

2017

Fort Worth_



Public Art Master Plan

UPDATE

Adopted by
Fort Worth City Council
10.17.17

Barbara Goldstein and Associates with Cusick Consulting



Ammonite Intervention, 2015
Lars Stanley
Painted steel
Riverside Bridge over Fossil Creek
Image courtesy of the artist

Contents

| | |
|--|----|
| I. Executive Summary | 5 |
| II. Introduction | 9 |
| III. Development of the Public Art Plan Update | 11 |
| IV. Key Findings | 15 |
| V. Vision and Goals | 19 |
| VI. Recommendations | 21 |
| VII. Implementation | 32 |
| VIII. Appendices | 35 |

Front Cover
Intimate Apparel and Pearl Earrings, 2005
Donald Lipski
Mixed media
Fort Worth Convention Center
Image by Ralph Lauer

Back Cover
Legacy of the Land (detail), 2009
Steve Teeters
Rodeo Plaza, Historic Stockyards

As one of the nation's fastest growing cities, we are continually investing in infrastructure and facilities to serve our residents. It is important that we engage the talents of artists to enhance our built environment and give it that human touch. Not only does it contribute to our residents' quality of life, public art also attracts economic investments and tourism.

—*Mayor Betsy Price*



Tabachin Ribbon, 2010
Yvonne Domenge
Painted steel
Fort Worth Municipal Court Building

I

Executive Summary

Background

In October 2016, the City’s public art program, Fort Worth Public Art (FWPA), marked an important milestone—fifteen years of working with artists and communities to create distinct and memorable places. Much like Fort Worth, the public art program has matured and evolved in the years since its establishment. The fifteen-year mark offers the perfect opportunity to review the 2003 master plan, and assess the program along with the ensuing collection. This update to the original master plan seeks to craft priorities and establish a collective vision for what public art can accomplish in Fort Worth in the next fifteen years.

Process

This plan is the result of an extensive public process that started in June 2016 and ran through April 2017. The consulting team worked with the Art Commission, City leadership, and the staff of the Arts Council, to engage a broad cross section of the community in assessing the existing public art program and envisioning the future. The consultants conducted over 40 individual interviews and focus groups, along with several public meetings, and fielded an on-line survey. In addition, a talented team of local artists engaged participants at a variety of events throughout the city, moving beyond those traditionally engaged in the arts and gathering input from residents in all parts of the city.

In total, nearly 2,500 people participated in the planning process and shaped the content of this document. The consulting team provided periodic updates to the Art Commission and to City Council throughout the year. In addition, the public provided feedback on the initial findings and draft recommendations at a well-attended public meeting at the Central Library in late April 2017.

A strong consensus emerged from the research and community engagement. There is high praise for Fort Worth’s public art; and aspects of FWPA’s administrative process, including artist selection and design review, can be updated and improved to make them simpler and more transparent. Fort Worth residents also conveyed a clear picture of the type of artwork and projects they would like to see the program undertake going forward.

Vision and Goals

The vision for the Fort Worth Public Art program (FWPA) that emerged from the planning process reflects residents' perception that public art enhances the natural and built environment, and contributes to community identity.

Public art helps to define Fort Worth's character as a vibrant and sustainable 21st Century city by celebrating its storied history, contributing to its iconic destinations, shaping its distinct neighborhoods, and honoring its close connection to nature.

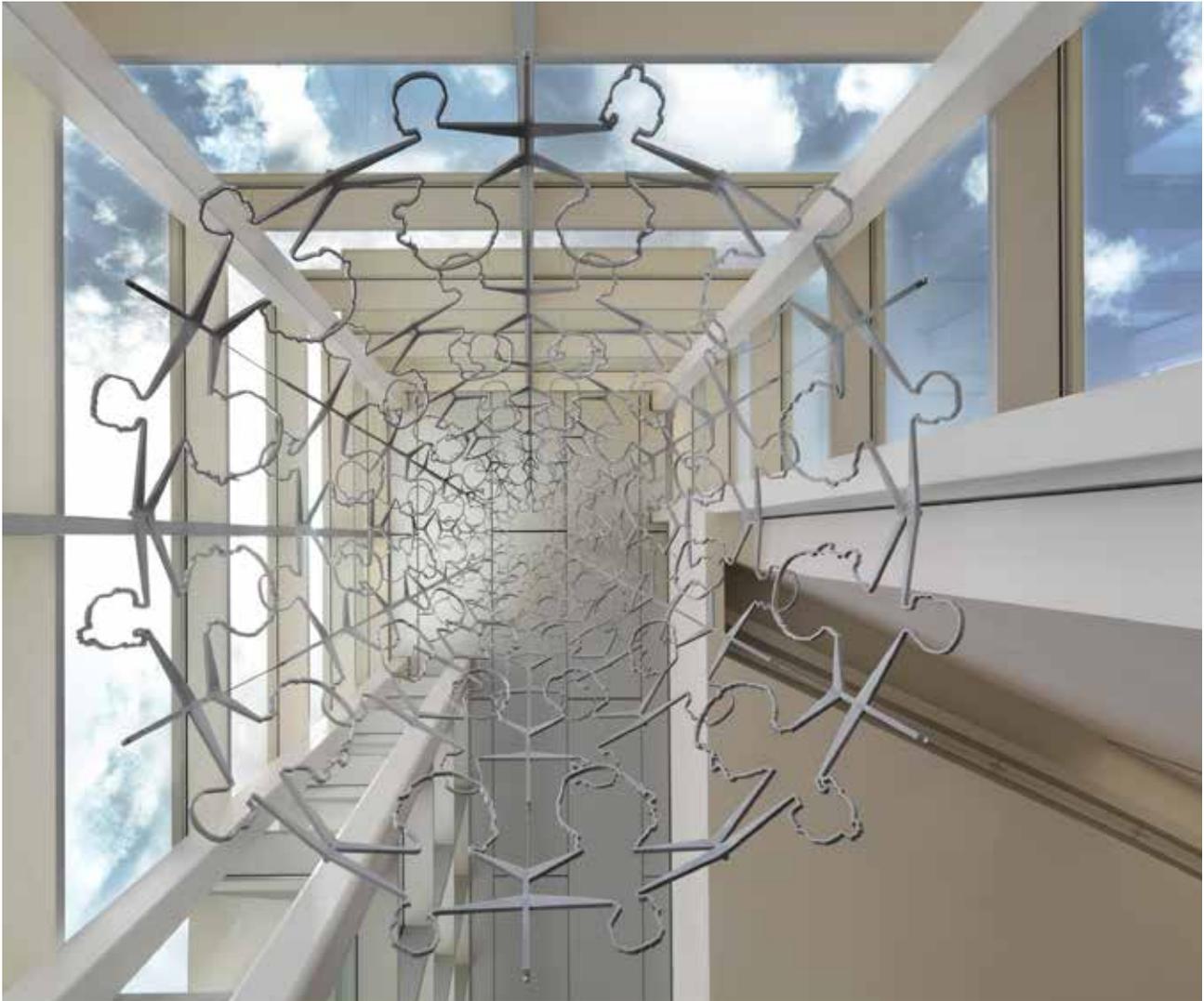
Five overarching goals will assist FWPA in planning and prioritizing resources as it works to realize this vision over the next fifteen years:

1. FWPA will commission diverse and artistically excellent site-integrated artworks that are freely accessible for all to enjoy.
2. FWPA will build a more robust communication and community engagement process, providing a range of opportunities for residents and visitors to contribute to and enjoy the City's public art collection.
3. FWPA will collaborate with private institutions and donors to develop iconic, destination-quality artworks in prominent gathering places.
4. FWPA will support and promote its local artist community, helping to celebrate, and highlight the unique and diverse talents of local and regional artists.
5. FWPA will work to expand the number of entities engaged in commissioning public art by seeking public and private sector partners.

Recommendations

The plan includes ten broad recommendations for the future of FWPA. These reflect the input and findings from the year-long planning process, as well as current best practices in the field of public art. The recommendations are designed to build upon the strengths of a mature program, and to adjust policies and processes accordingly. They speak to the City's current priorities for public art. Some of them can be implemented relatively quickly, while others will be realized over time, as resources and opportunities become available. The recommendations are listed below, and detailed in the body of this document.

1. Create a five-year public art project plan for the City of Fort Worth.
2. Streamline the project implementation process.
3. Develop an expansive approach to communication and community engagement, including:
 - a. Enhance communication with City Council;
 - b. Develop a more tailored community engagement program;
 - c. Create additional opportunities for the public to learn about Fort Worth's public art.
4. Expand opportunities for local artists.
5. Institute administrative changes to simplify and streamline the process of commissioning public art.
6. Review funding sources and modify project accounting.
7. Work with city staff to integrate public art more seamlessly into the city capital improvement program.
8. Embrace new initiatives and partnerships, including:
 - a. Iconic artworks;
 - b. Temporary public art.
9. Sustain collection management efforts.
10. Diversify funding sources by building cross-sector partnerships and public art consulting services.



The artworks and designs, with their amazing range of materials and styles, contribute to Fort Worth's uniqueness, and remind us of public art's role in expressing our civic identity by reflecting who we are, what we have been and to what we aspire to be.

– Mark Thistlethwaite, Ph.D., former Chair, Fort Worth Art Commission

Blue Lines, 2010
Ralph Helmick
Powder-coated aluminum, LED lights
Polytechnic Heights Neighborhood Police Center
Image courtesy of the artist

II

Introduction

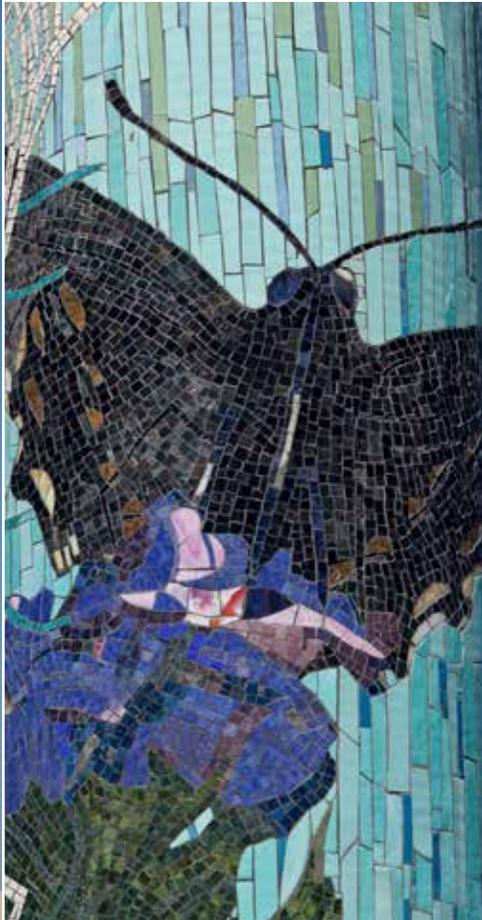
Fort Worth, with its tagline, ‘Cowboys and Culture’, has a long-standing tradition of supporting the arts in all forms, and public art is no exception. However, until the establishment of the City’s public art program in 2001, public art in Fort Worth consisted primarily of works of art that had been donated to the City, or were privately owned; and most were on display downtown and on the grounds of the major institutions in the Cultural District.

In 2001, the City Council adopted an ordinance establishing a funding mechanism for the development of public art in association with future public building projects, from streets to parks, and libraries to fire stations. Stated goals included enhancing the built environment, commemorating the city’s rich cultural and ethnic diversity, integrating the work of artists into capital improvement projects, and promoting tourism and economic vitality through the artistic design of public spaces.

Soon thereafter, Council appointed members to the Fort Worth Art Commission (Art Commission), and contracted with the Arts Council of Fort Worth (Arts Council) to manage the development of a public art program. The City also commissioned the development of a public art master plan, which was completed and adopted in 2003. The plan set forth a collective vision for the ways in which public art could meet the goals set forth in the enabling ordinance, including potential projects and guidelines for artist selection and design review.

Since the program’s inception in 2001, the City of Fort Worth has commissioned, purchased, or received 111 public artworks with a total value of well over \$14.5 million, resulting in an important and diverse collection that enhances neighborhoods throughout the city and celebrates the culture and history of this remarkable metropolis. Fort Worth’s public art collection has received many accolades and awards over the years, including four from Americans for the Arts’ prestigious recognition program, *Year in Review*, as well as AIA Fort Worth, Texas Society of Architects, Historic Fort Worth and the Fort Worth Weekly.

In October 2016, the City’s public art program, Fort Worth Public Art (FWPA), marked an important milestone—fifteen years of working with artists and communities to create distinct and memorable places. Much like Fort Worth, the public art program has matured and evolved in the years since its establishment. The fifteen-year mark offers the perfect opportunity to review the 2003 master plan, and assess the program along with the ensuing collection. This update to the original master plan seeks to craft priorities and establish a collective vision for what public art can accomplish in Fort Worth in the next fifteen years.



Water Crossing Markers, 2015
Norie Sato
Hand-blown glass and stone tile, stainless steel,
found objects
Chisholm Trail Parkway
Images by Ralph Lauer

III

Development of the Public Art Plan Update

11

1.

Overview

This plan is the result of an extensive public process that started in June 2016 and ran through April 2017. The consulting team worked with the Art Commission, City leadership, and the staff of the Arts Council, to engage a broad cross section of the community in assessing the existing public art program and envisioning the future. The consultants conducted over 40 individual interviews and focus groups, along with several public meetings, and fielded an on-line survey. In addition, a talented team of local artists engaged participants at a variety of events throughout the city, moving beyond those traditionally engaged in the arts and gathering input from residents in all communities. The detailed data from both the surveys and artist engagement project are compiled in Appendix 2.



In total, nearly 2,500 people participated in the planning process and shaped the content of this document. Throughout the process, the consulting team provided periodic updates to the Art Commission and to City Council. In addition, the public had an opportunity to provide feedback on the initial findings and draft recommendations at a well-attended public meeting at the Central Library in late April 2017.

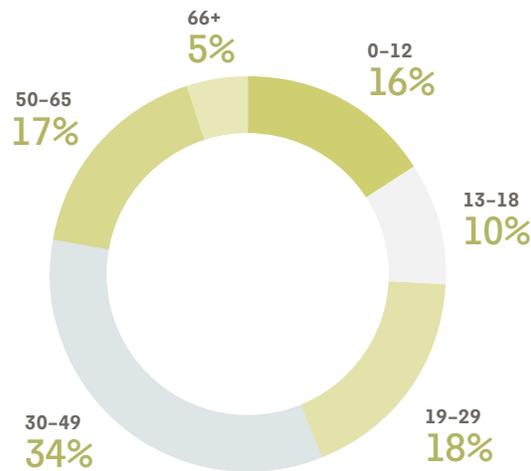
2.

Interviews and Focus Groups ¹

The consultants conducted interviews with City Council and City staff, as well as representatives from many organizations and community groups. A variety of focus groups, from individual artists to former Art Commissioners, also came together to share their perspectives on public art in Fort Worth. By covering the same core questions in each session ² along with supplemental topics, the consulting team was able to gather consistent data which forms the foundation for this plan.

12

Total Average Age Groups Participating in Community Engagement



3.

Interactive Public Art Project

Local artists Carol Benson, Lauren Cross, Thomas Diel, Jessica Fuentes and Tiffany Wolf Smith came together as “ACT United” (“Artists Coming Together”), and developed an interactive public art project, *Coming Home: Community Conversations on Public Art*. The team was selected through a competitive process as the result of a request for proposals. Their pop-up public art project encouraged participants at events throughout the city to share their perspectives on public art in Fort Worth, along with their ideas for the future of the program. In total, the artists set up their project at twelve community events ³ over the course of six months, which ranged from Mariachi Christmas at Artes de la Rosa Cultural Center for the Arts to the Martin Luther King, Jr. Day of Service to the Cowtown Marathon.

¹ Appendix 2.a. for a complete list.

² Appendix 2.a. for the interview protocol.

³ Appendix 2.b. for a complete list of events.

Kudos to the local artist team of Carol Benson, Tom Diel, Lauren Cross, Tiffany Wolf, and Jessica Fuentes (aka ACT United), for designing and implementing a delightful participatory pop-up public art project that engaged nearly 2,000 Fort Worth residents of all ages to share their aspirations for public art in our city.

— *Martha Peters, Public Art Director*



13

4. On-line Survey

FWPA staff worked with a variety of partners, including various homeowners and neighborhood alliance groups, to broadly distribute an on-line survey regarding public art in Fort Worth. Survey responses from 377 individuals supplemented the information gathered by the ACT United team and the consultants.⁴ One of the remarkable takeaways from the survey was the number of people who want to become more involved with FWPA, by participating in tours, becoming a docent, participating on an artist selection panel, or signing up for FWPA's email list.

⁴ Appendix 2.c. for the full survey.



Avenue Tapestry, 2013
Michael Pavlovsky
Powder-coated aluminum
Near East Side Urban Village
Image by Ralph Lauer

IV Key Findings

1. Common Themes

In reviewing the information gathered through the processes outlined above, a strong consensus emerged regarding the considerable strengths of FWPA, as well as aspects of the administrative process, including artist selection and design review, that could be updated and improved. In addition, clear information emerged regarding what Fort Worth residents would like to see the public art program undertake going forward.

2. Public Art in Fort Worth

Overall, the consultants found that there is broad public support for public art and the program, FWPA, at all levels, from elected officials to community members, and arts organizations to civic institutions.

- There is an appreciation for the value that public art brings to the design of public space and a desire to include public art in more City projects.
- The City's collection is diverse and expansive, and is present in neighborhoods throughout Fort Worth.
- People tend to be familiar with works in their neighborhoods, but less so with the program, the public art process, or the collection as a whole.
- The release of the new catalogue titled, *Fort Worth Public Art: Commissioned Works 2001-2015*, online maps, and the bus tours that were offered during 'Public Art Month' in October 2016, are perceived as excellent tools that can help build greater familiarity with the breadth of the collection.
- The *Community ID: Public Art in Neighborhoods* initiative has accomplished a great deal over the years, evolving to include more complex, site integrated works. FWPA has an opportunity to develop a new approach to these smaller, neighborhood-based projects, one that better integrates them with the development of the local artist community and allows them to be delivered more cost effectively.

The master plan update process confirms that program initiatives reflect community priorities.

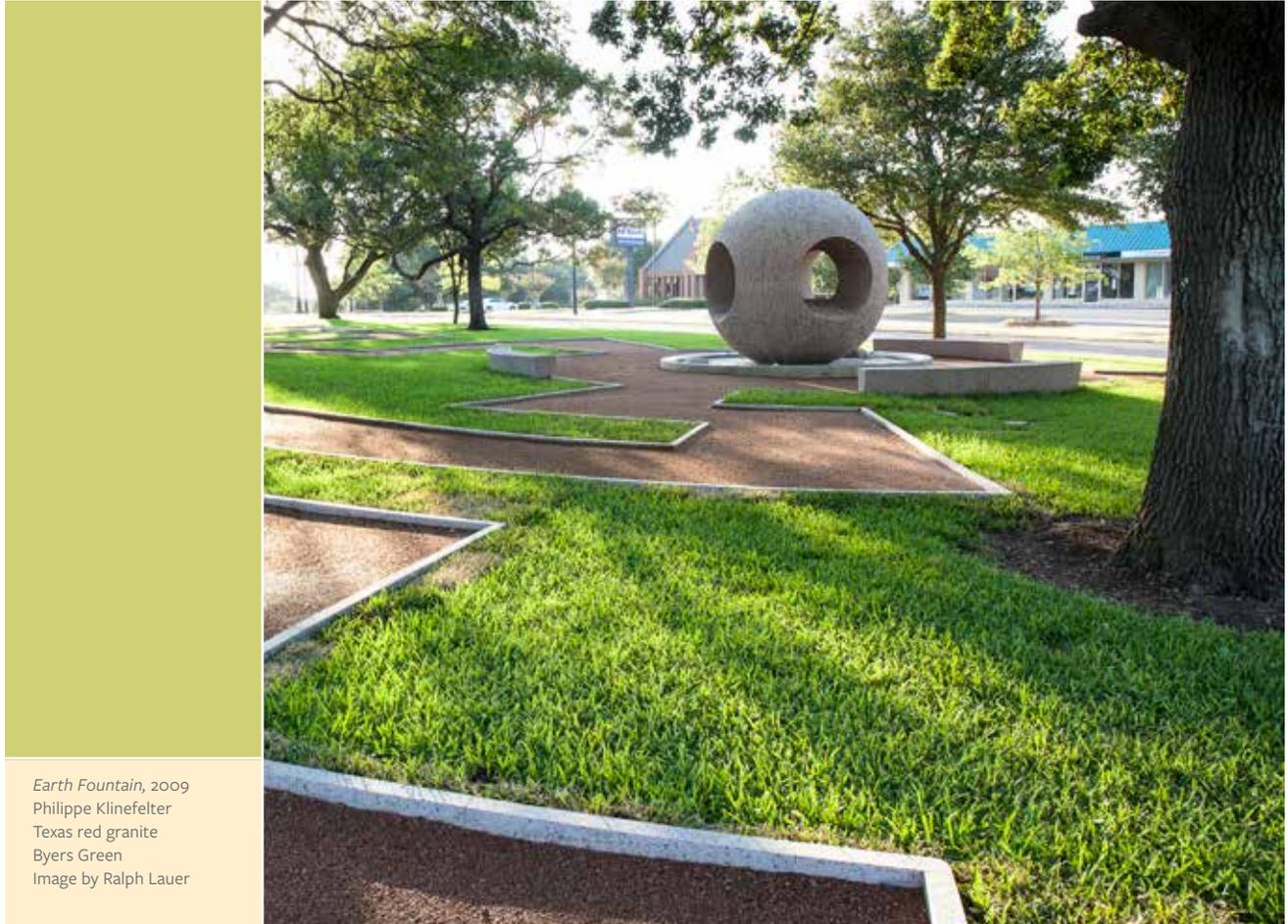
– Jennifer Casler Price, Chair, Fort Worth Art Commission

16

3. Program Administration and Guidelines

The City has contracted with the Arts Council of Fort Worth since the public art program's inception to serve as the City's resident experts in public art, to administer all aspects of the program, from planning to community engagement, and artist selection to project delivery, as well as to conserve and maintain the City's public art collection.

- While there is strong support for the program, as stated above, there is also a consensus that the project development process takes too long and needs to be streamlined.
- Despite extensive opportunities for participation at all levels of the public art project development process, from planning to installation, it is generally not well understood.
- There is a strong desire for new and expanded methods of communication amongst all parties involved in public art planning and delivery, including staff, community members, appointed advisors, and elected officials.
- There is limited understanding of the way the restrictions associated with bond funding govern the timing, locations, and budgets for most of the public art being developed by the City, which contributes to the desire for a more transparent process public art budgeting process.
- There is a perception among City leadership that public art bond funds are slow to be expended.
- There is a need for updated guidelines that reflect current best practices, and the requirements of a mature public art program.
- The pre-qualified artist list is a core program tool for FWPA that needs to be expanded to reflect a broader variety of media and artistic approaches, so that it can better serve the many types of projects the program develops.



Earth Fountain, 2009
 Philippe Klinefelter
 Texas red granite
 Byers Green
 Image by Ralph Lauer

4. New Initiatives

The consultants found a great deal of enthusiasm amongst Fort Worth residents for specific ways that the FWPA might expand the public art program in the future and build upon what has already been accomplished. Priorities include:

- Commissioning larger and more impactful projects located in high traffic areas;
- Creating one or more iconic works of art, with Downtown, the Cultural District, the Trinity River, and the Stockyards as the most often cited locations;
- Building public/private partnerships to support an iconic artworks initiative;
- Expanding the pool of artists engaged in the program;
- Broadening the range of media that artists use to create public art; and,
- Pursuing temporary projects and installations that provide opportunities to experiment and to engage the public and artists in new ways.



Wind Roundabout, 2015
Ned Kahn
Painted steel, stainless steel and anodized aluminum
Henderson Street Roundabout
Image courtesy of the artist

V

Vision and Goals

The following vision statement for the Fort Worth Public Art program (FWPA) emerged from the planning process, reflecting residents' perception that public art enhances the natural and built environment, and contributes to community identity.

19

Public art helps to define Fort Worth's character as a vibrant and sustainable 21st Century city by celebrating its storied history, contributing to its iconic destinations, shaping its distinct neighborhoods, and honoring its close connection to nature.

Five overarching goals will assist FWPA in planning and prioritizing resources as it works to realize this vision over the next fifteen years:

1. FWPA will commission diverse and artistically excellent site-integrated artworks that are freely accessible for all to enjoy.
2. FWPA will build a more robust communication and community engagement process, providing a range of opportunities for residents and visitors to contribute to and enjoy the City's public art collection.
3. FWPA will collaborate with private institutions and donors to develop iconic, destination-quality artworks in prominent gathering places.
4. FWPA will support and promote its local artist community, helping to celebrate and highlight the unique and diverse talents of local and regional artists.
5. FWPA will work to expand the number of entities engaged in commissioning public art by seeking public and private sector partners.



Avenue of Light, 2009
Cliff Garten Studio
Stainless steel, concrete, LED lights
West Lancaster Avenue
Image by Kevin Buchanan

VI Recommendations

The recommendations for the future of FWPA included in this document reflect the input and findings from the year-long planning process, as well as current best practices in the field of public art. They are designed to build upon the strengths of a mature program, and to adjust policies and processes accordingly. The recommendations also speak to the City's current priorities for public art. Some of them can be implemented relatively quickly, while others will be realized over time, as resources and opportunities become available.

21

1. Create a 5-year Public Art Project Plan for the City of Fort Worth

FWPA has consistently practiced a comprehensive approach to the development of public art in Fort Worth, creating a variety of planning documents, from an annual work plan, to area specific plans and bond package plans. The consulting team recommends that FWPA work with appropriate City staff to develop a 5-year public art project plan with consolidated information on all the projects envisioned in the various bond plans and area plans. By mirroring the City of Fort Worth's Capital Improvement Program, this 5-year plan can help better integrate public art into the City's long range infrastructure priorities by building better awareness of the relationship between public art and the underlying capital improvement projects, as well as by providing a centralized reference document for projects.

- 1.1 Structure the 5-year public art project plan to fulfil the strategic goals articulated in this Public Art Master Plan Update.
- 1.2 Integrate existing neighborhood public art plans and plan for Water Fund, including the plans for Lake Como Park, East Lancaster, and North Beach Corridor into the 5-year plan, establishing a specific timeline for implementing the projects recommended in these long-standing plans.
- 1.3 Utilize the 5-year plan as the guiding document for an annual public art workplan.

2. Streamline the Project Implementation Process

The Art Commission recently reached a consensus on how the artist selection and design review process can both be simplified and structured to enhance dialogue, while shortening the overall timeframe. Moving forward it is recommended that the Art Commission work with FWPA staff to implement the modifications that were discussed at the Commission's January 2017 retreat, to accomplish the following:

- 2.1 Work to ensure that policymakers, artists, Art Commissioners, and community stakeholders have a clear understanding and are fully engaged in the project development and review process.
- 2.2 Develop and share a flowchart of the project development and review process.⁵
- 2.3 Better integrate community engagement and feedback into the Art Commission's project planning, artist selection and design review framework.
- 2.4 Reduce the number of times a project must return to the Art Commission.

3. Develop an Expansive Approach to Communication and Community Engagement

A robust and popular public art program depends on full communication with the community it serves. The more people know about their public art, the more they will care about it. The more diverse opportunities they are given to engage with the program, the more they will value and embrace it. Public art projects, much like the infrastructure projects they often accompany, take a long time to realize and involve a myriad of players. Communication, among all parties, is critical to ensuring an understanding and appreciation of the complexities that underlie the public art project development process. To that end, FWPA will build an ongoing, robust, outreach and engagement effort to enhance communications at all levels.

A. Communication with City Council

- 3.A.1 Create a simple project matrix that shows the status, timeline, and budget of each ongoing public art project and post it on FWPA's website.
- 3.A.2 Schedule briefings with Council Members and their aides, at least twice a year, to provide updates on the progress of all public art projects in their districts, including new opportunities, potential delays, and any challenges impacting the development of public art projects.
- 3.A.3 Build upon the current process of seeking recommendations from Council Members and the Community Engagement Office to expand the pool of community leaders engaged in the public art process, from project inception through final design.

⁵ Appendix 5 for the new flowchart.

- 3.A.4 Expand the overall membership of the Art Commission to a total of eleven, with one member appointed by each Council Member ⁶, and three by the Mayor—a practicing artist, an architect (or other design professional) and a curator.
- 3.A.5 Work with City Council to explore effective ways of ensuring adequate community representation and dialogue during the visioning, artist selection, and design process; Council Members may participate as voting members of artist selection panels for projects in their districts, if desired.
- 3.A.6 Continue to provide Council Members with notices of all public art meetings in their Districts and invite Council Members' participation in FWPA community meetings.
- 3.A.7 Seek advice from Council Members about opportunities to provide updates on public art projects during other public meetings that Council Members host and ask them to inform their constituents about the status of public art projects through their websites and other forms of Council communication.

B. Develop a more tailored community engagement program

- 3.B.1 Build upon the existing partnership with the City's Community Engagement Office to ensure that a broad group of community members of all ages and backgrounds participate in the project development and review process.
- 3.B.2 Establish a project-based "core team" of 5 to 7 people for most projects, engaging stakeholders throughout the visioning, artist selection and design process. Employ the Project Core Team to:
 - Designate at least one representative to serve on artist selection panel;
 - Provide artist orientation during the selection process;
 - Connect artists with community members and events; and
 - Provide feedback on artwork designs as they evolve.

⁶ Note that the number of Art Commissioners will need to grow to 13 with the expansion of the Fort Worth City Council from nine members to eleven beginning with the first election following the 2020 census.



Coming Home participants

C. Create additional opportunities for the public to learn about Fort Worth's public art

- 3.C.1 Implement a mobile-friendly website that encourages exploration of Fort Worth's public art.
- 3.C.2 Partner with Visit Fort Worth and the neighborhood associations to publish and distribute public art maps.
- 3.C.3 Partner with a tour company to sponsor bus tours that highlight some of Fort Worth's public and privately commissioned public artworks.
- 3.C.4 Partner with the Fort Worth Bicycle Association to sponsor an annual public art bike tour.
- 3.C.5 Explore offering participatory community workshops with artists commissioned for projects.
- 3.C.6 Sponsor a lecture series that highlights the artists whose work is displayed in public places in Fort Worth.

D. Enhance internal communication

- 3.D.1 Expand communication between the Art Commission and the Arts Council Board by designating a position on each body for a representative of the other (i.e. a member of the Art Commission would sit on the Arts Council Board and vice versa).

4. Expand Opportunities for Local Artists

Fort Worth has a strong community of talented artists reflecting its importance as a major cultural center. However, not all artists have experience working in public settings, and need opportunities to develop the required skill set. Engaging North Texas artists will help build the distinct character of public art in Fort Worth by reflecting the City's homegrown talent. To achieve this goal FWPA can implement the following:

- 4.1 Develop a new training and mentorship program for North Texas artists led by artists working in the field, designers, and administrators. This program can be jointly sponsored with other regional public art agencies such as Dallas Public Art and should include public art tours and core topics such as:
 - Responding to an RFP or RFQ
 - Interviewing for a project
 - Proposal development
 - Engaging the community in a project
 - Creating a comprehensive budget
 - Stages of design review
 - Collaborating with design professionals
 - Planning for maintenance
 - Working with fabricators, etc.
- 4.2 Establish a new pre-qualified list of North Texas artists who have completed the training.
- 4.3 Identify specific 'starter' project opportunities that are exclusively available for the artists who have completed this new round of training.
- 4.4 Provide the artists with technical specifications and a list of pre-screened fabricators.
- 4.5 Limit the typology of 'starter projects' to a small group, including:
 - Permanent, artist-designed light-pole enhancements, such as sculptural elements or banners;
 - Sculpture in roundabouts; and
 - Murals on walls facing public right of ways.

NOTE: Starter projects can replace the current *Community ID: Public Art in Neighborhoods* initiative, providing an efficient and cost effective way of enhancing the character of both new and established neighborhoods.

5. Institute Administrative Changes to Simplify and Streamline the Process of Commissioning and Installing Public Art

The consulting team reviewed the original ordinance and existing guidelines for the FWPA program with the staff and Art Commissioners, evaluating them in the context of best practices. Updated guidelines for the City's program, along with minor modifications to the enabling ordinances, including updated definitions of art and the modifications to the Art Commission composition, are being recommended as part of this process.⁷

6. Review Funding Sources and Modify Project Accounting

After reviewing the City's public art funding history, meeting with City leadership, and considering the best strategies for implementing and managing the program at this stage in its development, the consulting team has prepared a series of recommendations around budgeting for public art and cost allocation. Implementing the following recommendations will more closely connect program management to the source of project funding and clarify overall project accounting.

- 6.1 Allocate project management costs directly to the project funding source, in the same way the City allocates and tracks project management for other capital improvement projects.
- 6.2 Work with City staff to develop a methodology for establishing overall project management costs or percentages that takes into consideration various project budgets.
- 6.3 Charge other core program costs, including general program management, community engagement and education, and conservation of the City's collection, to an eligible source such as the General Fund.
- 6.4 Collaborate with the City to phase in this new budgeting approach into the Art Council's management contract.
- 6.5 Use Water Fund dollars for specific projects associated with the Water Department's environmental and conservation mission, facilities, or other water infrastructure projects. This might include collaborations with other water entities, such as the Trinity River Authority.

⁷ Proposed modifications to the ordinances are included in Appendix 3 and the updated guidelines are included as Appendix 4.

- 6.6 Explore releasing public art funds from bonds prior to 2014 that are not yet allocated to a specific project, after ensuring adequate contingency is budgeted for all planned projects.
- 6.7 Institute a standard project budget template for all projects.⁸
- 6.8 Begin development of iconic projects per the recommendations in this plan and allocate the funds reserved for this purpose to those projects in order to leverage private giving.

7. Work with City Staff to Integrate Public Art more Seamlessly into the City Capital Improvement Program

Over the years, the FWPA staff have built excellent working relationships with City staff in all departments. Going forward there are opportunities to build upon those relationships and further integrate the public art project development and management process with the processes in place in key City departments. Implementing the following recommendations can help achieve enhanced communication and a more seamless integration of public art.

- 7.1 Establish liaisons in each affected City department to learn about upcoming projects, and prioritize high visibility, fully-funded projects within bond programs where public art will have a visible impact.
- 7.2 Convene quarterly meetings with staff liaisons to review timelines and address issues, to ensure the ongoing coordination required for site-integrated public art.
- 7.3 Work with City staff to analyze opportunities to fully integrate the public art program's 5-year plan into bond program development.

⁸ Appendix 6 for the template.



Alas de Mexico (Wings of Mexico), 2010
 Jorge Marín
 Bronze
 Temporary installation in
 Downtown Fort Worth, 2015

8. Embrace New Initiatives and Partnerships

Fort Worth Public Art has accomplished much of what was set forth in the original public art master plan and its success has stimulated an interest in commissioning destination quality, iconic artworks from nationally and internationally-recognized artists, as well as developing temporary artworks that encourage experimentation and risk-taking. The following are suggestions for how to begin realizing these projects.

A. Iconic Artworks

FWPA has been developing a reserve for future iconic projects for several years. The consulting team recommends the following to assist with implementation:

- Add projects in the recommended locations to FWPA 5-year plan, and allocate a portion of the funding to each as seed money to initiate the process (as allowable by the funding source) and leverage other funding sources.
- Develop the full vision for each project with a select group of partners, including public agencies, cultural institutions, philanthropists, corporations and private developers.
- Engage a curatorial panel to nominate artists to develop proposals for each iconic artwork.

B. Recommended Locations and Budgets

Based on the responses throughout the process, the residents of Fort Worth view several locations throughout the community as shared places to come together and gather. The consulting team recommends that the top four be considered for future iconic projects.

1. **Pioneer Tower:** Commission an artist to create an illumination program for the tower of the Will Rogers Memorial Center in the Cultural District. Recommended budget: \$450,000.

2. **Downtown - Terminus of Main Street:** Commission an artist to create a large sculptural work for the terminus of Main Street in front of the Convention Center expansion. Recommended budget \$2.5 million (\$.5M for phase one, design development and \$2M for project implementation).
3. **Stockyards:** Commission a major work of sculpture in the Stockyards. This project will require \$500,000 in seed money for artist outreach and selection, and design development. Recommended budget: \$1.5M
4. **Trinity River Trails:** Develop one or more public art initiatives including permanent works, temporary installations or a festival type event, that are tied to the Trinity River, the trail system and the Trinity River Vision plan. Coordinate project development, design, and installation of initial projects with partners such as Streams and Valleys, Inc. and Trinity River Vision Authority. Recommended budget: \$500,000 for an initial project, such as a series of temporary installations.

C. Temporary Public Art

Based on the input received during the planning process, there is particularly strong interest in seeing Fort Worth develop temporary installations of all kinds. Countless participants referenced their delight at the installation of 'Wings of the City' by Jorge Marín, for example, as well as projections, posters and other 'street art' projects common in other cities.

- These projects will require the development of partnerships and a funding source that can be used to support temporary or educational projects.
- Temporary artworks can be 'one-off' installations, be a multi-part exhibit, or even become the City's signature public art event, such as Paris' Nuit Blanche, or Vivid Sydney.
- Locations identified for such temporary installations include along 7th Street or a section of the Trinity River.



Memory: Fairmount Park, 2015
 Bart Shaw, AIA
 Solid surface, Massaranduba wood, steel, basalt, trees
 Fairmount Park
 Image by Chad Davis

9. Sustain Collection Management Efforts

The City of Fort Worth has developed a remarkable collection of public art. These include works that were commissioned or purchased by FWPA, as well as gifts, and works that are part of the legacy of art acquired by the City in various ways in the years prior to the establishment of a formal public art program. The collection constitutes an important City asset and a public trust. The City's leadership has demonstrated ongoing understanding of the value of its broad collection and has consistently invested in routine maintenance as well as supporting its myriad conservation needs. Implementing the following recommendations will help ensure that the City's collection remains an asset.

- 9.1 Sustain the commitment to conservation as part of the overall program budget.
- 9.2 Initiate a standard conservation needs assessment for every public art project at the design development phase to minimize future conservation issues.
- 9.3 Develop a methodology, in conjunction with City staff, for prioritizing public improvement projects when there is a critical art component that is at risk, such as the historic mosaics on the barns at the Will Rogers Memorial Center.

10. Diversify Funding Sources by Building Cross Sector Partnerships and Public Art Consulting Services

Public art can be undertaken by any entity that develops infrastructure or buildings. In Fort Worth, public art can achieve its full potential by enrolling major development partners from both the public and private sector. The tremendous interest planning participants expressed in seeing public art of all kinds throughout Fort Worth underscores an opportunity for growth in this area. In addition to managing the City's very significant public art program, the Arts Council of Fort Worth can consider developing public art consulting services for other entities in Fort Worth such as the recent mural program administered for Kroger Company by the Arts Council or technical assistance to the Trinity Metro for its TexRail Stations. Such projects would be undertaken for a fee and additional project managers could be contracted, as needed, as demand for services grows.

- 10.1 Advocate to regional policymakers the benefits of including public art in major infrastructure initiatives, such as Panther Island.
- 10.2 Market public art across Fort Worth with the goal of building partnerships with the private sector, non-profits, and governmental organizations.
- 10.3 Work with private developers and public institutions including Business Improvement Districts, Trinity Metro, the Trinity River Vision Authority, and Streams and Valleys, Inc., among others, to plan and support public art that advances their missions.
- 10.4 Develop ways to offer services to developers, non-profits, and public institutions. Offer information about public art options and opportunities through one-on-one meetings and workshops, and provide specialized technical assistance such as managing an artist selection process, or project management, for a fee.
- 10.5 Create a new position responsible for developing partnerships and consulting services. This position might be able to be funded initially through a grant, until consulting revenue makes it self-sustaining.

VII Implementation

Immediate 1-2 years
 Short Term 2-5 years
 Long Term 6-10 years

32

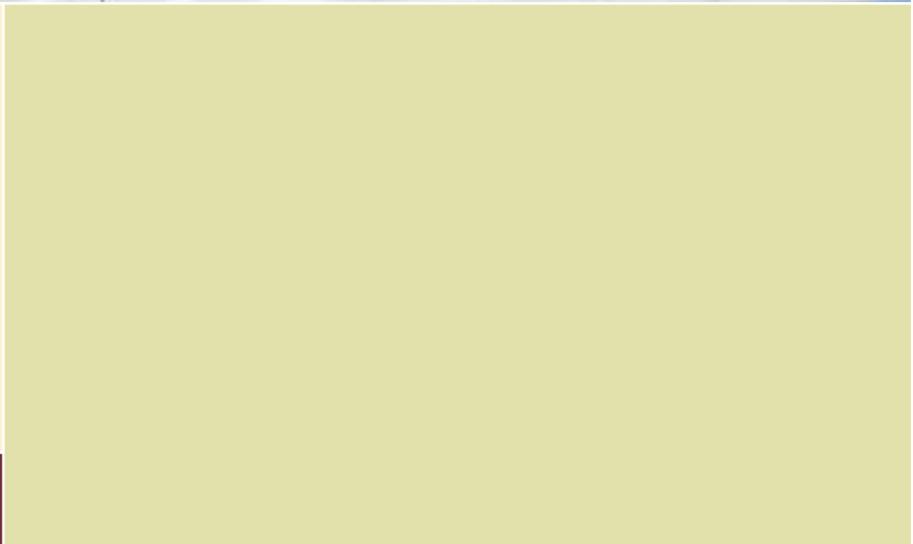
| Recommendations | Immediate 1-2 years | Short Term 2-5 years | Long Term 6-10 years |
|--|---------------------|----------------------|----------------------|
| 1. Create a 5-year public art project plan for the City of Fort Worth | | | |
| Plan to implement elements of existing public art plans for Lake Como Park, East Lancaster, and North Beach Corridor, establishing specific timelines to initiate projects. | | | |
| Include small-scale community projects in the work plan that are designated for design by emerging regional artists. | | | |
| 2. Streamline the project implementation process | | | |
| Develop and share a flowchart of the project development and review process. | | | |
| Integrate Project Core Teams, additional community engagement, and feedback into the Art Commission's project planning, artist selection and design review framework. | | | |
| 3. Develop an expansive approach to communication and community engagement | | | |
| Create a simple project matrix that shows the status, timeline, and budget of each ongoing public art project and post it on FWPA's website. | | | |
| Expand the Art Commission to eleven, with one member appointed by each Council Member, and three by the Mayor - a practicing artist, an architect (or other design professional) and a curator. | | | |
| Build upon the existing partnership with the City's Community Engagement Office to ensure that a broad group of community members of all ages and backgrounds participate in the project development and review process. | | | |
| Initiate 5-7-member Project Core Teams for most projects, engaging stakeholders throughout the visioning, artist selection and design process. | | | |
| Implement a mobile-friendly website that encourages exploration of Fort Worth's public art collection. | | | |
| Partner with Visit Fort Worth and the neighborhood associations to publish and distribute public art maps. | | | |
| Partner with a tour company to sponsor bus tours that highlight some of Fort Worth's public and privately commissioned public artworks. | | | |
| Partner with the Fort Worth Bicycle Association to sponsor an annual public art bike tour. | | | |
| Designate a position on the Art Commission that mirrors the Arts Council Board's ex officio position for the Chair of the Art Commission, in order to promote better communication between the two bodies. | | | |
| 4. Expand opportunities for local artists | | | |
| Partner with Dallas Public Art to develop a new training and mentorship program for local and regional artists led by artists, designers, and administrators working in the field. | | | |
| Establish a new pre-qualified list of local and regional artists who have completed the training. | | | |

Immediate 1-2 years
 Short Term 2-5 years
 Long Term 6-10 years

| Recommendations | Immediate 1-2 years | Short Term 2-5 years | Long Term 6-10 years |
|--|---------------------|----------------------|----------------------|
| Identify specific 'starter' project opportunities that are exclusively available for the artists who have completed this new round of training. | █ | | |
| Provide the artists with technical specifications and a list of pre-screened fabricators. | | █ | |
| 5. Institute administrative changes to simplify and streamline the process of commissioning and installing public art | | | |
| Modify ordinance and guidelines as recommended in the Public Art Master Plan Update | █ | | |
| 6. Review funding sources and modify project accounting | | | |
| Charge project management costs directly to the project funding source, in the same way the City charges project management for other capital improvement projects beginning with the 2018 Bond Program. | █ | | |
| 7. Work with City staff to integrate public art more seamlessly into the City capital improvement program | | | |
| Work with City staff to analyze opportunities to fully integrate the public art program's five-year plan into bond program development. | █ | | |
| 8. Embrace new initiatives and partnerships | | | |
| Identify partner(s) and a curatorial team to initiate iconic artwork lighting of Pioneer Tower. | █ | █ | |
| Begin planning for iconic artwork at 9th and Main Streets in front of Convention Center expansion. | | █ | █ |
| Identify partner(s) and a curatorial team for iconic artwork at the Stockyards. | | | █ |
| Begin planning for temporary artwork event on the Trinity River. | | █ | |
| 9. Sustain collection management efforts | | | |
| Identify partner(s) and begin work on repairing historic barn mosaics at Will Rogers Memorial Center. | █ | | |
| Require conservation reviews of project materials and methods during Preliminary and/or Final Design phase(s). | █ | | |
| 10. Diversify funding sources by building cross sector partnerships and public art consulting services | | | |
| Advocate to regional policymakers the benefits of including public art in major infrastructure initiatives, such as Panther Island. | | █ | |
| Market public art across Fort Worth with the goal of building partnerships with the private sector, non-profits, and governmental organizations. | | █ | █ |
| Promote public art consulting services and technical assistance to private developers and public institutions to plan and support artwork that advances their missions. | | █ | █ |



Stampede, 2008
Montage 48/61
Ceramic tile
Fire Station #11
Image courtesy of the artist



VIII Appendices

- APPX 1. Acknowledgments**
- APPX 2. Outreach and Community Engagement**
 - a. Interviews and Focus Groups
 - b. ACT United’s ‘Coming Home’ Project
 - c. Online Survey
- APPX 3. Proposed Ordinance Modifications**
- APPX 4. Administrative Guidelines**
 - a. Roles and Responsibilities
 - b. Development of Multi-Year Work Plan and Annual Plan
 - c. Stakeholder Engagement
 - d. Artist Selection
 - e. Project Review and Approval
 - f. Collection Management
 - g. Murals
- APPX 5. Public Art Process Flow Chart**
- APPX 6. Project Budget Template**
- APPX 7. Position Descriptions**
- APPX 8. Map**



Urban Still Life, 2017
Benito Huerta
Stainless steel and LED lights
South Main Urban Village
Image by Ralph Lauer



Service Through the Centuries, 2013
Oscar Alvarado
Stained glass tile
Fire Station #5
Image by Ralph Lauer

APPENDIX 1

Acknowledgements

The Fort Worth Public Art Master Plan Update is the culmination of over a year of work on the part of a broad cross section of the city's residents and reflects their ideas and input. The consultants wish to extend their sincere gratitude to everyone who contributed to the development of this update and who gave generously of their time by participating in the many outreach events, focus groups, and interviews. The update would not have been possible without the efforts of a wide range of individuals whose leadership and vision guided the process and whose energy and commitment helped ensure a successful completion. The consultants are particularly grateful to Martha Peters and the entire Arts Council public art staff for their dedication to developing a clear vision for public art in Fort Worth.

FORT WORTH CITY COUNCIL

Betsy Price, *Mayor*
 Carlos E. Flores, *District 2*
 Brian Byrd, *District 3*
 Cary Moon, *District 4*
 Gyna Bivens, *District 5*
 Jungus Jordan, *District 6*
 Dennis Shingleton, *District 7*
 Kelly Allen Gray, *District 8*
 Ann Zadeh, *District 9*

FORT WORTH ART COMMISSION

Jennifer Casler Price, *Chair*
 William Campbell, *Vice-Chair*
 Bethany Dodson
 Carol Hendrix
 Sheila Hill
 Robyne Kelly
 Robert Lee
 Leslie Thompson

ARTS COUNCIL OF FORT WORTH BOARD OF DIRECTORS

Todd Breeding
 Senior Vice President
 Frost Bank
 Dale W. Brock
 President
 Visiting Angels

Sasha Camacho, *Secretary*
 Owner, CSC OUTREACH

Christy Cates, *Treasurer*
 CPA/Partner, Whitley Penn

Mac Churchill
 President, Churchill Acura

Brandi Cottingham
 Owner, Brandi C Art

Monica de La Garza
 Jacobs Engineering Group

Suzan Greene, *Chair*
 Customer Operations
 Manager, Oncor

Timothy Hatcher
 Retirement Planning Specialist
 The Pacific Group

Robert L. Jameson
 President & CEO
 Fort Worth Convention
 & Visitors Bureau

Greg Kube
 Financial Advisor,
 Edward Jones

Jason Lamers
 Director, Internal
 Communications,
 BNSF Railway

Maddie Lesnick
 Owner
 Maddie Lesnick Consulting

Karen Myers
 President
 Karen Myers Strategies

Rosa Navejar
 President
 The Rios Group, Inc.

Todd Neander
 Senior Private Banker
 & Team Lead
 Wells Fargo Private Bank

Brian O'Neill
 Principal
 Pecheco Koch

Thomas Owen
 VP, F-35 Sustainment Strategies
 Lockheed Martin Aeronautics Co.

Scott Wheatley, *Vice Chair*
 Partner
 Jackson Walker

EX OFFICIO
 Jennifer Casler Price
 Curator of Asian and
 Non-Western Art
 Kimbell Art Museum

CITY STAFF

David Cooke,
City Manager
 Fernando Costa,
Assistant City Manager
 Randle Harwood, *Director,*
Planning & Development
Department
 Jessica Sangsvang,
Senior Assistant City Attorney,
Law Department

ARTS COUNCIL STAFF

Karen Wiley
President & CEO
 Martha Peters
Director of Public Art
 Anne Allen
Project Manager
 Jenny Conn
Collection Manager
 Kathleen Forrest
Public Engagement Coordinator
 Alida Labbe
Project Manager

APPENDIX 2

Outreach and Community Engagement

38

Appendix 2a: Interviews and Focus Group

The consultants conducted the following interviews, focus groups, and public meetings during the evolution of the Fort Worth Public Art Master Plan Update process. The following individuals and groups were solicited for their input.

I. INTERVIEWS

Betsy Price, Mayor

Cheraya Pena, *Press Secretary*

Sal Espino, *Councilman, District 2*

W.B. “Zim” Zimmerman, *Councilman, District 3*

Sandi Breau, *District Director*

Cary Moon, *Councilman District 4*

Alicia Ortiz, *District Director*

Jungas Jordan, *Councilman, District 6*

Jamie Wilson, *District Director*

Dennis Shingleton, *Councilman, District 7*

Kelly Allen Gray, *Councilwoman, District 8*

Ann Zadeh, *Councilwoman, District 9*

INDIVIDUAL AND SMALL GROUP INTERVIEWS

Robert Bass
Philanthropist, Keystone Inc.

Charles Boswell
Former City Manager, City of Fort Worth

Aaron Bovos
Chief Financial Officer, City of Fort Worth

Sacha Comacho
Representative of Ed Bass

David Cooke
City Manager, City of Fort Worth

Steve Cooke
*Director, Property Management Department,
City of Fort Worth*

Glen Blalog
Assistant Director

Fernando Costa
Assistant City Manager, City of Fort Worth

JD Granger
*Executive Director,
Trinity River Vision Authority*

Randle Harwood
*Director, Planning and Development
Department, City of Fort Worth*

Sheila Hill
Fort Worth Art Commissioner

Greg Ibanez
*FAIA, former Fort Worth Art
Commissioner*

Rudy Jackson
*Chief, Fire Department,
City of Fort Worth*

Tim Hatch
Assistant Chief

Carmella Kendry
*Assistant Director, Housing &
Community Development,
Neighborhood Services
Department, City of Fort Worth*

Jeff Kloska
*Assistant Aviation System Director,
Meacham Airport, City of Fort Worth*

Eric M. Lee
Director, Kimbell Art Museum

Stacey Pierce
*Executive Director, Streams and
Valleys, Inc.*

Dr. Marla Price
*Director, The Modern Art Museum of
Fort Worth*

Dr. Gleniece Robinson
*Director, Library Department, City of
Fort Worth*

Chris Dennis
Assistant Director for Public Services

Osei Baffour
Project Manager

Sonia M. Singleton
*Assistant Director, Community Services,
Neighborhood Services Department*

Kirk Slaughter
*Director, Public Events Department, City
of Fort Worth*

James Horner
*Assistant Facilities and Public
Events Director*

Robert Sturns
*Director, Economic Development
Department, City of Fort Worth*

Andy Taft
President, Downtown Fort Worth, Inc

Terri Thornton
*Curator of Education, Modern Art
Museum of Fort Worth and former Fort
Worth Art Commissioner*

Peter Vaky
*Deputy City Attorney, City Attorney's
Office, City of Fort Worth*

Denis McElroy
Senior Assistant City Attorney

Jessica Sangsvang
Senior Assistant City Attorney

Dr. Andrew J. Walker
*Director, Amon Carter Museum of
American Art*

Doug W. Wiersig, PhD, P.E.
*Director, Transportation and Public Works
 Department, City of Fort Worth*

William 'Todd' Estes
Engineering Manager

Martin Phillips
Engineering Manager

Karen Wiley
*President and CEO,
 Arts Council of Fort Worth*

Richard Zavala
*Director, Parks Department,
 City of Fort Worth*

Nancy Bunton
Assistant Director

David Creek
Assistant Director

Reginald Hurd
Assistant Director

Jerry McDowell, MBA
District Superintendent

Scott E. Penn
District Superintendent

Sandra Youngblood
Assistant Director

II. FOCUS GROUPS

Artists, June 21, 2016

Designers and Architects, January 10, 2017

**Downtown Fort Worth, Inc. Urban
 Design Committee, January 12, 2017**

City Manager's Staff, June 20, 2016

David Cooke, *City Manager*

Susan Alanis, *Assistant City Manager*

Jay Chapa, *Assistant City Manager*

Fernando Costa, *Assistant City Manager*

Valerie Washington, *Assistant City Manager*

Aaron Bovos, *Chief Financial Officer*

Mary Kayser, *City Secretary*

**Fort Worth Public Art Staff, June 20,
 2016 & January 12, 2017**

Martha Peters, *Director of Public Art,
 Arts Council of Fort Worth*

Anne Allen, *Project Manager, Arts Council
 of Fort Worth*

Jenny Conn, *Collection Manager, Arts
 Council of Fort Worth*

Kathleen Forrest, *Public Engagement
 Coordinator, Arts Council of Fort Worth*

Alida Labbe, *Project Manager, Arts Coun-
 cil of Fort Worth*

**Arts Council of Fort Worth, Board of
 Directors Executive Committee,
 January 12, 2017**

Todd Breeding

Christie Cates

Sacha Comacho

Suzan Green

Todd Neander

Scott Wheatley

Neighborhood Alliance, January 12, 2017

Alonzo Aguilar
*Worth Heights Neighborhood – Neighborhood
 Working Together Alliance*

Laura Bacigalupo
Ridgmar Neighborhood

Gene Bibb
*Stoneglen at Fossil Creek – Fort Worth League
 of Neighborhood Associations*

Don Boren
West Meadowbrook Neighborhood Association

Carlos E. Flores
*Northside Neighborhood Association and
 Inter District 2 Neighborhood Alliance*

Russell Fuller
North Fort Worth Alliance

Jane Garbish
West 7th Neighborhood Alliance

Kristin Glass
*Crestwood Neighborhood Association and
 Westside Alliance*

Burl Hampton
Far Greater Northside

Gretchen Schwab
Hollow Hills Neighborhood

Ron Shearer
*Diamond Hill Neighborhood and
 Inter-District 2 Alliance*

Sarah Walker
*United Riverside Neighborhood Association and
 Riverside Alliance*

**Former Art Commissioners,
 January 13, 2017**

Eduardo Aguilar

Gregory Ibanez, FAIA

Steve Kline, AIA

Kirk Millican, AIA

Mark Thistlethwaite, PhD

Terri Thornton

Art Weinman, AIA

III. PUBLIC MEETINGS

October 23, 2016

April 27, 2017

IV. INTERVIEW PROTOCOL

The following questions were asked at each meeting as a foundation for all interviews and focus groups:

1. What are your aspirations for this process?
2. Why is public art important to Fort Worth?
3. What do you think are the strengths of the Fort Worth Public Art (FWPA) program?
4. What do you think FWPA could do differently?
5. What communities/neighborhoods in Fort Worth can benefit from public art and why?
6. What are Fort Worth's most significant gathering places?
7. What are the most successful public art projects you've seen anywhere, and what do you like about them?
8. How would you like to be engaged in the public art plan update?

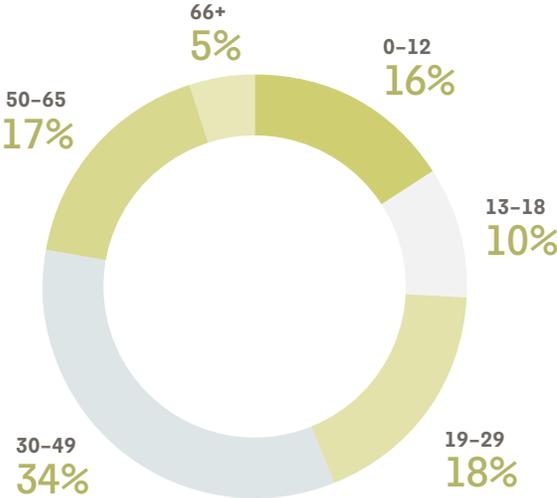


Coming Home participants

Appendix 2b:
ACT United
Community
Engagement
Project. Coming
Home: Community
Conversations on
Public Art

Over 2,000 individuals participated in ACT United’s *Coming Home: Community Conversations on Public Art*, an artist-led outreach project. Participants responded to questions by checking off all the categories of art they wanted in their neighborhoods, types of art, and important gathering places. These are the tabulated results.

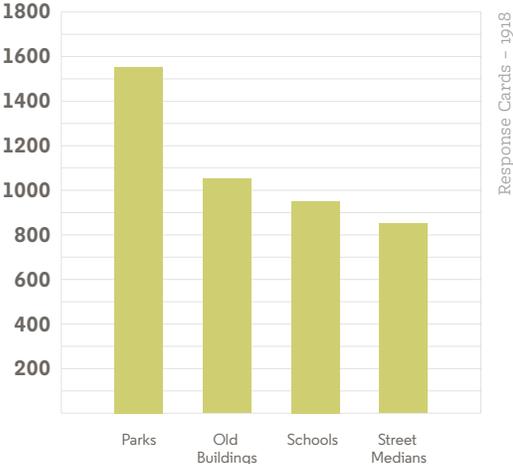
Age Ranges of Community Engagement Participants



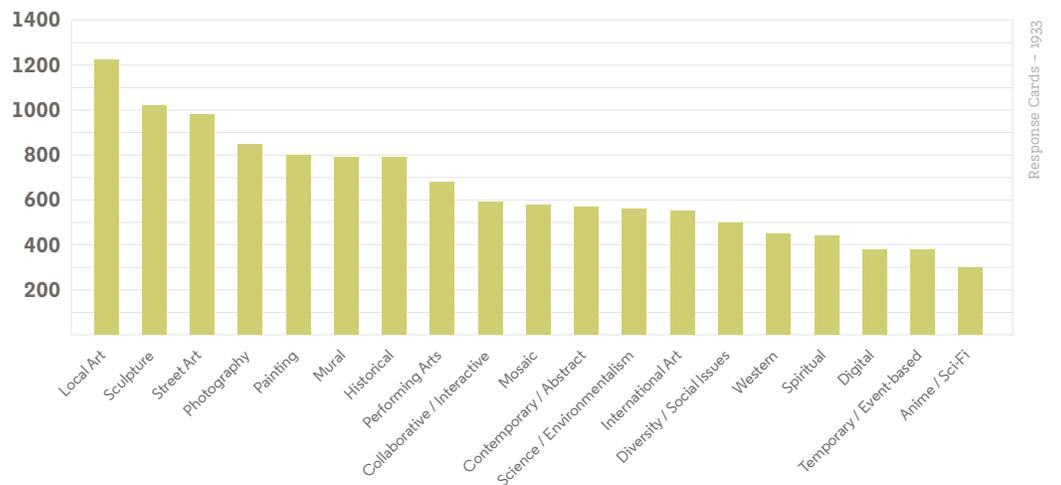
Community Events

- Arts Goggle (Magnolia Ave)
- FWPA 15th Anniversary Celebration (Water Gardens)
- Run the River (Trinity River at Clearfork)
- Alliance Tree Lighting (Alliance Town Center)
- Mariachi Christmas (Rose Marine Theater)
- Transportation and Publics Work Presentation (W. E. Scott Theater)
- Mayor’s Community Engagement Workshops (Riley Center)
- Martin Luther King Jr. Day (Baker Chapel AME Church and Emanuel Christian Fellowship)
- Cowtown Marathon (Will Rogers Memorial Center)
- Chisholm Trail Spring Fest (Chisholm Trail Community Center)
- Handley Meadowbrook Easter Egg Hunt (Handley Community Center)
- Main Street Arts Festival (Downtown)

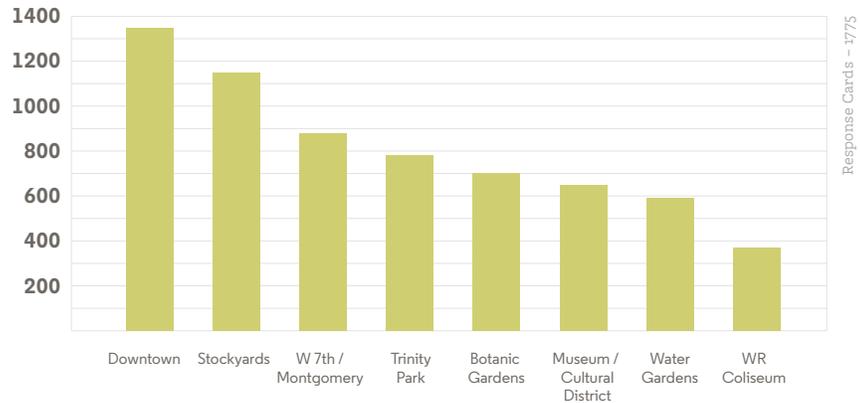
Where do you want to see Art in Your Neighborhood?



What kind of art would you like to see in public spaces in Fort Worth?



Where do lots of people gather in Fort Worth?



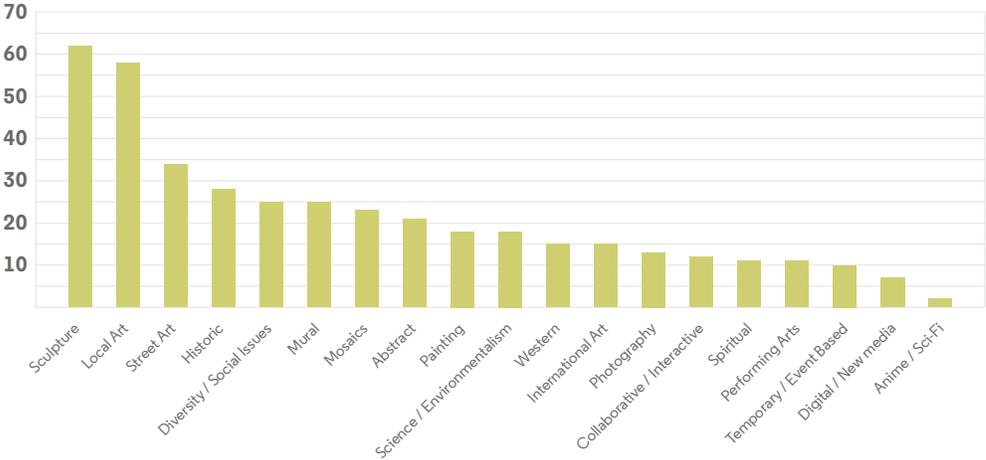
**Appendix 2c:
Online Survey
Results**

During January and February 2017, Fort Worth Public Art conducted an online survey to determine answers to the following questions:

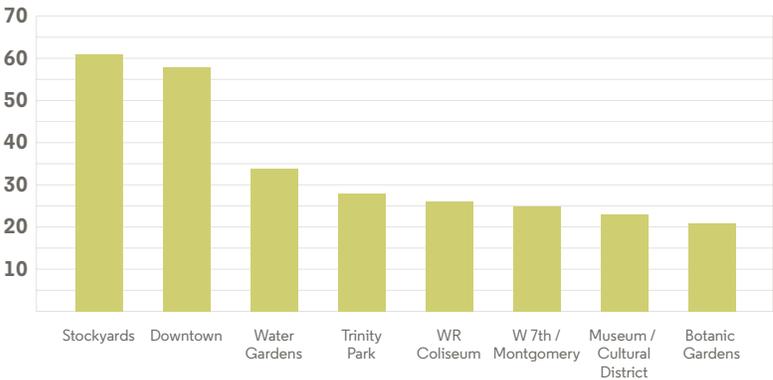
- What kinds of art would you like to see in Fort Worth?
- Where do large groups of people gather in Fort Worth for celebrations, festivals, or special events?
- How would you like to be involved in Fort Worth Public Art?

Below is a compilation of responses from the 377 online survey participants:

What kind of art would you like to see in public spaces in Fort Worth?



Where do lots of people gather in Fort Worth?



How would you like to be involved in Fort Worth Public Art?

| | | | |
|--|---|--|--|
| 60% | 54.12% | 52.12% | 17.65% |
| I would like to sign up for the email newsletter | I would like to attend a workshop/ class/tour | I would like to participate on an artist selection panel | I would like to become a public art docent/volunteer |

APPENDIX 3

Proposed Ordinance Modifications

Code of Ordinances Fort Worth, TX

Appendix 3

*City of Fort Worth, TX
Code of Ordinances, Part
II: CITY CODE, Chapter
2: ADMINISTRATION,
Article III: BOARDS AND
COMMISSIONS, Division
2: ART COMMISSION AND
PUBLIC ART PROGRAM*

§ 2-56 PURPOSES

- (a) Fort Worth art commission. The purpose and object of the art commission created by this division is to act as an advisory board to the city council relating to all questions involving public art and the Fort Worth public art program.
- (b) Fort Worth public art program. The purposes of the Fort Worth public art program are to create an enhanced visual environment for Fort Worth residents, to commemorate the city's rich cultural and ethnic diversity, to integrate the work of artists into the development of the city's capital infrastructure improvements, and to promote tourism and economic vitality in the city through the artistic design of public spaces.

(Ord. 14794, § 1, passed 10-2-2001)

§ 2-57 DEFINITIONS

As used in this division, unless the context clearly indicates otherwise:

ART or ARTWORK

Works in any permanent medium or combination of media, produced by artists who are generally recognized by critics and peers as professionals of serious intent and substantial ability.

CITY OF FORT WORTH PUBLIC ART COLLECTION

All artworks commissioned by the City of Fort Worth through its designated public art program and artworks purchased by or donated to the City of Fort Worth that have been accepted by the City of Fort Worth into its designated public art program.

PUBLIC ART PLAN or PLAN

The prioritized list of public art projects to be commenced during a fiscal year and the budget to effect it.

(Ord. 14794, § 1, passed 10-2-2001; Ord. 21122-02-2014, § 1, passed 2-11-2014)

§ 2-58 FORT WORTH ART COMMISSION CREATED; COMPOSITION; TERM.

- (a) There is hereby created the Fort Worth art commission, comprised of ~~nine~~ **eleven** members (13 members after the City adds 2 Council Districts after the 2020 census) appointed by a majority vote of the City Council, with the following composition:
 1. Three art professionals, **appointed at-large by the Mayor**, of which at least one must be a practicing artist and at least one a curator and one an architect, landscape architect or other design professional;
 2. ~~Two design professionals; and~~
 3. ~~Four community representatives~~
 2. **Eight community representatives (10 after the City adds 2 Council Districts after the 2020 census) with an interest or background in art or design appointed by individual City Council members to represent their districts.**

- (b) Exofficio, non-voting members shall be the Fort Worth city manager or that person's designee, and the director or designee of any City of Fort Worth department with an eligible project included in the Plan and a board member of the Administrative Entity under contract with the City. Appointed members of the Fort Worth art commission shall serve without compensation. Terms shall be as prescribed in this Article for city boards and commissions. When any vacancies occur on the Fort Worth art commission by reason of death, resignation or other cause, such vacancies shall be filled in the manner provided for original appointment for the unexpired term.

(Ord. 14794, § 1, passed 10-2-2001; Ord. 21122-02-2014, § 2, passed 2-11-2014)

§ 2-59 POWERS AND DUTIES.

The Fort Worth art commission shall advise and make recommendations to the Fort Worth city council regarding the public art program concerning the following matters:

- (a) Administration of the public art program, including the qualifications of the entity and the scope of services necessary to administer the program;
- (b) Public art policies and procedures;
- (c) Artist selection juries and process;
- (d) Commission and placement of artworks;
- (e) Maintenance and removal of artworks; and
- (f) Preparation of the recommendations for the annual public art plan.

(Ord. 14794, § 1, passed 10-2-2001)

§ 2-60 ADMINISTRATION OF THE PUBLIC ART PLAN.

Day-to-day administration of the Fort Worth public art program shall be provided by an appropriate entity selected by the Fort Worth city council through a contract for services. The administrative duties of the selected entity shall include the following:

- (a) Preparation of the annual **5-year** public art plan, in consultation with the Fort Worth art commission, the city manager and/or his or her designee, the directors of all city departments with eligible projects included in that plan, and the mayor and city council, as appropriate;
- (b) Preparation and presentation of recommendations for the annual public art plan to the Fort Worth art commission and to the mayor and council members and the city manager;
- (c) Administration of all aspects of the public art program, including, the following:
 1. The establishment of program policies and guidelines;
 2. The development of program budgets, artist selection processes and juries; and
 3. Public education and all other aspects of carrying out the program.
- (d) Reporting annually to the Fort Worth art commission and Fort Worth city council and city manager regarding prior year activities related to the public art program;

- (e) Provision of staff support to the Fort Worth art commission;
- (f) Development of policies and procedures, in consultation with appropriate city representatives, for approval by the city council, to ensure that public projects into which public art is to be incorporated can be designed, bid and constructed in such a manner that the incorporation of public art does not adversely impact the design or construction of those projects;
- (g) Conducting surveys of the condition of the City of Fort Worth public art collection every two years. Each survey would include a report on the condition of each artwork, prioritized recommendations for the restoration, repair and maintenance of the artwork and estimated cost for that restoration, repair and maintenance. The report shall be reviewed by the Fort Worth art commission and approved by the Fort Worth city manager;
- (h) Conducting insurance and conservation surveys on the condition of the artwork in the City of Fort Worth public art collection. Coordinated with the city's risk management function, these surveys will be updated at least once every five years;
- (i) Conducting an evaluation of the public art program five years after adoption of the enabling ordinance for the program, and presenting the results to the Fort Worth city council and city manager; and
- (j) Development of a conservation plan for the City of Fort Worth public art collection in consultation with the Fort Worth art commission, with particular attention to any artwork requiring extraordinary operations or maintenance costs. The conservation plan shall be reviewed by the Fort Worth city manager and approved by the Fort Worth city council.

(Ord. 14794, § 1, passed 10-2-2001; Ord. 21122-02-2014, § 3, passed 2-11-2014)

§ 2-61 FUNDING.

- (a) Except as otherwise provided in subsection (a1) below, funding for the Fort Worth public art program shall be accomplished by annually setting aside 2% of capital improvement project funding for public art. The percentage, approved in advance by the city council for the public art program, shall be added to the total cost of each proposition in City of Fort Worth capital project programs.
 - (a1) With respect to capital improvement projects included in Proposition One and Proposition A, "Street and Transportation Improvements," of the 2014 capital improvement program, funding for the Fort Worth public art program shall be accomplished by setting aside for public art 1% of the capital improvement project funding. The percentage, approved in advance by the city council for the public art program, shall be added to the total cost of such proposition in City of Fort Worth capital project program.
 - (a2) 1. Funding for the Fort Worth public art program shall also be accomplished by an annual transfer from the water and sewer fund made in accordance with the terms of this subsection (a2).
 - 2. In connection with the annual budget process, the department responsible for ensuring the administration of the Fort Worth public art program shall prepare and submit to the city manager a proposed program budget, including a proposed allocation from the water and sewer fund.

3. The city manager shall review the requested program budget and shall include his recommended program budget as part of the proposed annual budget submitted to the city council.
4. Notwithstanding anything in this article or the City Code to the contrary, the costs of the water and sewer fund's public art contribution provided under this subsection shall be excluded from the calculation of wholesale rates applicable to water and sewer services.
5. References in this subsection (a2) to the "water and sewer fund" shall include any successor funds thereto.

- (b) Funds shall be used for artist fees and costs related to the production and maintenance of artwork **including any lighting, landscaping or other environmental elements designed and specified by the artist.** Funds shall not be used for professional graphics, mass produced work or work not produced by an approved artist.
- (c) For all capital grants of \$100,000 or more sought by the City of Fort Worth, city departments shall include in appropriate grant applications a request that a certain percentage of the grant amount be authorized for public art and conservation projects in keeping with the established Fort Worth public art plan. All eligible projects financed with grants or contributions from private entities or public agencies are subject to this ordinance unless public art expenditures are not authorized by the granting or contributing entity. If public art and conservation projects are expressly excluded, then only the city funded portion of the eligible project would be subject to the public art ordinance. The public art policy is applicable to all grants of \$100,000 or more. Artist involvement shall be optional for city for grants of less than \$100,000.
- (d) Appropriations for public art shall be made at the same time that the city appropriates funds for eligible projects. All moneys appropriated for public art program purposes shall be transferred into a special, interest-bearing public art project account, which shall be maintained in a separate project fund. As a project account, any funds not expended at the conclusion of the fiscal year would roll forward into the following fiscal year. The city manager, or his or her designee, shall establish appropriate accounting procedures for the public art program and shall report to the city council periodically regarding the amounts appropriated, encumbered and expended under the program.
 - (d1) There shall be permitted a one time transfer of funds from monies appropriated to the specially funded capital projects fund, for the fiscal year 2013, 2% set aside of the water and sewer fund for cash financing of capital projects, to the general fund in an amount up to \$222,159.00 for the purpose of reimbursing the general fund for costs associated with the installation of a World Trade Center Artifact at the Fort Worth Museum of Science and History.

(Ord. 14794, § 1, passed 10-2-2001; Ord. 20972-09-2013, § 1, passed 9-24-2013; Ord. 21122-02-2014, §§ 4, 5, passed 2-11-2014; Ord. 22090-02-2016, § 1, passed 2-9-2016)

§§ 2-62—2-80 RESERVED.

APPENDIX 4

Guidelines

48

Appendix 4a: Roles and Responsibilities

I. MAYOR AND CITY COUNCIL MEMBERS

- Annually appropriate funds to FWPA per Municipal Code Section Chapter 2, Title III. Boards and Commissions, Division 2. Art Commission and Public Art Program, Sections 2-56 through 2-61;
- Review and approve the Public Art Master Plan Update;
- Review and approve the Public Art 5-Year Work Plan and Annual Work Plan, budget, and any amendments thereto;
- Review and approve at-large appointments to the Fort Worth Art Commission;
- Individually appoint a representative from their district with an interest or background in art or design to the Fort Worth Art Commission;
- Individually provide input for public art projects located in their District;
- Individually consult on community representatives to serve on Project Core Teams for projects located in the Council Member's District;
- Individually participate in artist selection and/or design review for public art projects in their District, if desired.

II. FORT WORTH ART COMMISSION (ART COMMISSION)

- Advise and make recommendations to the City Council on the development of administrative policies and procedures for the public art program, and any future revisions to said policies;
- Monitor the overall public art program, to ensure its implementation in accordance with the adopted administrative policies and procedures and Master Plan;
- Advise Program staff in developing 5-Year Work Plans;
- Advise Program staff in developing Annual Work Plans, including the site, medium/media, scope of the project, method of artist selection and composition of artist selection panels;
- Recommend Public Art 5-Year Work Plan and Annual Work Plan to the City Council;
- Review the artist selection process to ensure equal access to all qualified artists, via periodic open calls for the pre-qualified list, and open calls for projects where appropriate;
- Recommend potential artist selection panelists. When feasible, review artist selection panel members prior to seating of artist selection panels;
- Elect one member to serve as project liaison and voting panelist for each artist selection panel;
- Review artist selection panel recommendations and forward to City Council for contract approval;
- Review all preliminary and final designs of public art projects together with the Project Core Team and Selection Panel to ensure they have met criteria outlined in Design Review Guidelines (see Appendix 4e);
- Recommend to City Council all proposals for artwork to be placed or erected on property of the City, or to become property of the City by commission, purchase, gift, loan (for over 90 days), or otherwise;
- Other responsibilities as requested by City Council.

III. FORT WORTH PUBLIC ART (FWPA) STAFF

- Under Contract with the City of Fort Worth, administer all aspects of the Public Art Program and its projects from inception to completion; including program planning, project planning, the artist selection process, project development and implementation, coordination with departments, contracts, budgets, approvals, community engagement and education, documentation, registration, and installation;
- Act in a curatorial capacity to ensure that artists respond to project descriptions, the site, budget, and stakeholder input with their best work prior to Art Commission review;
- Develop and implement the 5-Year Work Plan and Annual Work Plan in coordination with the Art Commission and City Council, City Manager or designee, and appropriate City Departments and representatives;
- Develop and maintain a list of potential panelists and a pre-qualified list of artists for public art projects;
- With the City Department liaisons develop project parameters and budget for each project and facilitate inter-departmental communication and interaction throughout the project;
- Develop an ongoing maintenance program for the Public Art Collection;
- Convene and facilitate public meetings as appropriate and necessary for the implementation of the program and/or specific projects;
- Build partnerships with regional agencies, private developers, and philanthropists;
- Exhibit project proposals for iconic projects that will have Citywide impact;
- Prepare and distribute publicity concerning the program and specific projects;
- Document and archive, as necessary, the program and specific projects, including but not limited to contracts, photographs, construction drawings, maintenance manuals, and meetings.

Appendix 4b: Development of 5-Year Plan and Annual Work Plan

Fort Worth Public Art's 5-Year Plan is the key to building on the program's success. It is important to articulate long-term goals and the financial strategies to achieve them. FWPA will establish its 5-Year Plan based on the ideas in the Public Art Master Plan update, the list of proposed CIP projects, and input from the Mayor, Council Members, and the public. Each 5-Year Plan will establish a vision and schedule for projects launching over the coming five years, and will include the Annual Work Plan for the following Fiscal Year.

Prior to the beginning of each Fiscal Year, Public Art Program Director (currently, the Arts Council's Director of Public Art) will update the 5-Year Plan to adjust for changes in City priorities and the schedule for the underlying capital improvement projects. The 5-Year Plan will incorporate a comprehensive Annual Work Plan that lists all ongoing projects, new projects to be initiated in the coming Fiscal Year and projects planned for future years. The Annual Work Plan will specify additional details regarding the projects, including the site, the budget (including funding sources), scope of the project, the method of artist selection. It will also list other activities to be undertaken by the program in the coming fiscal year such as community engagement and education projects, conservation projects, etc.

The Public Art Program Director will lead the 5-Year and Annual Work Plan development process. Creating these plans involves close coordination with the City's annual planning and budget process. The process begins when the Public Art Program Director meets annually with the Budget Department to review the existing balance in the Public Art Fund and various Bond Funds, and to identify probable additions for the upcoming fiscal year. During this process, the Public Art Program Director, working with the Art Commission and key stakeholders, will establish project goals in one-year increments based on the goals in the Fort Worth Public Art Master Plan. The 5-Year Plan will lay out all the new projects in annual increments, starting in Fiscal Year 2019 after the Public Art Master Plan update is approved and will include the Fiscal Year 2019 Annual Work Plan. FWPA will submit an updated, rolling 5-Year Plan each year that includes the Annual Plan for the current Fiscal Year.

Development of the Annual Work Plan

The Annual Work Plan will be prepared with input from City Council Members, community groups, and representatives from all affected City Departments. The Plan will be fully integrated into the City's planning and design processes and will include budgets, locations, community and project backgrounds (if available), and recommended artist selection processes. The overall effectiveness of the program will be enhanced if all City Departments routinely review the following types of information with the Public Art Program Director:

- Planning studies or policy recommendations that affect public spaces with existing art;
- Planning studies or policy recommendations that may establish new municipal facilities or public spaces;
- Grant applications to funding sources for which public art might be an eligible component, such as federal transportation enhancement monies.

The simplest way to ensure this process becomes routine is through the designation of departmental public art liaisons by each Department Director.

Approval of Plan Documents

Once prepared, the 5-Year Plan and Annual Work Plan will be presented to the Art Commission for review and recommendation to City Council. Review and approval by City Council will take place as part of the overall budget approval process, or separately, as appropriate. City Council appropriates public art funds once it adopts the Annual Work Plan.

Appendix 4c: Stakeholder Engagement

Public Art reflects a community's vision of itself and its aspirations. As such, projects commissioned by FWPA require thoughtful and ongoing engagement of appropriate stakeholders to insure their relevance and success. FWPA is committed to this process and will create a Project Core Team (Core Team) of up to seven individuals for each public artwork that it commissions.

51

Types of Project Core Teams

There are two different types of Project Core Teams: those that are formed to represent a neighborhood or specific community for projects of local significance, and those that are assembled for iconic projects of regional or national significance. These Project Core Teams are assembled in different ways.

1 Neighborhood or Community Project Core Team:

This Project Core Team represents a specific neighborhood or community and will be assembled with the assistance of the Council Member representing that community, the Community Engagement Office, and Art Commission members. The Project Core Team should represent diverse voices from that neighborhood or community, such as elders, representatives of significant organizations, youth, etc.

2 Iconic Project Core Team

This Project Core Team will consist of arts professionals, leaders from the area where the artwork will be placed, donors and institutional partners.

Role of the Project Core Team

The role of each Project Core Team is as follows:

- To assist FWPA to develop the project description and goals;
- To inform and participate in artist selection panels;
- To orient and assist the artist with understanding the context of the project;
- To represent the project to others in the community;
- To provide comments to FWPA staff during project review stages;
- To attend Art Commission meetings as representatives of their communities;
- To inform City Council Members about the progress of the project.

Appendix 4d: Artist Selection

Artists commissioned by the City of Fort Worth may be selected through one of the following methods: Request for Qualifications (RFQ), Request for Proposals (RFP) process, RFQ/P in which finalists are invited to prepare proposals, an Invitational Competition, a Pre-Qualified list or, in rare instances, Direct Selection. The process will vary depending upon the nature of the project, as well as specific project requirements and goals. FWPA is committed to ensuring that artists are selected in a well-documented and accountable fashion, are well matched to the project, and that the process is flexible and responsive to the project needs.

I. ARTIST SELECTION GUIDELINES

FWPA has adopted the following artist selection guidelines to ensure that artists commissioned under the City's public art program produce work of the highest quality and public benefit.

A. Public Process

Artists commissioned by the City will generally be selected through a public process overseen by FWPA.

B. Artist Selection Panels

An artist selection panel will be formed for most projects. Panels will generally include a minimum of five (5) voting members and must include a majority of individuals with a background or professional expertise in visual art and design. The number of panelists will be proportionate to the dollar value and complexity of the project (i.e. a five-member panel may be appropriate for smaller projects and larger, high profile projects may require a nine-member panel). Panels will be facilitated by FWPA staff rather than being chaired by a panel member.

Panels will include at a minimum the following:

- City Council Member in whose District the project will be located, if they desire to serve;
- The lead project designer, if applicable;
- A representative of the Art Commission;
- One or more practicing artist(s);
- Other arts-related professional(s) or knowledgeable individual(s) including curators, art historians, architects, designers, writers and critics, arts administrators, arts activists, or arts patrons;
- A member of the Project Core Team whom they elect to serve as their representative.

Additional non-voting advisors may include:

- City Council Member in whose District the project will be located if they desire to serve and have chosen not to serve as a voting member;
- Members of the Project Core Team who are not serving as voting members;
- Member of applicable City Board or Commission (other than the Art Commission);
- City Department Representative or other City staff, as appropriate.

II. PANEL FORMATION

The Public Art Director and the members of Art Commission will periodically solicit recommendations for qualified artists and arts professionals interested in serving as panelists. Annually, the Art Commission will approve a list of potential panelists for staff to use in composing panels. The Public Art Director will invite people to serve on specific project panels with the goal of shaping a group that balances knowledge in art and design, the project's objectives, and community concerns. The panels will meet the composition guidelines outlined above.

1. Professional Service Compensation

Many of the panelists will serve on the artist selection panel in a professional capacity and may be paid for their time through their jobs. This includes City staff, project consultants, etc. The others, such as artists or community representatives may receive nominal compensation for their time and services. The compensation will be based on a schedule developed by the Public Art Director for the Art Commission and will be updated periodically.

III. PANEL PROCEDURES

The Public Art Director or the designated Public Art Project Manager will facilitate all artist selection panels. The Art Commission representative(s) on the panel will be designated at a regularly scheduled meeting of the Commission.

Prior to the panel's first meeting, staff will send each panelist a project description, and provide electronic access to the materials submitted by the project applicants, as well as written instructions outlining duties and responsibilities.

1. Selection Criteria

Selection criteria will vary according to the method of selection and the specific project. Criteria will be included in each RFP, RFQ or Invitation to Apply.

2. Decision Making

Panels will meet in open session; however, the facilitator may choose to go into closed session for discussion. Panelists will use consensus in their decision-making unless a failure to reach a decision requires a formal vote, determined by a simple majority. If voting is required, a secret ballot shall be employed. Panel members shall recommend one artist and an alternate for each commission and shall vote on each if consensus cannot be reached.

Panelists may elect not to recommend any applicants for the project, in which case staff will recommend another round of artist selection or an alternative process to the Art Commission.

3. Conflict of Interest:

Panelists must declare any conflict of interest and recuse themselves if a conflict of interest arises. Conflicts of interest are defined as financial or family relationships to the artist(s) being considered for commissions.

Anyone able to receive financial gain from the selection of artists will be ineligible to serve on a selection panel.

In addition, artists or members of their immediate family who are staff of the City of Fort Worth, staff of the administrative entity (currently, the Arts Council of Fort Worth), or volunteers who serve as members of the Art Commission or Board of Directors of the administrative entity (currently, the Arts Council of Fort Worth) and members of their immediate family, shall not be eligible for commissions or to receive any direct financial benefit from the program during their tenure. This restriction shall extend for the period of one-year following the end of service and indefinitely for projects that were developed or acted upon during the individual's tenure on the Art Commission.

4. General Procedures and Selection Options

For each new project, the Public Art Director will work with the City Council Member in whose District the project will be located, City Department and Project Core Team representatives, as appropriate, to identify project goals, as well as potential issues and concerns that might impact artist selection.

Whenever feasible, staff will hold one or more application workshops to encourage the participation of North Texas artists if an open RFQ or RFP is going to be issued. Application workshops will be used prior to calls for the Pre-Qualified Lists.

The Public Art Director may pre-screen applicants to verify that any minimum qualifications that may have been established for the project have been met. These qualifications will vary by project and will be confirmed by the Art Commission when the panel for the project is established.

Depending on the nature of the project, the timeline and budget, one of the artist selection methods detailed below will be implemented.

IV. ARTIST SELECTION METHODS

During the development of the annual work plan, the Public Art Director will make a recommendation regarding the appropriate method to be used to select artists for each project and any artist eligibility requirements.

1. Artist Eligibility

Specific artist eligibility requirements may be established for certain projects. For example, some projects may be restricted to artists living in the North Texas area, defined as Tarrant, Collin, Dallas, Denton, Ellis, Hunt, Johnson, Kaufman, Parker, Rockwall, Wise counties. Others may be open to artists from Texas, and still others may be open nationally or internationally. The decision on geographic eligibility may be due to the scale or budget of the project or may relate to the Art Commission's objectives for a specific project as stated in the annual work plan.

To ensure a diverse public art collection, panels will be encouraged to consider selecting artists who have not recently completed a project in Fort Worth. Artists must be at least 18 years or age to enter into a contract with the City of Fort Worth. In any event, artists will not be considered for new projects if they are currently engaged in a City project. This restriction will apply only to artists who are the primary recipient of a commission and not a member of an artist team.

2. Request for Qualifications (RFQ):

This approach is particularly appropriate when selecting artists for a design team and in cases where the project site has yet to be built or is undergoing major changes. The City may issue an RFQ notifying artists of a specific public art project.

The panel's preliminary round of selection will be based upon submittals of credentials and past work. Generally, a short list of finalists will be invited to interview and one artist and an alternate will be selected. Artists from outside the area will be compensated for their travel if required to attend an in-person interview.

3. Request for Proposals (RFP):

An RFQ may be followed by a Request for Proposals (RFP), or, panel may also select several artists from the Pre-Qualified lists to develop conceptual proposals. If a proposal is requested, per national standards, the artists will receive a fee to compensate for time, travel (if required) and services. The respondents' submittals will provide panelists with an understanding of the artists' thought process or approach. The panel may choose to invite proposers to interview prior to final selection. Artists will generally receive a proposal fee equal to one percent of the project budget, with a minimum of \$500 and a maximum of \$5,000.

4. Pre-Qualified List:

FWPA may also choose to develop a pre-qualified list from which to select artists for projects with limited lead times or where the City requires design teams to include an artist as a team member. To establish a list, the City will issue an RFQ asking artists to submit a letter of interest, a resume, at least 10 and up to 20 images of previous commissions along with a detailed slide list and a completed application form. A panel of art professionals will be appointed to review the applicants' submittals.

The pre-qualified list should be updated at least every three years. The list should include artists who work in a variety of styles and media, and budgetary categories for established as well as emerging artists. The list should also include local, state and national artists.

5. Invitational Competition:

This process is particularly appropriate in the case of complex projects where a limited number of artists may be capable of successfully competing. It is also appropriate in a case where there are schedule restrictions or other specific limitations, such as the need to commission an artist who works in a style or medium that is inadequately represented on the Pre-Qualified list.

Based upon the project requirements the panel will invite a limited number of artists to submit qualifications or a proposal. This may also be conducted in two stages, with the first phase based on qualifications and the second based on a proposal. Artists selected to develop proposals will be compensated.

6. Professional Services Team:

In some instances, the City may wish to select an artist as part of a professional services team. The City will then add language to the Request for Qualifications specifying that all teams responding to the RFQ must include a professional artist from the City's pre-qualified list. If, because of special circumstances such as a prior working relationship, the team wishes to include an artist who is not on the pre-qualified list, the team may submit the artist's qualifications for review at a scheduled Art Commission meeting.

In all cases where a project includes an artist or an art component, the sponsoring City Department will include the Public Art Director in the review and consultant selection process.

7. Direct Selection:

Occasionally the circumstances of a project may be such that the Art Commission deems that only one artist is appropriate for the project. In those cases, upon a unanimous vote of the members of the Art Commission, an artist may be selected for a project without going through any of the processes outlined above. Since this approach bypasses the public involvement critical to most successful public art it will be used only on limited occasions.

V. ARTIST APPROVAL

Regardless of the selection method, the panel will forward its final recommendation to the Art Commission for review and recommendation to City Council for approval. If the Art Commission disagrees with a panel recommendation it will direct staff to reconvene the panel and present specific concerns for consideration.

While contracting authority ultimately rests with City Council, it shall be Council policy to rely on the Art Commission in matters of art and aesthetics as they relate to public art. Council established the Art Commission to ensure that the City's public art program is overseen by a body representative of the community and inclusive of diverse professionals with expertise in the field of art and design. While taste in art is subjective, the Commission shall have the responsibility of ensuring that the City's collection is of the highest quality and inclusive of a broad and comprehensive range of styles and content.

In the case of artists from the Pre-Qualified list who have been included as design team members, the Art Commission will be notified of the selection of the entire design team as an information item at the next regularly scheduled meeting.

Appendix 4e: Project Review and Approval

The Fort Worth Art Commission (Art Commission) is responsible for reviewing public art projects and recommending them to City Council for approval. In general, projects will be reviewed twice – during the Preliminary Design stage and once the artist has completed design development or Final Design. Large-scale, complex projects may require additional review.

It is critical that artists' projects are deemed responsive to the project description and stakeholder input before the Art Commission reviews them. Public Art Project Managers will work with artists in a curatorial capacity prior to presentation for Art Commission review to ensure that the designs meet all the project criteria and represent the artists' best work. In addition, the Public Art Collection Manager will work with artists to minimize future conservation needs.

Preliminary Design Review

Preliminary Design takes place once the artist has developed an initial project concept in response to the site, community input, and project description as outlined in the RFQ/P or Project Brief. If the artist was selected based on a Request for Proposals, the artist's preliminary design is reviewed during the initial artist selection process. If the artist was selected through a Request for Qualifications, the preliminary design is presented to the Art Commission for review after the contracted artist has developed a design concept. In each case, the Project Core Team members, representatives of City Departments and other stakeholders who participated in the artist selection process will be invited to attend the Art Commission meeting and share their comments prior to the Art Commission discussion.

Preliminary Design Review will be based on the following criteria:

- Appropriate response to project description;
- Appropriateness of proposed media with a plan to minimize future conservation needs;
- Responsiveness to community input;
- Appropriateness of scale and budget.

Based upon its review of Preliminary Design, the Art Commission may approve or require the artist to revise or redesign the concept.

Final Design Review

Prior to Final Design Review the Public Art Director or Public Art Project Manager will work with the artist and the design team to address any concerns that were raised by stakeholders and City Departments between Preliminary Design Review and Final Design.

Once the design has been resolved, the Final Design will be presented to the Art Commission, along with a representative from any Board or Commission that may have authority over the base project and Project Core Team members for concurrent review. The design presentation will include details of scale, location, materials, and content. The Public Art Director or Public Art Project Manager will present any issues that emerged during the Final Design process along with the artist's recommended solutions. The Project Core Team, City Board or Commission Representatives, and other stakeholders who participated in the artist selection process will be invited to attend the meeting and provide comments prior to the Art Commission's discussion. Final Design Review will be based on the following criteria:

- Responsiveness to issues raised during design development;
- Appropriateness and durability of materials proposed;
- Technical feasibility;
- Appropriateness of scale and budget.

Upon approval by the Art Commission, projects will be forwarded to City Council for final approval.

Appendix 4f: Collection Management

The works of art created or purchased for the City's public art collection represent a significant asset that must be appropriately managed. The acquisition and display of works of art entail a commitment to care for and maintain the work in a manner that adheres to the standards and practices of the art world. Some of these are codified in law, such as the Federal Visual Artists' Rights Act of 1990 (VARA). Others are based on policy decisions adopted by City Council or recommendations of the Art Commission. Because of this commitment and the ensuing obligations, gifts of art are carefully considered prior to acceptance, professional standards are applied in handling, maintaining, or restoring all the art in the collection, and a strict process is adhered to prior to relocating or disposing of any work in the collection.

COLLECTION MANAGEMENT PROCEDURES

A. GIFTS AND LOANS

Works of art will occasionally be offered as gifts or long-term loans of more than one year to the City of Fort Worth through the City Council, the Art Commission, and other City Departments. This policy establishes a standard measure for reviewing proposed gifts and loans. The intent of the policy is to ensure that only works of the highest standard of excellence are accepted for the City's Public Art Collection. It shall be the City's policy not to accept any artwork gifts or donations that require placement in a specific location.

Review Process

1. Application

All applicants will submit the materials listed below to the Art Commission staff at least six months prior to the anticipated installation date of the project. The application, including copies of all visual materials, will become the property of the City upon submission. The following materials constitute a complete application packet:

- A letter stating the donor's intent to loan or gift a work of art to the City of Fort Worth;
- Photographs, drawings, models, or designs of proposed loan or gift;
- Description and samples (if available) of materials and colors;
- Appraised value of the work by professional art appraiser (if the work is existing);
- Proposed installation schedule;
- Maintenance manual and schedule prepared by professional conservator;
- Costs associated with the acceptance of the work by City;
- Resume and examples of artist's previous work;
- Proof of insurance sufficient to meet the requirements of the City's Risk Manager, if applicable;
- Any other issue pertaining to the acceptance of the artwork.

2. Technical Criteria

The acquisition of an artwork by the City means a commitment to its preservation, protection, and display for the public benefit. All materials used in the creation of the work must be durable and appropriate for a public, non-archival setting. The work must be suitable for display in the proposed setting and must not have a limited life span due

to either built-in obsolescence or inherent weakness, except for temporary projects or short-term loans that are intended for display for less than one year.

The Public Art Director, the Public Art Collection Manager and, when necessary, professional consultants, will review the materials submitted by the applicant to determine the technical feasibility and needs of the work. A written report will be presented to the Art Commission addressing the following issues, among others:

- Technical feasibility;
- Costs associated with project;
- Maintenance needs;
- Durability and anticipated life span of the work;
- Safety hazards and potential for vandalism;
- Donor's conditions.

3. Review Panel Process

The Art Commission will annually appoint three Commissioners and two other arts professionals to serve as an ad-hoc review panel. When artworks are proposed for donation this panel will prepare a written evaluation and recommendation based on the following criteria:

- Artistic quality;
- Site;
- Context within the City collection;
- Professional credentials of the artist.

4. Approval by the Art Commission

Staff will transmit the application to the Art Commission at one of its regularly scheduled meetings. At this time, staff will present its report on the technical aspects of the work and a representative from the Review Panel will present their recommendation to the Commission. The Commission will vote to accept or decline the artwork. The Commission will issue a conditional letter of acceptance to the applicant, subject to site approval by appropriate City Department as applicable.

5. Approval by other City Boards and Commissions

It is the responsibility of the applicant to submit the project for review and approval by any other Boards and Commissions deemed necessary for final approval. This will take place after preliminary approval of the work by the Art Commission.

6. Final Acceptance

Upon the recommendation of the Art Commission, final acceptance of gifts and loans will be made by the City Council and acknowledged through a written statement.

Final acceptance of gifts will require:

- An executed contract transferring title of the artwork and clearly defining the rights and responsibilities of all parties;

- Complete records of accession including, but not limited to, a signed deed of gift, acknowledgment of receipt, exhibition record, photographs or slides, and independent appraisal.
- Verification that the work is unique and an edition of one (unless stated to the contrary in the agreement and accepted by the City);
- The establishment of an endowment fund if the City's existing maintenance budget is insufficient or if the potential maintenance is deemed excessive;
- In general, works of art will be acquired without legal restrictions as to future use and disposition, except with respect to State or Federal laws on preservation, copyright, and/or resale of works of art.

Final acceptance of loans will require:

- An executed contract clearly defining the terms and conditions of the loan and the rights and responsibilities of all parties.

7. Exceptions

The following will be exempt from the formal review and acceptance procedure:

- Gifts of state presented to the City by foreign governments or by other political jurisdictions of the United States that may be accepted by City Council or the City Manager on behalf of the City. The Art Commission and the appropriate City Department will determine permanent placement of any such artworks jointly. If not provided by the donor, maintenance of the art will be the responsibility of the host City Department with assistance from the Art Commission and/or the Public Art Director.
- Art or exhibitions loaned for display on public property for less than a year. Review and approval in these instances will be the responsibility of the Public Art Director in conjunction with the City department with jurisdiction over the site of the display or exhibition.
- Artworks displayed in private offices or in non-public areas of City facilities that are not owned by the City.

B. COLLECTION MAINTENANCE

1. Periodic Review and Assessment of the Collection:

Periodically, or at least once in every ten-year period, the City's public art collection will be evaluated for the purposes of collection management and to assess the collection's future. The Public Art Director and the Public Art Collection Manager will establish a review process meeting the following objectives:

- Assessing the condition and needs for restoration or repair of works in the collection;
- Evaluating the value, whether monetary or artistic, of the collection.

2. Routine Care and Maintenance

The City of Fort Worth assumes the responsibility for the ongoing conservation of

artworks in its collection. The Public Art Director and Public Art Collection Manager will oversee the maintenance and conservation of artworks in the City's collection in close coordination with the user department. Maintenance and conservation costs will be paid for out of the Collection Management Funds set aside in the Specially Funded Capital Projects Fund.

3. Artist or Donor Responsibilities

When the City acquires an artwork, whether by commission or donation, the artist or donor shall have certain responsibilities including, but not limited to, the following:

- Within the terms of the contract acquiring any specific artwork, the artist or donor will guarantee and maintain the work of art against all defects of material or workmanship for a period of one-year following installation or acquisition.
- Within the terms of the contract, the artist or donor will provide the Art Commission with detailed instructions regarding routine maintenance of the artwork including a maintenance manual and maintenance schedule.
- Within the terms of the contract, all repairs and restorations that are made during the lifetime of the artist will have the agreement of the City and the artist where feasible. To the extent practical, the artist will be given the opportunity to accomplish such repairs.

4. City Responsibilities

Public Art Collection Manager

- Establishing guidelines and schedules for routine maintenance such as cleaning, changing the light bulbs, etc.;
- Advising the artist or donor about the removal of artwork from a site for which it was selected or from public display;
- Advising the artist or donor when artworks require extraordinary maintenance or repairs;
- Periodically, or at least every ten years, inspecting and preparing a report on each work of art in the City collection which will include the following:
 - a. Present location of the artwork;
 - b. Present condition of the artwork;
 - c. Recommendations regarding needed maintenance or repairs;
 - d. Recommendations regarding potential deaccessioning;

The Art Commission shall review the comprehensive condition report every year as part of the development of the annual work plan and will recommend specific conservation projects for inclusion in the plan and budget.

City Departments

City Departments will inform the Public Art Collection Manager of artwork maintenance issues that need to be addressed and will provide access and support for the collection manager when routine maintenance or conservation takes place. Maintenance and conservation will be completed in accordance with maintenance schedules and guidelines prepared by the Public Art Collection Manager.

5. Relocation of Artwork

City Departments will not move any artwork from the site at which it was installed, nor remove any artwork from display, without the prior authorization of FWPA staff.

FWPA is responsible for arranging artwork moves. Depending upon the impetus of the move, payment for moving the artwork may be borne by the Public Art Program or by the Department requesting the move. Professional care will be taken in moving and transporting all City-owned artwork. Whenever feasible such relocation will be contracted to or supervised by the artist or a professional art handler.

C. DEACCESSIONING

Deaccessioning is the process by which the Art Commission decides that an object may be removed from the City's collection. It is the primary responsibility of the Art Commission to preserve and protect the collections under its management for the people of Fort Worth. The City shall dispose of works of art in its collections only in the public interest and as a means of improving the overall quality of the collection. Since the City acquires artworks for the collection based on its quality and value, and through a thorough review process by impartial peer panels, deaccessioning should be considered only after ten (10) years following acceptance. The need for relocation or the temporary removal from public display does not automatically necessitate deaccession.

Deaccessioning should be cautiously applied only after careful and impartial evaluation of the artwork to avoid the influence of fluctuations of taste and the premature removal of an artwork from the collection. Prior to the deaccession of any work, the Art Commission must weigh carefully the interests of the public, the intent in the broadest sense of the donor (if any), and the interests of the scholarly and the cultural communities.

All proceeds from any sale or auction of a work of art will be used for the exclusive purpose of acquiring one or more other works of art for the same public structure or purpose for which the original work of art was acquired. If that is not possible, then the proceeds shall be used to acquire a work of art for another City facility.

REMOVAL OF AN ARTWORK FROM PUBLIC DISPLAY

1. Causes for Review

While the intent of acquisition of artwork is for permanent public display, circumstances and/or conditions may arise that make it prudent for the Art Commission, on behalf of the public interest, to recommend removal of an artwork from public display. In general, it shall be the policy of the Art Commission not to recommend removal of an artwork from display or relocate it prior to it having been in place for at least ten (10) years, unless public safety or other technical circumstances are involved.

One or more of the following conditions must apply for an artwork to be considered for permanent removal or deaccession:

- The work presents a threat to public safety;
- The condition or security of the work cannot be guaranteed, or the City cannot properly care for or store the work;
- The work requires excessive or unreasonable maintenance;
- The work has serious or dangerous faults in design or workmanship;
- The condition of the work requires restoration in gross excess of its monetary value, or is in such a deteriorated state that restoration would prove either unfeasible, impractical or would render the work essentially false;
- The work is of poor quality or is judged to have little aesthetic and/or historical or cultural value;
- A similar but superior example exists in the collection;
- The work is a forgery;
- No suitable site for the work is available;
- Significant adverse public reaction is documented over an extended period (10 years or more);
- The work can be sold to finance, or can be traded for, a work of greater importance by the same artist;
- A written request from the artist has been received to remove the work from public display;
- The work is not, or is rarely, displayed.

2. Review Process

Prior to deaccessioning an artwork, the Public Art Director and Public Art Collection Manager must observe the following procedures:

- a. Prepare a report that indicates:
 - Acquisition method and purchase price;
 - Any restrictions that may apply to the specific work based on contract review;
 - An analysis of the reasons for deaccessioning;
 - Alternatives to deaccessioning;
 - Suggested methods of deaccession;
 - Appraised value of the work by two independent consultants, if obtainable;
 - Documentation of correspondence, press, or other evidence of public debate documenting extended adverse public reaction,
- b. Discuss with the artist or donor the circumstances prompting the review.
- c. Discuss the circumstances with the affected City Department and document their input.
- d. Make all reasonable efforts to confirm that the City is legally free to dispose of the work in question.
- e. Staff may seek additional information regarding the work from the artist, art galleries, curators, appraisers, or other professionals.
- f. The report shall then be presented to the Art Commission for action at a regular public meeting.

3. Deaccession Process

- a. Upon a recommendation of deaccession, City staff will work with the Art Commission to determine the manner of disposition. Every effort will be made to ensure that this process is fair and open. Sale at public auction is strongly encouraged. Whenever works are deaccessioned by means other than public auction, staff will secure at least two independent estimates of fair market value.
- b. When possible, artworks proposed for deaccession will be traded with the artist for more appropriate works.
- c. Artworks may not be given or sold privately to City employees, officers, volunteers or members of commissions, committees, boards, affiliate groups, or their representatives, unless they are sold at public auction and with appropriate disclosures.
- d. Consideration should be given to placing the art objects, through gift, exchange, or sale, in another tax-exempt public institution wherein they may serve the purpose for which the Commission initially acquired them. The Art Commission may exchange a work of art on such terms as the Commission, by a 2/3 vote of the members, determines appropriate.
- e. A work of art may be sold privately under the following circumstances:
 - If the work is offered at public auction and no bids are received, or if the bids are rejected. A work of art on which bids have been rejected shall not thereafter be sold through private sale for less than the amount of the highest bid received.
 - If the Art Commission determines, by a 2/3 vote of the members, that the work may be sold on terms more advantageous to the City if sold through private sale.
 - If the artist of the work chooses to purchase it at the original purchase price.
- f. An adequate record of the conditions and circumstances under which objects are deaccessioned and disposed of should be made and retained as part of the records of the City's collection.
- g. When a gift is deaccessioned, the donor's name should be recognized in the label copy for the object or objects acquired in its place.
- h. All recommendations for deaccession are subject to appeal to the City Council. All appeals must be made in writing to the City Clerk within ten (10) days of the decision by the Art Commission.

Appendix 4g: Murals Policy and Guidelines

PURPOSE

Murals play an important role in public art, with the ability to transform blank walls into vibrant works of art. Utilizing these large scale 'canvases' artists can make a statement, tell the story of a neighborhood, celebrate local heroes, or simply inject color and beauty into an otherwise drab urban environment. Fort Worth has a long tradition of placing murals on public property and on private property facing the public right of way.

The purpose of this policy is to establish a framework for the development of murals on public or private property under the auspices of the Fort Worth Public Art Program (FWPA). Any mural com-

missioned by the FWPA whether located on public or private property facing a public right of way, shall follow the same review process as other works of public art, and meet the requirements set forth in this policy.

DEFINITIONS

Alterations: Shall include any change to a mural, including, but not limited to, any change to the image(s), materials, colors or size of the mural. “Alteration” does not include naturally occurring changes to the mural caused by exposure to the elements or the passage of time. Minor changes to the mural that result from the maintenance or repair of the mural shall not constitute an “alteration.”

Mural: A one-of-a-kind, hand-painted, hand-tiled, or digitally printed image on the exterior wall of a building that does not contain any commercial message. For definition purposes, a commercial message is any message that advertises a business conducted, services rendered, or goods produced or sold.

Temporary: Murals on both public and private property are considered temporary artworks with lifespans of no fewer than two years and no more than five years, unless the City and the property owner (public or private) approve in writing the extended life of the mural.

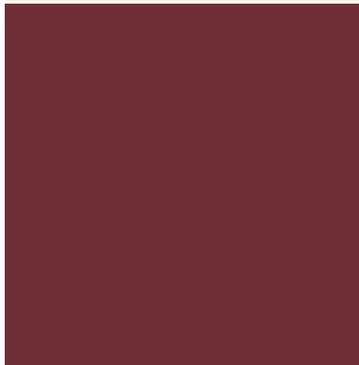
MURAL REQUIREMENTS

In addition to following the regular FWPA review process and criteria for works of public art, murals should meet the following requirements:

- a. The mural shall remain in place, without alteration, for a minimum period of two years.
- b. A mural may be removed within the first two years of the date of completion under the following circumstances:
 - The property on which the mural is located is sold; or
 - The structure or property is substantially remodeled or altered in a way that precludes continuance of the mural; or
 - The property undergoes a change of use authorized by the City.
- c. No part of a mural shall exceed the height of the structure to which it is tiled, painted, or affixed.
- d. No part of a mural shall extend more than six (6) inches from the plane of the wall upon which it is tiled, painted, or affixed.
- e. Artist and sponsor (if applicable) names may be incorporated but should be discreet and not exceed 5% of the design.
- f. If a mural is on private property a contract will be executed between City, the artist and the property owner indicating that the mural has been authorized by the property owner. The contract will also indicate that the artist agrees that the mural is a temporary artwork that may be removed after two years or under the circumstances described in the sections above.
- g. Upon a change of ownership of the property to which a mural is affixed, the new owner may contact the City through FWPA and terminate the mural agreement. The owner shall inform the artist and the Public Art Program Director at least 30 days in advance so that the artist and/or the Public Art Program can properly document the mural and the artist will have the opportunity to remove the mural if it is possible and the artist wishes to claim it.



Trailing the Trinity, 2013
Devon Nowlin
Automotive paint on aluminum
Clearfork Main Street Pedestrian Bridge
Image courtesy of the artist



APPENDIX 5

Public Art Process Flow Chart

| | CITY COUNCIL | ART COMMISSION | COMMUNITY | PROJECT CORE TEAM | STAFF |
|---|--------------|----------------|-----------|-------------------|-------|
| 1. WORK PLAN | ⊗ | ⊗ | ⊗ | | ⊗ |
| <ul style="list-style-type: none"> Staff integrates potential new projects, from all funding sources, into the Annual Work Plan (Plan) for Art Commission review Art Commission reviews and amends draft Plan and holds public hearing(s) for community input Art Commission considers community input, amends Plan, as appropriate, and recommends amended Plan to City Council City Council reviews and adopts Plan, with or without amendments | | | | | |
| 2. ARTIST SELECTION | ⊗ | ⊗ | | ⊗ | ⊗ |
| <ul style="list-style-type: none"> Staff assembles Artist Selection Panel (Panel), composed of project consultant, Art Professionals (from Art Commission’s approved list), elected Project Core Team, and an Art Commissioner appointed by Art Commission City Council Member, if applicable Staff facilitates artist selection panel meetings Panel selects 3 artist finalists and an alternate to be interviewed or to develop proposals Panel selects a project artist and alternate based upon interviews or proposals Art Commission reviews and approves Panel’s recommendation | | | | | |
| 3. PRELIMINARY DESIGN | ⊗ | ⊗ | ⊗ | ⊗ | ⊗ |
| <ul style="list-style-type: none"> Staff drafts, negotiates and manages Preliminary Design Agreement (unless artist was selected based on a proposal) with selected Artist Project Core Team and other community members give input on Artist’s preliminary design at an Art Commission public meeting (unless artist was selected based on a proposal) Art Commission discusses input and reviews Artist’s preliminary design for approval | | | | | |
| 4. FINAL DESIGN | ⊗ | ⊗ | ⊗ | ⊗ | ⊗ |
| <ul style="list-style-type: none"> Staff drafts, negotiates, and manages Final Design Agreement Project Core Team and other community members give input on Artist’s final design at an Art Commission public meeting Art Commission discusses Community input and reviews Artist’s final design for approval | | | | | |
| 5. ARTWORK FABRICATION, INSTALLATION AND DEDICATION | ⊗ | ⊗ | ⊗ | ⊗ | ⊗ |
| <ul style="list-style-type: none"> Staff drafts and negotiates Artwork Commission Contract, drafts Mayor & Council Communication (M&C) City Council authorizes Artwork Commission Contract Staff reports to the Art Commission, City Council Member and Project Core Team on the fabrication and installation process Staff plans and implements dedication event and educational programming. Project Core Team and other community members, City Council Member and Art Commissioner participate in planning and the event | | | | | |

APPENDIX 6

Budget Template

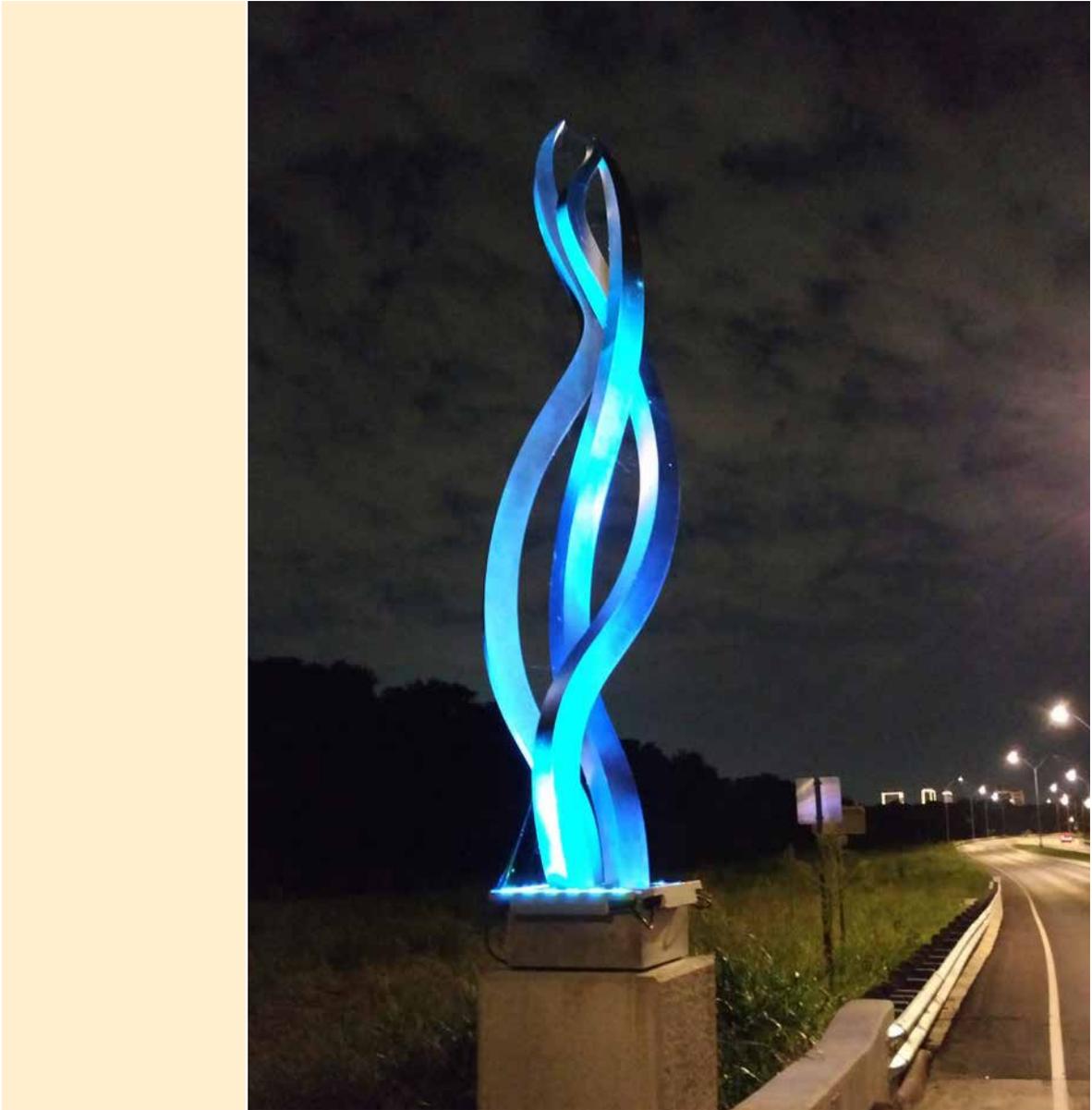
68

| PROJECT BUDGET DEVELOPMENT TEMPLATE | PROGRAM COSTS |
|--|---------------|
| PROJECT MANAGEMENT | |
| Public art staff Program Director – hours x \$ per hour Project Manager – hours x \$ per hour | |
| Other staff or consultant costs (e.g. engineering, construction management, graphic design, etc.) | |
| Project related travel | |
| SUB-TOTAL PROJECT MANAGEMENT | |
| COMMUNITY ENGAGEMENT | |
| Public art staff Program Director – hours x \$ per hour Project Manager – hours x \$ per hour Community Engagement Manager - hours x \$ per hour | |
| Printed materials | |
| Meeting expenses | |
| Dedication event expenses | |
| SUB-TOTAL COMMUNITY ENGAGEMENT | |
| ARTIST SELECTION | |
| Public art staff Project Manager – hours x \$ per hour Community Engagement Manager - hours x \$ per hour | |
| Call to artists | |
| Call management (Café, etc.) | |
| Advertising | |
| Panelist honoraria | |
| Finalist honoraria | |
| Travel (panelist and/or artist finalists) | |
| Meeting expenses | |
| SUB-TOTAL ARTIST SELECTION | |

| PROJECT BUDGET DEVELOPMENT TEMPLATE | PROGRAM COSTS |
|--|---------------|
| DOCUMENTATION & SIGNAGE | |
| Public art staff Collection Manager – hours x \$ per hour Community Engagement Manager – hours x \$ per hour | |
| Photographer | |
| Postcard/Brochure | |
| Social media / website | |
| Project signage/plaques | |
| SUB-TOTAL DOCUMENTATION & SIGNAGE | |
| OVERHEAD | |
| Office expenses (supplies, postage, etc.) | |
| Organizational overhead (equipment, insurance, etc.) | |
| Arts Council staff | |
| SUBTOTAL OVERHEAD | |
| CONSERVATION | |
| Public art staff (conservation review & assessment) Project Manager – hours x \$ per hour Collection Manager – hours x \$ per hour | |
| Other project related consultants | |
| SUB-TOTAL CONSERVATION | |
| PROJECT CONTINGENCY ALLOCATIONS | |
| Basic project contingency | |
| Allocation for potential cost increases | |
| Change in project scope or location | |
| Delays | |
| SUB-TOTAL PROJECT CONTINGENCY | |
| GRAND TOTAL PROJECT COSTS | |

| PROJECT BUDGET DEVELOPMENT TEMPLATE | ARTIST PROJECT COSTS |
|---|----------------------|
| FEES | |
| Artist fee | |
| Design (Preliminary / Final) | |
| Professional fees | |
| Engineer | |
| Architect | |
| Lighting Designer | |
| Conservator | |
| Other | |
| SUB-TOTAL FEES | |
| TRAVEL | |
| Transportation | |
| Lodging | |
| Per diem (meals and incidentals) | |
| SUB-TOTAL TRAVEL | |
| FABRICATION | |
| Artist administration (hours x \$ per hour) | |
| Materials | |
| Artist labor (hours x \$ per hour) | |
| Labor | |
| Rentals (equipment, space, etc.) | |
| Storage | |
| SUB-TOTAL FABRICATION | |

| PROJECT BUDGET DEVELOPMENT TEMPLATE | ARTIST PROJECT COSTS |
|---|----------------------|
| INSTALLATION | |
| Transportation | |
| Permits | |
| Site preparation / remediation | |
| Footings / foundations | |
| Electrical connections / modifications | |
| Labor | |
| Equipment rental | |
| Traffic control | |
| Security | |
| SUB-TOTAL INSTALLATION | |
| OVERHEAD | |
| Insurance (prorated) | |
| Studio assistant (hours x \$ per hour) | |
| SUB-TOTAL OVERHEAD | |
| CONTINGENCY | |
| | |
| GRAND TOTAL ARTIST PROJECT COSTS | |



Trinity, 2017
Ken Bernstein
Stainless steel
East 1st Street Bridge
Image courtesy of the artist

APPENDIX 7

Position Descriptions

71

Public Art Director

- Work with City Departments, FWAC, and stakeholders to develop five-year plan
- Manage FWPA budget process
- Serve as principle liaison to FWAC, City Council and City leadership
- Direct work of FWPA staff
- Build partnerships with public and private sector partners
- Manage iconic artwork projects

Project Manager (three positions)

- Manage artist selection, design, fabrication, and installation oversight, and stakeholder engagement for public art projects
- Coordinate artists' work with City's capital improvement projects
- Under the direction of Public Art Director
 - Update FWAC on public art projects
 - Update Council Members on public art projects
- Work with Public Art Director and Community Engagement Manager to develop public artist training program

Community Engagement Manager

- Manage all community engagement processes for FWPA including:
 - Website development and ongoing management
 - Create content for all social media outlets
 - Work with Community Engagement Office to solicit stakeholder involvement in public art projects
 - Work with artists to create opportunities for community workshops and other participatory events
 - Make public presentations, guide tours, organize artwork dedications, etc.
 - Manage artist outreach for creation of Pre-Qualified List and other calls for artists
- Work with Public Art Director and Project Managers to develop public artist training program

Collection Manager

- Maintain public art inventory
- Oversee inspection and evaluation of public art collection
- Coordinate with project managers and artists to develop conservation recommendations and maintenance plans for public art projects as they are being designed
- Lead public art maintenance and conservation efforts

Partnership Development Manager

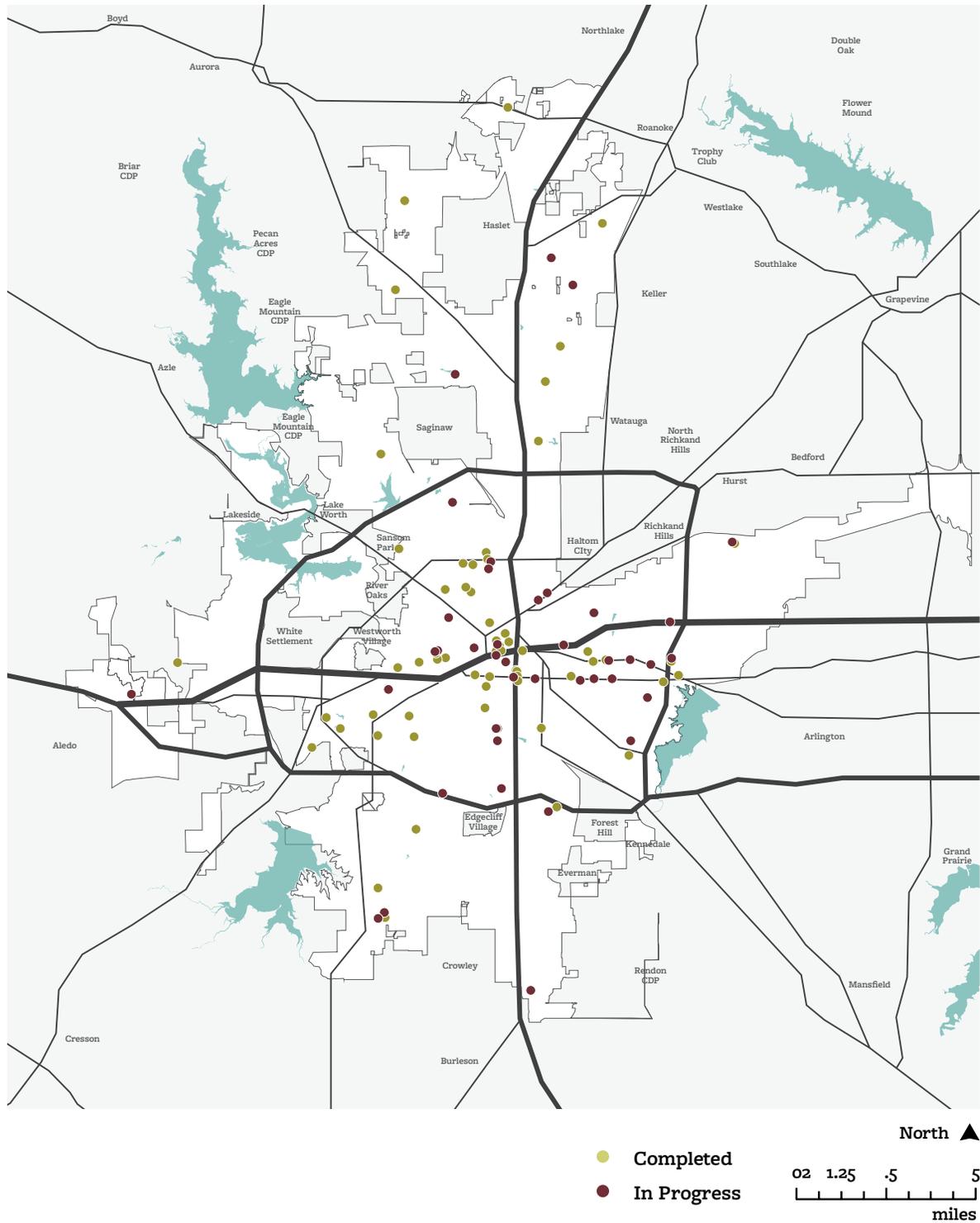
- Work with Public Art Director to identify opportunities for partnership development
- Initiate and negotiate partnership agreements with regional agencies and private developers
- Create tools for marketing public art consulting services

APPENDIX 8

Fort Worth Public Arts Projects

as of January 2017

72





Cascading Water, 2013
Tom Orr and Frances Bagley
Powder-coated steel
Fire Station # 27
Image courtesy of the artist

