will be made of bronze with molds taken directly from Sacramento area trees. The branchforms -- abstract sculpture recalling tree branches -- will be made of wood. The bases may be bronze or cast stone suggesting the forms of mountain ranges seen from the Sacramento region. Structurally, the branchforms will be strung internally with steel aircraft cable and attached to the trunks with bolts. The trunks in turn will be attached to the bases with bolts. Throughout the design phase and again during assembly, I will work with a structural engineer to ensure all seismic and safety requirements are met.

Lastly, the wall drawings will be an overhead topographic view of the central boulders and base outlines. I will attach a wood panel to the wall and hand paint, or possibly carve, the drawings directly onto the surface, giving a slight 3D effect to the art. In one room, the base color will be the same white as the walls with the line drawings in black. In the opposing room, the painted shape will be a warm hue of black with white topographic lines.

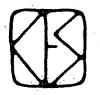
#### Artist's Statement

This piece is inspired by, and seeks to reflect, two powerful themes: man's connection to nature and our desire to build successfully in nature. This is also a piece which reflects the integrity of the building and one which I hope will enhance the civic dialog and the experiences of the individuals working and visiting City Hall. I am striving to create a space that will continue to inspire over many years and my vision is that the Alcoves become a comforting respite with repeated viewings. While certainly visitors who see it once will experience the art in a unique and dynamic way, I hope those who visit often will see the layers gradually revealing themselves over time.

As I seek to suggest the positive impact we can have on nature within our built environment, both the form of my sculptures and the materials I use reflect these themes.

- 1. Human beings both respecting and seeking to copy nature, but interpreting and altering nature at the same time: utilizing bronze to represent wood, utilizing poured concrete to represent mountains, mechanically connecting bronze to wood, and my use of natural forms trees, mountains, stone in an obviously man made construct.
- 2. The weight and gravity of our connection to nature: the heaviness of the stone connected firmly to wooden bases, the solid sitting bench connected to walls.
- 3. The encompassing of ourselves in nature: the wall drawings reflecting the boulders, the visual and spatial effect of transporting the visitor from within a constructed interior space through the sculpture and outside into the open plaza.
- The nurturing of humans in nature: the sitting bench placed in a comforting space to allow maximum viewing and sense of peace and retreat.

The installation will create an environment where visitors may enter and find a sense of peace and solace. It is my intention that the physical properties of the installation will give a visitor the opportunity to move through the space with a feeling of connectedness to nature. I believe the more we feel connected to nature, we are uplifted, full and at peace with our world. These are qualities to be sought every day, but especially in context of the building and our efforts to govern ourselves and our society in a harmonious and balanced manner.



Budget 🧼 Artist's Fee \$ 40,000 Materials Bronze \$ 14,000 Stone 9,000 \$ Wood \$ 6,000 Misc (paint, finishes, cables, steel rods, foam, \$ 3,500 adhesives, mold materials, casting stone, plaster Equipment \$ 2,000 Scaffolding, sanding, blades, misc Studio Costs **Grass Valley Studios** 5,000 Foundry 10,000 \$ Quarry 5,000 \$ **Transportation Costs** Materials delivery 6,000 \$ Artist travel costs 2,200 \$ **Business Operations Certificate** 81 Insurance Fire, theft, loss 500 \$ Installation **Equipment Rental** 1,000 **Engineering Services** 3,000 Subcontractor: Woodworking 14,000 \$ Subcontractor: Project Mgmt 2,500 Contingency 12,000 \$

TOTAL: \$135,781

305 Miners Trail, Grass Valley CA 95945 (530)272-6115 Email: kurt@stegersculpture.com

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Production Schedule

2004	
November	Begin project
November-December	Cast molds of tree trunks
December - Jan 2005	Deliver wax castings to bronze foundry
2005	
January	Begin design and sculpture of branch forms
January-February	Select boulders and deliver to stone fabricator Cut and grind boulder bases
February	Open time - contingency time
March	Finished boulders delivered to Grass Valley Studios
March - April	Construct bases for boulders
April April - May	Assemble boulders and bases Trial fit: align mountings Finish sculpture of branch forms
Мау	Shape tree form bases Select wood for bench
June	Construct molds, cast tree form bases
July	Mill and finish bench seat slabs
August	Complete assembly of tree forms in Grass Valley Studios Open time - contingency time
September	Prepare site, begin installation Attach plaster to walls Create wall drawings on plaster
October	Final installation on site

305 Miners Trail, Grass Valley CA 95945 (530)272-6115 Email: kurt@stegersculpture.com



Professional References

**Cheryl Haines** Owner, Haines Gallery

49 Geary St, 5th Floor San Francisco CA, 94108 P: 415.397.8114 F: 415.397.8115

#### Kaoru Kitagawa

Exhibit Designer and Production Coordinator, Oakland Museum of California

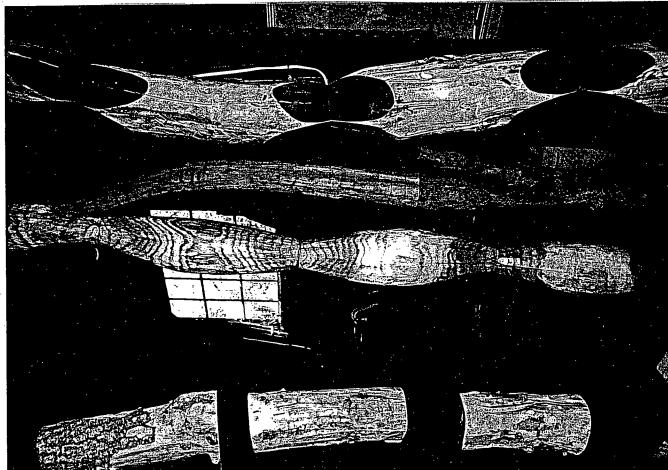
100 Oak Street Oakland CA, 94607 P: 510.238.6836 F: 510.238.6838

#### Gay Dawson

Director, Museum of Contemporary Art, Luther Burbank Center for the Arts

50 Mark West Springs Rd Santa Rosa CA, 95403 P: 707.527.0297 F: 707.546.2387

305 Miners Trail, Grass Valley CA 95945 (530)272-6115 Email: kurt@stegersculpture.com



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# City Hall Hearing Room Mural Proposal

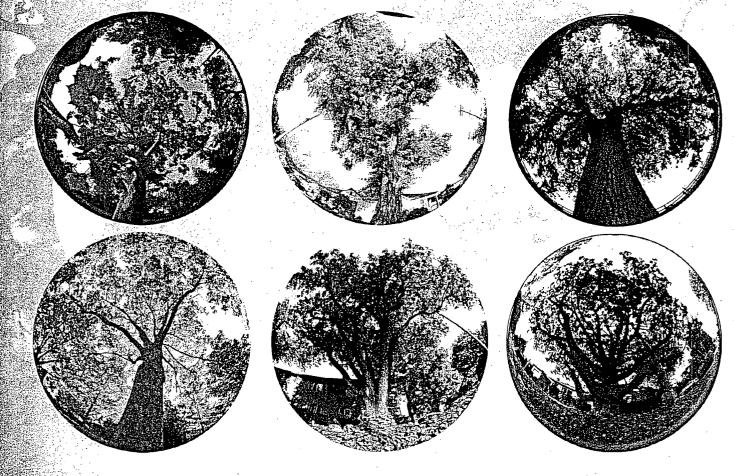
Artist: Anthony Padilla

# Narrative

When I found that I was a finalist for a mural commission for Sacramento City hall I began brainstorming for ideas and imagery. Recalling an article I had read that stated the City of Sacramento had one of the highest number of trees per capita in the world second only to Paris. Reading the document "Sacramento City Hall Interior Finishes Council Presentation 1/13/03" a particular paragraph caught my attention. That section is as follows:

<The exterior colors of the historic building strongly influenced the selection of warm, earth tone colors for the new exterior and interior colors. The simplest description of the range of colors is that they are the seasonal spectrum of Sacramento's foliage, as is appropriate for the "City of Trees". >

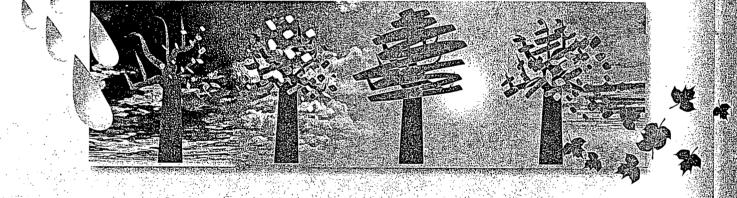
This solidified my initial gut feeling of what direction my design should take. So I charged up my digital camera and began walking the streets of downtown looking for the most intriguing specimens I could find. I began directly in front of City Hall in Ceasar Chavez Park. I walked through the beautiful grounds of the Capitol and the roads of East Sacramento. Here are some of the fantastic trees I captured.



These images provided me with a starting point to evolve my concept.

## Narrative

I had random photos of random trees but wanted an underlying theme to hold the entire composition together. So I decided to show the seasons effecting the trees from left to right. Starting with winter rain, a bare tree would slowly grow leaves into spring. Not only would the trees signify the season but the sky behind the trees would morph from storm clouds to a clear sunny day. In the spring buds would form into blooms and then wilt into the summer heat. The sun would shine through the semi transparent leaves and then the seasons would then change again. As autumn approached leaves turn from green to yellow, brown and red. I wanted to somehow break up the main rectangular shape of the canvas. I can achieve this by cutting out the shape of rain drops falling toward the viewer. Coming in from the left the drops would vary in size, shape and depth. On the far right cut out leaves would appear to fall out of the painting and toward the viewer.



Note: This is a simple visual breakdown of the rhythm of the painting. The final product will be fully rendered.

# **Production Schedule**

2 weeks

#### Refining final design.

Transporting and installing finished piece.

2 weeks

Purchasing supplies and constructing the surface in which to paint on. May that be canvas on 2x4 frames and / or dibond aluminum panels. Entrances to the Hearing room will be measured so that the fewest number sections of canvas or dibond can fit through the doorways easily.

2 months

Painting.

3 days

# Budget

Artist's Fee	\$15,550
Assistant's Fee	\$ 1,000
Materials	
canvas	\$ 300
wood	\$ 250
dibond aluminum	\$ 1,300
installation hardware	\$ 250
spray Paint	\$ 600
gesso	\$ 200
matte clear coat	\$ 200
Equipment	
router	\$ 200
ladders	\$ 200
Studio Rental 3months	\$ 1,500
Transportation	···
gas	\$ ~100
U-haul truck for install	\$ 300
<b>Business Operations Certification</b>	n\$50
Insurance/Contingency	\$1,500
Total	\$23,500

# References

have painted and installed murals for the following companies

Wendy Fresques Director, Event Presentation for Maloof Sports & Entertainment Arcó, Arena One Sports Parkway Sachamento, Ca 95834 Dhone # (916) 928-3615 fax # (916) 928-0727 email fresques@arcoarena.com

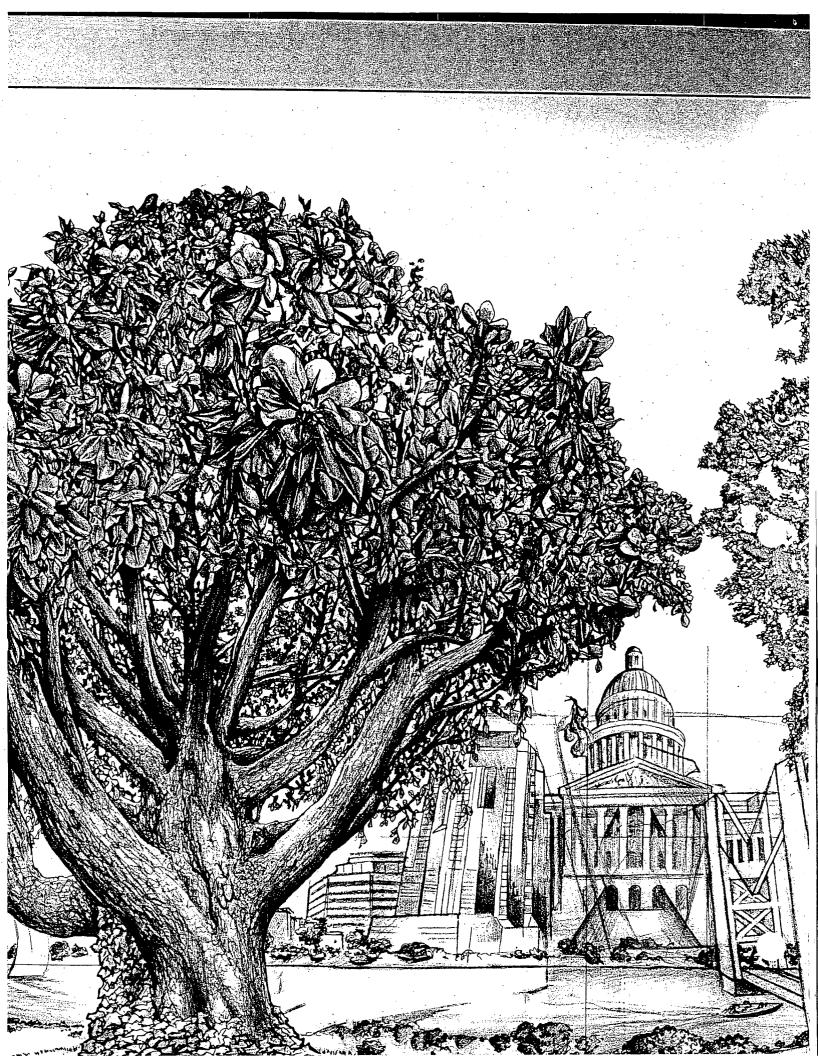
#### Greg Perchal

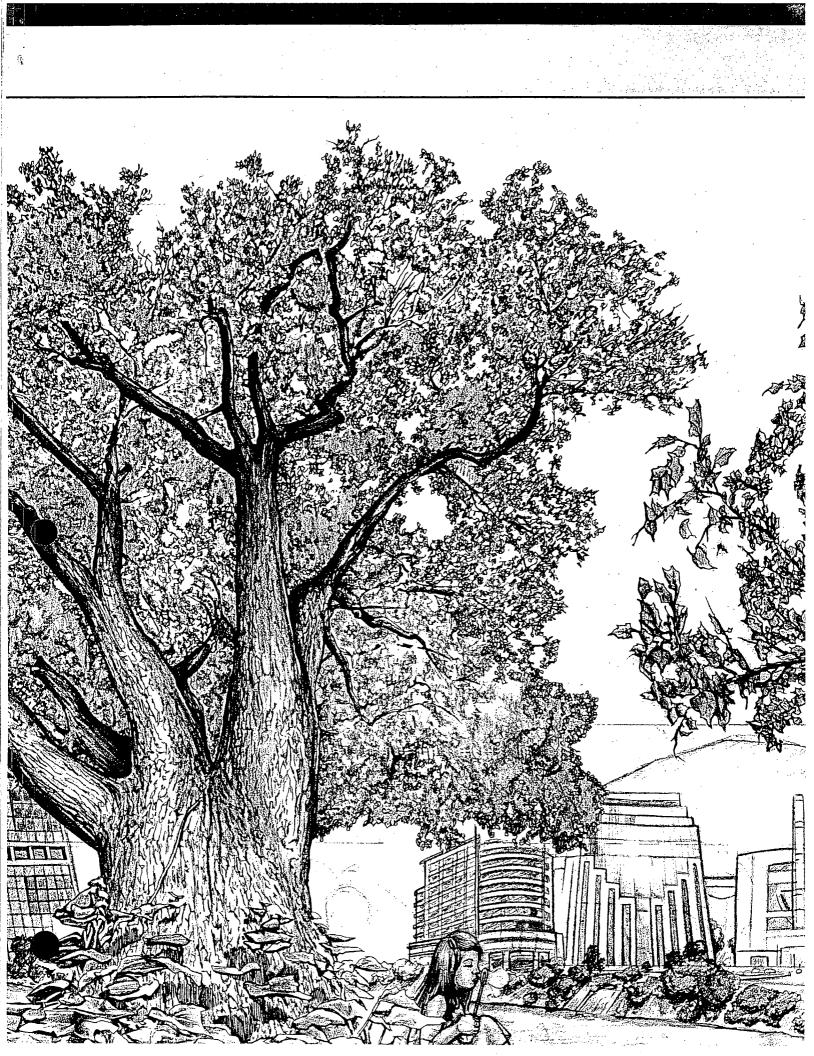
owner **Audio Xpress** 857<sup>.</sup> Jefferson Blvd West Sacramento, Ca 95691 phone # (916) 371-9111 fax # (916) 371-4777

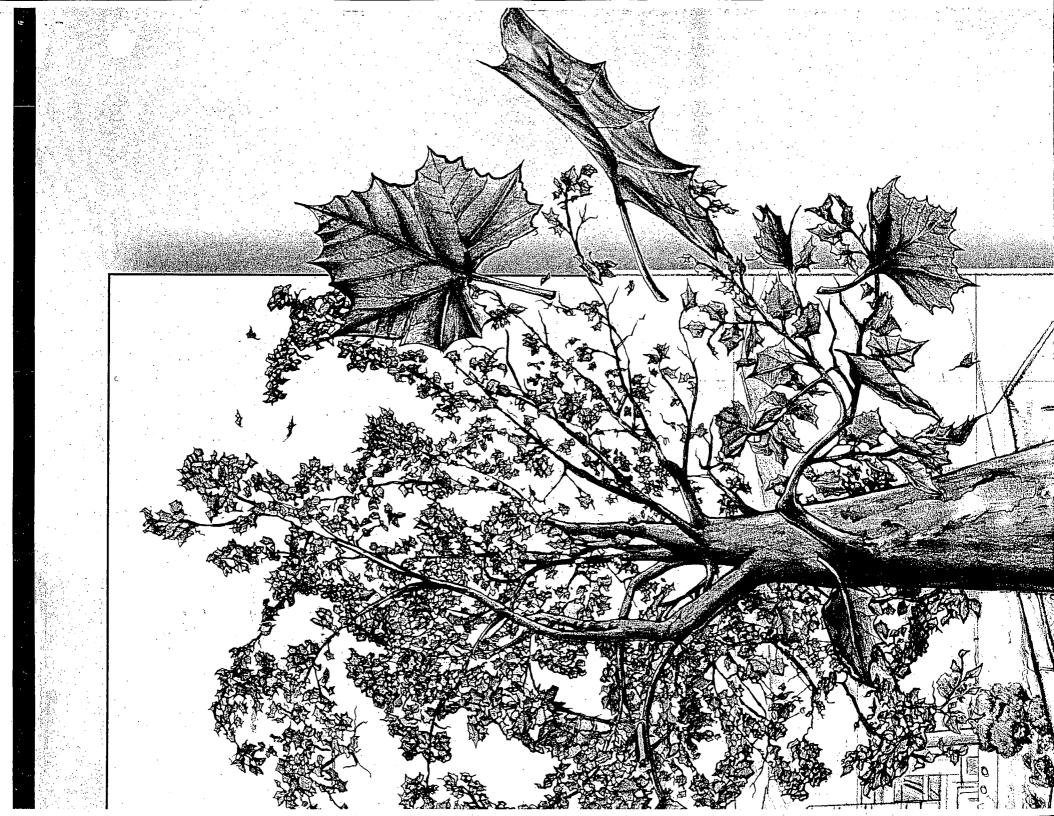
#### Dave Henry

owner Henry's Street Rods 2340 Gold River RD Suite M Gold River, Ca 95670 phone # (916) 852-6350









## COLIN LAMBERT

#### SACRAMENTO CITY HALL EXPANSION PROJECT: DOMED CEILING

#### NARRATIVE AND ARTIST STATEMENT

WHEN I ENJOY WORKS OF ART, ANCIENT, TRADITIONAL OR MODERN, I PARTICULARLY VALUE THE SENSE OF"PRESENCE" OR "EXISTENCE" OF THE ARTIST HIM/HERSELF, MADE MANIFEST IN THE WORK OF ART ITSELF. I BELIEVE THAT IT IS A FUNDAMENTAL IMPULSE OF THE HUMAN SOUL TO DECLARE, "I AM", "I AM/WAS HERE", "I AM SEEING THIS". IT IS THIS UNDERLIEING DESIRE THAT DRIVES ARTISTIC CREATION IN INDIVIDUALS AND SOCIETIES AT LARGE; ABSENCE OF THIS IMPULSE RESULTS IN MERE DECORATION AND ORNAMENT.

THIS FRIEZE IS AN ATTRACTIVE OPPORTUNITY TO STATE WHO WE ARE, LIVING HERE, NOW. I AM PROPOSING THAT WE DOCUMENT, IN AN ELEGANT FASHION, A DIORAMA OF OUR BEAUTIFUL CITY AND SETTING, AS WE LIVE IT. I WILL MODEL FOREGROUND, MIDDLE GROUND AND BACK GROUND IN THE CLASSICAL IDIOM OF BAS RELIEF. THE SCENES DEPICTED WILL BE A CONTINUOUS PANORAMA, AS THOUGH YOU TURNED ON THE ONE SPOT IN THE CITY CENTER AND LOOK BEYOND TO THE SURROUNDING HORIZONS. I SEE A WESTERN PANORAMA, REACHING TO THE COASTAL RANGE WITH THE RIVER IN THE FORE GROUND AND WEST SACRAMENTO IN THE MIDDLE DISTANCE. NORTH, TOWARDS THE YUBA BUTTES ARE RICE FIELDS AND VAST FIELDS OF HOUSING CONSTRUCTION. TO THE EAST LAY THE DISTANT SIERRAS A MAJESTIC BACKDROP TO THE CONTEMPORARY SACRAMENTO SKY LINE. TO THE SOUTH, BEYOND A PROFILE OF THE STATE CAPITAL STRETCH MORE FIELDS AND MORE CONSTRUCTION

AFTER PREPARING COMPLETE AND DETAILED DRAWINGS, I WILL THEN MODEL THE ENTIRE COMPOSITION IN CLAY UPON A REPLICA OVAL. I WILL DIVIDE THE PANORAMA INTO PANELS OF VARYING WIDTH TO MIRROR THE FLOOR PANELS, WHICH HAVE BEEN DESIGNED IN HARMONY WITH THE VERTICAL AECHITECTURAL ELEMENTS SUCH AS WALLS AND DOORWAYS. MOULDS WILL THEN BE MADE OF EACH PANEL, RETAINING THEIR CURVES AND CAST IN A 19<sup>TH</sup> CENTURY FORMULA FOR CREATING A DURABLE AND HANDSOME LIMESTONE-LIKE APPEARANCE. WHEN THE FINAL COMPOSITION IS ACHIEVED, I WILL BE ABLE TO DETERMINE THE APPROPRIATNESS OF ADDING COLOR TO THE PIECE WHICH WOULD BE ACHIEVED WITH COLORED RESINS.

Jin fambert

9435 VEGA WAY • PO BOX 1036 • OREGON HOUSE, CA • (530) 692 0235 4COLIN4@JPS.NET

### COLIN LAMBERT

MARIPOSA STUDIO

#### SACRAMENTO CITY HALL EXPANSION PROJECT: DOMED CEILING

BUDGET

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#### COST OF OPERATION / MAINTENANCE

THERE ARE NO MAINTENANCE ISSUES OR COSTS OF OPERATION INVOLVED IN THIS PROPOSAL.

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### COLIN LAMBERT

MARIPOSA STUDIO

#### SACRAMENTO CITY HALL EXPANSION PROJECT : DOMED CEILING

#### **PRODUCTION SCHEDULE**

BASED UPON THE CONTRACT BEING AWARDED IN JULY '04

#### JULY, '04 THROUGH SEPT, '04 (3 MONTHS)

COMPLETE FINAL DESIGNS FOR ALL PANELS

OCT, '04 THROUGH JAN, '05 (4 MONTHS) MODEL DESIGNS IN FULL SCALE

FEB, '05 THROUGH MAR, '05 (2 MONTHS) MAKE RUBBER MOULDS, CAST FINISHED PANELS, SAND BLAST, ETCH, APPLY COLOUR.

APRIL, '05

#### TRANSPORT AND INSTALL

9435 VEGA WAY • PO BOX 1036 • OREGON HOUSE • (530) 692 0235 4COLIN4@JPS.NET

#### COLIN LAMBERT MARIPOSA STUDIO

#### SÁCRAMENTO CITY HALL EXPANSION PROJECT: DOMED CEILING

### REFERENCES

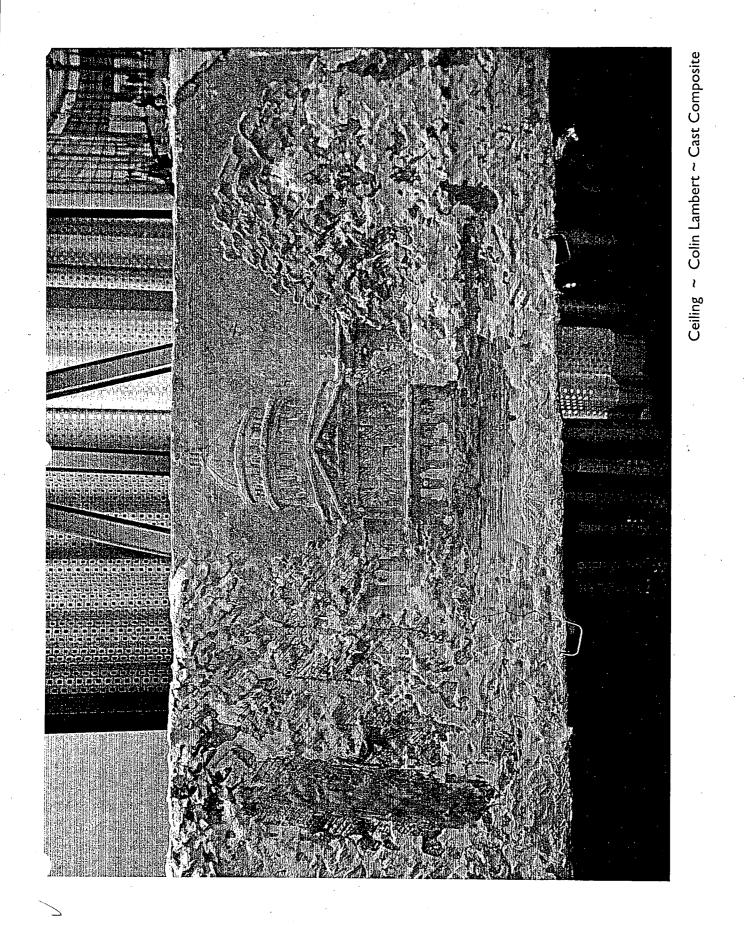
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W. A. VAN STRATEN THOMAS ALEXANDER DESIGN & DEVELOPMENT CASTORSTRAAT 10 2516 AM DEN HAAG THE NETHERLANDS 31 70 315 3030

GREGORY DIXON CORINTHIAN ART SERVICES 2443 FILLMORE ST., #244 SAN FRANCISCO, CA 94115 (866) 792 1065

KENNETH WYGAL K.W. CONSTRUCTION PO BOX 366 OREGON HOUSE CA 95962 (530) 692 2118

#### 9435 VEGA WAY • PO BOX 1036 • OREGON HOUSE, CA • (530) 692 0235 4COLIN4@JPS.NET



#### DIRECTORS REPORT SEPTEMBER 2004 COMMISSION MEETING

#### AGENCY UPDATE

<u>Metro Arts Budget</u>: The County Board of Supervisors had its Budget Hearing on September 3. Supervisor Muriel Johnson made a motion to match the City's contribution of \$350,000 for the Cultural Awards program. The motion was approved unanimously by all members of the Board and represents a \$27,000 increase.

Staff Vacancies: The selection process continues from the 150 applicant pool.

Sacramento Symphony Sheet Music, Instruments and Equipment: Director Walker met with CSUS Dean of Music, Ernie Hills and Sacramento Philharmonic Assistant Conductor, Ming Luke to review the music and equipment. Walker is developing a plan for a partnership that houses the sheet music, instruments and equipment at CSUS, provides for 3 interns to oversee a lending library, under the management of the Sacramento Philharmonic. The program includes establishment of criteria for use. Interest in the sheet music has come from the east coast, the Midwest, the Bay area and Southern California.

<u>Individual Artists and Multicultural Arts Stabilization program</u>: Director Walker is working on a program to address the specific needs of individual artists and culturally specific arts groups. Issues to be addressed include: Retention of artists, artists live work, professional development and technical assistance, community development, financial equity, facility use, next generation artists, arts organizations and administrators.

#### ART IN PUBLIC PLACES

<u>Projects: Airport Garage</u> – Garage reception on Sept. 23, 2004 5-7 pm. One "bird" will be on exhibit. The artwork should be ready for installation in November. <u>Airport Bridge</u> - The art carpet for the Airport Pedestrian Bridge is currently in fabrication. The installation date will be in early November. <u>City Hall</u> proposals starting formal review process. Projected to go to Council in October. <u>Boys Ranch (County Probation)</u> - Artists Barry Kulmann and Mark Rivera were selected for this project through the Slide Bank resource.

<u>Exhibitions</u>: <u>SMUD-</u> Jan Cheney (mixed media collage) is on exhibit August 2 through September 9. Gene Kennedy Photography exhibit through end of October. <u>Airport African Art through September 30</u>. <u>Corporate Bank-</u> Jeff Nebeker Ceramics through August. Requests for other galleries have come to our attention. RFP for Curator to be released shortly. Check SMAC website.

<u>Education/Docent Program</u>: Tour requests continue. Docents held group meeting at City Picnic on August 12. Docents will be providing tours for National Travel Assoc. conference March 30 and CA Parks and Recs conference March 11, 2005. Bloom will give tour to ABC on Sept. 9, 2004

<u>Maintenance</u>: Conservator RFP to be released shortly. Check SMAC website

<u>Staff</u>: Linda Bloom was interviewed by Sac. Bee for Alhambra and Airport projects and gave County Dept. Public Art presentation. RFP for Project managers to be released shortly. Check SMAC website. APP staff and Committee met with Design Review Bd. to share process and confirm collaborative relationship.

#### **ARTS EDUCATION**

<u>WORLD ARTS program</u>: The summer session ended successfully on September 4, 2004. 125+ participants experienced FREE printmaking, hip hop music, videography, mural making, pottery and ceramics, among other activities. Students had a showcase of their works for their families and the community. The Open House, Exhibit and Performances were held at the 40 Acres Art Gallery. Staff is developing an artist's recruitment package for a late fall session.

<u>Artists in Schools/ Neighborhood Arts Program (03/04)</u>: Staff is completing last year's program evaluations, interviews and documentation and will make recommendations for 05 programs.

<u>Artists in Schools/ Neighborhood Arts Program Fall 2004</u>: Programs to take place between late September through early January.

<u>Power of the Arts 2004</u>: This is a partnership with Crocker, County Education, Sierra North Arts Project and SMAC. Final planning in process for teacher and artist training program, October 14-16, Crocker Art Museum.

#### **GRANTS & CULTURAL TOURISM**

#### GRANTS

<u>CAA</u>: Provide technical assistance to grantees in filling out their Mid-Cycle Reports (aka Second Year Reports) for second year funding for Cultural Arts Awards. Due Sept. 15.

VSM Grants: Release of Video Support Materials Grant Program for next round

ArtScapes: Final month of ArtScapes projects.

#### CULTURAL PROGRAMS

<u>Arts Day:</u> Organizing Arts Day event on October 1 with ticket purchase of arts events and ticket give away of these events to general public on various venues including Arts & Business Council's Prelude to the Arts on Sept. 30, CPR, and other media and festival outlets.

Arts & Culture Insert: Begin planning for Spring/Summer 05 issue, due late October.

<u>Poet Laureate Program</u>: Finalizing next Poet Laureate RFP with committee. Identify new committee members.

#### STABILIZATION

<u>Video Support Materials Grant</u>: Completed 2005 Video Support Materials Grant guidelines and application, in conjunction with Grants and Cultural Programs Coordinator.

<u>Board Training & Staff Development</u>: Working to set dates for next series of artsfocused board training workshops with the Nonprofit Resource Center.

<u>Marketing Mini-Grant</u>: Grantees have begun invoicing for 2004-05 Marketing Mini-Grant. Working to revise Marketing Mini-Grant guidelines for next grant cycle.

## SMAC CALENDAR

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	OCTOBER 2004					
		<u> </u>				
SUN	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SAT
	,		·	Linda Welch from Exploding Head Gallery showing ceramic/mixed media pieces at US Bank Gallery Downtown throughout October.	1	2
3	4	5	6	7	8	9
			4pm- APP Committee Meeting, SMAC Office			
10	11	12	13	14	15	16
	9:30am-Staff Meeting		Power of the Arts Crocker Art Museum	Power of the Arts Crocker Art Museum	Power of the Arts Crocker Art Museum	
1			6:00pm-Poet Laureate Meeting, Hart Sr. Center			
17	18	19	20	21	22	. 23
	Due date for Video Support Materials Grant		1:30pm- Commission Meeting, SMAC Office			
24	25	26	27	28	29	30
	9:30am-Staff Meeting	· · ·				
	Carmichael Library Phase II Panel					
	5:30pm-Grants & Cultural Programs Committee, Coloma Community Center					
31 Häppy Halloween				. *		

# SMAC CALENDAR

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SUN	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SAT
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			4PM-APP			
		•	Committee Meeting, SMAC	. ·		
			Office			
7	8	9	10	11	12	13
			6:00pm-Poet Laureate Meeting,	OFFICE CLOSED		
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14	15	16	17	18	19	20
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	9:30am-Staff Meeting		1:30pm- Commission	· ·		
			Meeting, SMAC Office	· .		
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21	22	23	24	25		2
21		23	24	Thanksgiving Holiday	Thanksgiving	· <u>·</u>
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28	29	30		<u>E. O. Y. National and a state of a state of the state</u>	E THE OBELLA CONSIGNATION OF STUDIES OF STUDIES	
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	9:30am-Staff Meeting					
	5:30pm-Grants &			· · · .		
	Cultural Programs Committee,		-			
	Coloma Community Center					

#### COLIN LAMBERT MARIPOSA STUDIO

#### SACRAMENTO CITY HALL EXPANSION PROJECT: DOMED CEILING

#### NARRATIVE AND ARTIST STATEMENT

UPON ENTERING THE NEW CITY HALL THROUGH ITS NORTHERN PORTALS INTO THE LIGHT AND WELL-LIT LOBBY AREA. WE SEE AHEAD OF US THE LARGE AND WELCOMING RECEPTION ISLAND. AS WE APPROACH THE DESK WE BECOME AWARE OF A SOFT GLOWING LIGHT, WHICH EMANATES FROM THE SHALLOW DOME 14 FEET OVERHEAD. THIS LARGE ELIPTICAL DOME (APPROXIMATELY 25'X19') FORMS A HALO OVER THE ENTIRE RECEPTION ISLAND. WHERE THE EDGE OF THE GLOWING DOME MEETS THE CEILING. THERE WE SEE OUR 18" WIDE BAS RELEIF FRIEZE CURVING VERTICALLY BENEATH THE ENTIRE EDGE OF THE DOME. THE SANDY BUFF COLOR AND TEXTURE OF THE MONOCHROMATIC MATERIAL SUGGESTS THAT IT HAS BEEN CARVED IN LIMESTONE. THE ENTIRE FRIEZE (APPROXIMATELY 70" IN CIRCUMFRANCE) IS COMPRISED OF 20 SEPARATE PANELS OF VARYING LENGTH DESIGNED TO REFLECT THE STONE FLOOR PATTERN BENEATH OUR FEET. THE MODELING IS LIVELY AND "FINISHED", OFFERING US MUCH VISUAL INFORMATION AND VARIATION TO KEEP US INTERESTED. THE ELIPTICAL DOME, WITHIN THE BUILDING ITSELF, IS BASICALLY ORIENTED NORTH TO SOUTH. BECAUSE WE HAVE ENTERED THROUGH THE NORTHERN DOORS, WE FIRST SEE THE SOUTHERN CURVE OF THE FRIEZE. THIS "COMPASS ROSE" ORIENTATION IS CENTRAL TO THE CONCEPT OF THIS WORK, AS THE ENTIRE FRIEZE UNFOLDS AS A SINGLE COMPOSITION OR CONTIUOUS TAPESTRY OF THE LIFE OF SACRAMENTO. IMAGINE THAT AS YOU STAND IN THE LOBBY, YOU SLOWLY ROTATE FROM SOUTH. TO WEST, TO NORTH AND TO EAST. THE FRIEZE MOVES FROM THE STATE CAPITOL BUILDING TO THE SURROUNDING PARKS, THE CROCKER ART MUSEUM, FAIRY TALE TOWN, THEN A REFERENCE TO THE INTERSTATE, AND THE KIMONO CLAD SMILING FACE REMINDS US OF THE DEEP DIVERSITY OF SACRAMENTO. ROTATING TO THE WEST, TOWER BRIDGE AND THE RIVER, THE RIVER QUEEN, OLDTOWN, A JAZZ TRIO REMINDS US OF THE JAZZ FESTIVAL, THE TRAIN MUSEUM AND AGAIN THE RIVER. THE PROUD FISHERMAN, THE NEW WATER INTAKE FACILITY. AGAIN, WE CROSS THE INTERSTATE TO THE DESERTED SOUTHERN PACIFIC YARD. DUE NORTH LIES THE ARCO ARENA FLANKED BY CLASS ACTS OF BOTH MUSICAL AND ATHLETIC VARIETIES, TO THE DISCOVERY PARKWAY, COMMUNITY BUILDING / TREE PLANTING, THE CAL EXPO, MORE MUSIC, LIGHT RAIL, CAL STATE. TURNING EAST, WE SEE THE EPA BLUILDING, CHAVEZ PARK WITH FARMERS MARKET, THE MEMORIAL HALL. OUR NEW PHILHARMONIC CONDUCTOR AND DOWN TOWN. TO THE CATHEDRAL AND SHRINER'S HOSPITAL, THE JULIA MORGAN HOUSE, GOLF AND AGAIN CAPITAL PARK.

IT IS MY INTENTION TO PORTRAY SACRAMENTO, AS IT EXISTS TODAY, THE ACTUAL CITY WE EXPERIENCE, AND THE LIFE WE LIVE, TODAY. AS BEFITS THE NEW CITY HALL, THE STYLE AND LOOK OF THIS WORK IS ESSENTIALLY RESTRAINED AND CLASSICAL, WHILE LIVELINESS AND EXUBERANCE THREAD THROUGH THE COMPOSITION.

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