Evanston Arts Council Meeting  
Tuesday January 15, 2018 6:30 p.m.  
Lorraine H. Morton Civic Center, 2100 Ridge Avenue, Room G300

AGENDA

1. Call to Order and Declaration of a Quorum
2. Welcome New Members
3. Public Comment
4. Approve December 11, 2018 Meeting Minutes
5. Enrich Evanston Presentation – Toby Sachs and Vince Flood (10 minutes)
6. Neighborhood Arts Funding for Approval  
   a. Winter HeARTh Project Presentation – Jason Brown  
   b. Word, Art Exhibit – Ben and Melissa Blount
7. Robert Crown Public Art Installation (45 minutes)  
   a. Presentation of Finalists and Discussion  
   b. Approval of Robert Crown Public Art Selection  
   c. Direct Staff to Negotiate Contract
8. Approval of 2019 Arts Council Budget
9. Approval of 2019 Cultural Fund Grant Guidelines
10. Chairs Report – Ms. Adler / Ms. Davis Friedman  
    a. Arts Council Retreat  
    b. Arts Ambassadors
12. Staff Report – Paulina Martínez
13. Announcements
14. Adjournment

Next meeting will be February 12, 2019

Order & Agenda Items are subject to change. Information about the Public Art Subcommittee is available at: cityofevanston.org/government/agendas-minutes/arts-council

Questions can be directed to Paulina Martínez 847-859-7833

The city is committed to ensuring accessibility for all citizens; If an accommodation is needed to participate in this meeting, please contact this Department 48 hours in advance so that arrangements can be made for the accommodation if possible.
Evanston Arts Council Minutes
Tuesday, December 11, 2018
Lorraine H. Morton Civic Center, 2100 Ridge Avenue, Room 2404
6:30pm

MINUTES

Members Present: Susan Davis Friedman, Beth Adler, Lisa Corrin, Judith Cohen, Hope Washinushi, Gay Riseborough, Fran Joy

Members Absent: Steven Demorest, Jamal Ahmad

1. Call to Order and Declaration of a Quorum - Ms. Davis Friedman

   Ms. Davis Friedman called the meeting to order at 6:35 p.m. There was no quorum established. Ms. Joy arrived at 6:40 p.m. and Ms. Davis Friedman declared a quorum.

2. Public Comment – Ms. Davis Friedman

   None

3. Approval of the October 16, 2018 Meeting Minutes - Ms. Adler

   Ms. Washinushi moved to approve the meeting minutes of October 16, 2018, seconded by Ms. Cohen.

   Vote called and taken.
   Ms. Joy and Ms. Washinushi abstained.
   Motion carried unanimously.

4. Staff Report – Ms. Richardson/Ms. Martínez

   In an effort to reduce spending, and to reach our environmental goals and STAR goal of being the most livable city in America, staff recommends to stop printing packets for the Evanston Arts Council starting in January 2019. Ms. Richardson discussed the possibility of implementing a new agenda
management system in 2019. An alternative is to project packets and reports
during the meeting.

Ms. Richardson also discussed revisiting the solicitation of artists to display
public art in the Civic Center for a 1 year term. The purpose is to showcase
black art and artist in and out of Evanston, notably in the Fleetwood Jourdain
gallery on the 2nd floor of the Civic Center.

Ms. Richardson will add the following items to the next meeting agenda:
   a. Is the Arts Council interested in curating the halls?
   b. Review policy of curation program

5. **Chairs Report** – Ms. Adler/Ms. Davis Friedman

The Co-Chairs reported four new members of the Arts Council will be
approved at the January 14, 2019 City Council meeting.

Ms. Davis Friedman discussed the administration of the $30,000 Cultural
Fund Grant. Ms. Corrin agreed to lead the process and noted reviewing the
parameters of the Illinois Arts Council Program as a guide. Ms. Adler
suggested forming a working group to determine the process.

6. **Policy Working Group** – Ms. Davis Friedman

Ms. Davis Friedman detailed previous work towards revising the City Code
regarding the duties and responsibilities of the Arts Council. Ms. Richardson
explained the difference between adopting bylaws and revision of the
ordinance. This discussion/process will be added to the January 15, 2019
agenda.

7. **Public Art Subcommittee** – Ms. Riseborough

Ms. Riseborough would like to schedule a January 3, 2019 Public Art
Subcommittee meeting to discuss signage for 3 sculptures. After discussion,
Ms. Richardson explained that this subcommittee is subject to the Open
Meetings Act and must publish a public notice of a meeting, agenda, approve
the meeting calendar for the year and take and approve minutes of each
meeting. Staff will post the meeting notice for January 3, 2019.


Ms. Adler and Ms. Joy are members of a six-person group charged with
reviewing the 260 proposals for public art at the new Robert Crown
Community Center. Andy Tinucchi, lead architect for the project, will present
the finalists chose to the Arts Council at the January 15, 2019 meeting.
9. **Old Business** - Ms. Davis Friedman
   a. Bright Night for the Arts – The event was a success with over 140 guests. Special thanks to Ms. Adler, Ms. Davis Friedman, Ms. Martínez and Ms. Richardson for coordination of the event.

   b. 2019 Budget Update
   Ms. Davis Friedman noted that the City Council restored the Arts Council’s $50,000 budget and $25,000 Capital Improvements Program budget for 2019. Ms. Richardson provided a draft budget for review. The final draft will be presented at the January 15, 2019 meeting for approval.

10. **New Business** - Ms. Adler
    a. Main Dempster Mile Revolving Mural Program

       The Main Dempster Mile Revolving Mural Program artist requested free reign to paint a revolving mural at no cost to the City. The Arts Council agrees to the terms set forth in the guidelines set by Union Pacific/CTA. Additional guidelines: 1) The Arts Council and the 3rd and 4th Ward Aldermen will review and sign off on design prior to installation; 2) The Main Dempster Mile Revolving Mural Program agrees to abide by the “please don’t paint list.”

       Motion to approve the Main Dempster Mile Revolving Mural Program made by Ms. Corrin
       Seconded by Ms. Riseborough
       **Vote called and taken. Motion carried unanimously**

    b. 2019 Arts Council Meeting Calendar
       Motion to approve the 2019 Arts Council Meeting Calendar made by Ms. Joy
       Seconded by Ms. Washinushi
       **Vote called and taken. Motion carried unanimously**

    c. 2019 Arts Council Retreat
       The Council will discuss possible dates at the end of February for a retreat.

11. **Adjournment**
    Ms. Riseborough moved to recommend adjournment, seconded by Ms. Corrin. The meeting adjourned at 8:26pm.

**Respectfully Submitted,**
Janella Hardin, PHR
Background

Enrich Evanston ([https://www.facebook.com/enrichevanston/](https://www.facebook.com/enrichevanston/)) is a collaborative partnership of arts .orgs, learning and working together to improve the diversity, equity and inclusiveness of those organizations. It is working towards greater racial equity, in and through the arts, with an emphasis on affecting real changes in behavior.

The original cohort consisted of Evanston Symphony Orchestra, North Shore Choral Society, Evanston Dance Ensemble and Actors Gymnasium. Having completed a year of training in 2016/17, the founding .orgs have begun to make some real progress in their organizations and continue to meet quarterly to share experiences and stay focused on the work.

We have found, in parallel to the experience of the larger Enrich Chicago organization, that working together towards racial equity in the arts is far more powerful than just worrying about the issue individually. So, in 2019 we would like to share this story with the broader Evanston arts community and assess whether there is an appetite for other arts .orgs to join in the work.

Proposal

We propose convening a meeting of as many of the arts .orgs in Evanston as possible, across all arts forms. It would be held in an arts space in Q1 2019 – Evanston Dance Center has offered to host. We hope to partner with the Evanston Community Foundation and the Evanston Arts Council on this, but require no financial and little practical support at this stage.

There would be two parts to the meeting:

i. A presentation on what Enrich Evanston has done to date, made jointly by the founding members:
   - The trainings
   - Our continuing conversations
   - The progress made within each .org
   - Resources available to help (Dr. Gilo Logan, the YWCA racial equity trainers, Dr Pat Efion and perhaps others would be invited to attend)

ii. A break-out session for smaller round table conversations, with Enrich Evanston members at every table:
   - What else is going on in the arts in Evanston on this issue?
   - Are other organizations motivated to join the work?
   - If so, how can we help? Specifically, is there real energy for a new cohort of .orgs to go through a similar training process and join Enrich Evanston?

The focus of the meeting would be on the process and outcomes of the work so far, and to explore what might be done next with a broader group. Racial equity training itself, and its application to arts .orgs, are not subjects to be attempted with a large group in an hour.

Our goal is to light a spark, just as the presentation by Angelique Power, one of the founders of Enrich Chicago, at the Arts Alliance Illinois One State conference in Evanston in 2015 did for us. If the tinder proves to be dry, we are excited to fan the flames.
Winter HeARTh
Summary Booklets

To celebrate five years of Winter HeARTh and create a little capstone for winters well-spent, I would like to gift our past partners with a little summary booklet revisiting the 8 public installations we created, with some reflections on lessons learned.

The booklet, which tells the story of Winter HeARTh, describes the projects, shares lessons, and encourages community art would be printed in full color and bound to be kept as piece of celebration and inspiration.

Price per booklet: $18

Partners considered: Evanston Public Library, Downtown Evanston, Ridgeville Parks District, Evanston Ecology Center, Arts Council/City Manager's Office

Plus, a handful of helpful individuals. such as Lisa Degliantoni, Gay Riseborough, Jane Grover, Lea Pinsky, Jennifer Lasik.

Total booklets: 10-15

Total budget: $180-270
Winter HeARTh 2013 - 2018
Summarizing a Community Experiment
Contents

ORIGINS
PARADIGM
PROJECTS
LEGACY
LESSONS
ONWARD
Origins

The first sparks of Winter HeARth started flying in December of 2013. Jason Brown, recently appointed co-chair of Evanton’s Public Art Committee, was curious about how to challenge the committee’s passive role in the community. The PAC was a sounding board for overview, maintenance, and advocacy for art installations in public areas, as well as the gatekeeper for Requests For Proposal (RFPs) and larger funding opportunities for such projects. Interested in getting more community input on the committee’s agenda and activities, Winter HeARTh was initiated by its members as one way for the committee to move out into the community and support specific, making-based programming.

Since the volunteer committee was not equipped to run a program, the first year was organized by Jason and his co-chair David Anthony Geary, with guidance from more senior members of the committee. Crucial support came from staff members Jill Silverstein, committee Secretary, and Jennifer Lasik, the newly appointed Cultural Arts Coordinator. Interactive brainstorm sessions were held with committee members, and partnerships started to form. An easy partnership was found with then Alderman Jane Grover, who was part of the knitting and fiber art community in northwest Evanston. Furthermore, Jennifer’s incoming enthusiasm made innovative, creative opportunities possible. With ideas and allies, Winter HeARTh quickly gained momentum.
In following years, with his departure from the Public Art Committee, Jason continued to produce the project independently, in partnership with Jennifer Lasik and the Arts Council, as well as local business districts, restaurants, and organizations to bolster community engagement and gain financial sponsorship.

The program, in turn, came under the umbrella of Geocommunetrics, Jason’s design brand. As director and producer of the program, he organized each year’s projects and installed all pieces into their final places.
Paradigm

Winter HeARTh was part of an intentional shift in focus for the Public Art Committee, developed out of specific community engagement philosophies and goals. But, these ideas grew and developed through the years, seeking to create an informed community practice.

MISSION

to make inviting, accessible craft-centered spaces where folks can gather around the warmth of community and art during the cold, isolating winter months
The physical raw materials for Winter HeARTh were gathered from the Evanston community, but its foundation was built from various fields of practice.

Starting simply with collective making, it aspired to contribute wider practice towards social forms and flows.
PARTICIPATION AS PROCESS

create low-barrier creative spaces where artists and “non-artists” can come and craft without judgment; consider - and refer to- all participants as “artists”

provide multiple, simple ways to contribute, to increase participation, allow conversation, or personal mediation

participants can contribute as much or as little as they like, stay as long as they are willing

community effort will create the bulk of the project, with one or two artists completing or orchestrating the final installation; volunteers welcome
PARTNERSHIP IN PLACE

public and private partnerships make for quicker, cheaper, more engaged impact

community members are underutilized experts who know what might work best for us, and provide innovative, localized approaches

reuse and upcycle materials when available to decrease unnecessary waste

installations are intended to be temporary, to be enjoyed through winter into spring, depending on partner location
Projects

Summaries and snapshots of five years in practice.

2014
Knitsplosion
IceScape

2015
Flight for Peace
SplatterDance!

2016
TryAngles

2017
Rocks and Rolls
Talking Trees

2018
unCovered
Knitsplosion

The first year's projects were a colorful success. Knitsplosion, a “yarn bombing” at the public library, used cast-off and “failed” projects from the northwest Evanston knitting guild to decorate trees along Church Street. The event also featured hands-on teaching and learning of knitting and crochet basics, with newbies and experienced fiber artists.

Final pieces were installed outside the Evanston Public Library’s Main Branch with the help of Alderman Jane Grover and David Anthony Geary. The event and its unique partnership were featured in the Chicago Tribune.
IceScape utilized the surreal natural landscape of large ice and snow hills that is formed on Evanston’s beaches during the winter, a result of endless crashing waves of Lake Michigan in the upon the frigid embankment. Participants transformed the white and brown hills, which were beautiful but bleak to sight, with food coloring, natural pigments, and small ice objects. Some spent hours to create large pieces, in the sub-freezing weather.

Over 200 artists participated, and the event was covered in multiple local papers. Then, like magic, the “installation” dissipated in two days.
Flight for Peace

The second year started with Flight for Peace, a take on the Japanese tradition of senbazuru – folding 1000 origami cranes as an act of prayer. Partnerships included local houses of worship, who donated over 100 cranes to the project. A day of learning, folding, and music was hosted at the Evanston Ecology Center, where the cranes remain installed today.

The flock was installed with help from Alderman Jane Grover and Emily Klein, local artist.
SplatterDance!

Pursuing a dynamic partnership with Northwestern University's Dance Marathon and Downtown Evanston, SplatterDance! invited participants to **dance through paint** and collectively create a large-scale piece. While engagement was unfortunately dampened by concurrent blizzard, the core partners still enjoyed a waltz through the color on an otherwise very white day.

The two 8 foot square paintings were donated to Dance Marathon for use in their fundraising activities.
TryAngles

The third year attempted a different model: creation of one piece across two events. However, the project, TryAngles, was multifaceted. Participants were invited to paint triangles of any size on an isometric grid, as well as answer prompts about times of trying, trials, and triumph in their lives. Answers were later written on the mural by volunteers, allowing stories to add texture to the geometric mural.

The six-panel mural, painted on upcycled marketing banners, was installed in downtown Evanston with the help of local artist Travis Clement, where it remained for about 18 months.
Experimenting with another model, Rocks and Rolls partnered with local businesses Lucky Platter, Cross Rhodes, and Hewn Bakery to provide a hearty feast of soup and artisan bread during the event. Blessed with the warmest day of the winter, participants painted rocks outside the Ridgeville Parks District building while being serenaded by local musician John Lamm.

All rocks painted by the artists were placed in thematic installations around the Park District’s community house, with assistance of Natalie Sallee.
Talking Trees

The second project of the forth year returned to HeARTh’s roots in fiber art. During the Talking Trees event, artists created rope and tassels of colorful yarn and wrote small messages on fabric, imagining how the trees would encourage us through the final months of winter. Cozily hosted by local eatery the Celtic Knot, where Monica Laytham entertained with music and song, this was another successful partnership with Downtown Evanston.

The brightly colored rope and tassels were wrapped around trees in three locations downtown Evanston, where they blew in the breeze for a few seasons.
The final year of Winter HeARTh wrapped up with one project, and a departure from the typical installation-based model. An informative partnership was made with local artist Melissa Blount, whose own work with community-made quilts came to inspire the project. Over two events, community members were asked to embroider ways they felt “covered” and “uncovered” by their community on squares of fabric donated by a local school. The 80 squares were then sewn together to create a 9 foot long quilt to be worn by groups or installed in communal spaces.

The final quilt was unveiled at 1100 Florence, a local gallery, where its co-creators were invited to wear it and be photographed.
Partners

Space holders.
Place makers.
Capital providers.
Bridge builders.
Cheerful co-leaders.
Willing participants.
Idea brokers.
Action catalysts.
Essential collaborators.

Evanston Arts Council (2014-2018)
Evanston Public Library (2014, 2017)
North Evanston Knitters Guild (2013)
Evanston Ecology Center (2015, 2018)
Downtown Evanston (2015-2017)
Northwestern Dance Marathon (2015)
Levy Community Center (2016)
Gibbs-Morrison Community Center (2016)
Ridgeville Park District (2017)
Lucky Platter (2017)
Cross-Rhodes (2017)
Hewn Bakery (2017)
Reba Place Church (2018)
1100 Florence Gallery (2018)

+ Melissa Blount. Travis Clement. Lisa Degliantoni.
Since Winter HeARTh was initiated in 2013, the structure of art advocacy and the landscape of public art has significantly changed. The Public Art Committee itself went through an entire overhaul and reboot, functioning now more closely to the Arts Council as a subcommittee. Through major advocacy and engagement efforts, folks like Jennifer Lasik, former Cultural Arts Administrator, and Lisa Degliantoni, creator of Evanston Made, the art community has had more opportunities to gather, to exhibit, and to learn from one another. Additionally, programs like the Evanston Mural Arts Program (EMAP), funded in part by the Arts Council, have brought more and higher quality public art around the city.

Further, cultural innovators like Melissa and Ben Blount have challenged traditional approaches to craft (if not by embracing traditional crafts), invited the community in, and promoted social and racial justice through multifaceted projects. In Evanston, it seems the arts are both more public and more engaging than ever.
But, recent years have not been without losses. Due to budgetary issues, the City has cut its manager-level advocate for the arts, as well as significant funding. Knowing Evanston, though, there will be thoughtful, creative ways to get around these limits. Already, the momentum of local service areas The Main-Dempster Mile and Downtown Evanston show promising devotion to creative and artistic community developments. It was through partnerships with entities like these that allowed HeARTh to flourish at all.
Lessons

All this said, the cooling of HeARTh is not to say that there is no more work to do in Evanston. Winter HeARTh was always stationed to extend beyond the practice of studio art into the community, providing the healing, the catharsis, the ownership that art can foster to all People. Luckily, there are plenty of art allies that have similar goals who will carry this torch in their unique way. To those who are interested in keep Evanston warm in the winter – or any season - here are some lessons learned.

Public art is not (inherently) community art. And vice versa.

The evidence for exposure to the arts as contributing to overall health is manifold. Thus, it seems to follow that “public art” is inherently a community good. But, public art does not necessarily contribute to sense of community, as much as it does a sense of place.

For public art to be community art, the community members must be the artists. Then, the community can take ownership of the place rather than just recognition of a piece.

One the flip side, for good community art to be good public art, it needs to be orchestrated so that participant-artists are set up for aesthetic success. The lead artist must delicately, intimately curate the stories and skills of the participants. And, as partners, the participant-artists must be empowered by working alongside a professional creative, rather than intimidated.
Lessons

**Good ideas take root only with many gardeners.**

There is in art a history, if not legacy, of colonialism. Makers have been employed by powers to claim stake, or designate place, rather than **create space**. For an artist to work in true collaboration with a community, the artist must be willing to surrender their “well-intended” ideas, allowing their partners to state their needs, strengths and weaknesses. The artist must provide a space where many ideas can become one project, rooted in the qualities of the team.

Each season began with at least 5 great project ideas. Through conversation, research, compromise, and creativity the team was able to move forward with 1-2 cultivated projects for the year. When an idea can become a community good, it can be taken care of by its many creators. Instead of determining the best “end,” the best ideas continually take on the characteristics of their creators, allowing for ongoing change and conversation.
Lessons

An entire project may be for good of one person.

In many Winter HeARTh events, there were points when it became obvious that there was one person for whom the project provided unique resonance. At Flight for Peace, an older gentleman who folds origami as a pastime, got to share his skills and passion with a wider community. He stayed all four hours of the open-house style event. During Talking Trees, a woman used the craft to write tiny, traditional Chinese banners that felt familiar and special her, in a space where we were communicating in a language secondary to her.

Such resonance can be carried through a project into its public purpose. After installing the TryAngles, a certain passerby felt empowered to add their own maker celebrating their triumph over anorexia. Hopefully, every participant got some enjoyment from their work, but with the right measure of openness, the work of a good many can be for the great good of one. And, that is okay.
Lessons

Accessibility happens before, during, and after a project.

Core to the HeARTh series was deconstructing the artist/non-artist barrier. Because of this myth, many people came to the table saying, “I’m not an artist, but...” This is just a symptom of larger divisions between perceived identities and “allowed” activities. Because art can be a balm to any, it must be assured that every body and every mind can be present, should they so choose.

This begins early in the project by inviting diverse people to the drawing board, by practicing mutual submission and compromise, and by ensuring that your location feels not only open, but hospitable, proximate, warm and conducive to both individual and shared work, mindful of a person’s social and emotional needs.

Lastly, it takes special design strategy to make the piece actually accessible afterward. Beyond the piece’s physical placement, the ideas of the piece must remain accessible, relevant, and interpretive, so the piece remains a piece for the “us” not some anonymous “them.”
Lessons

Partnership means balancing different goals. Communication is key.

Be sure to have your partners state their goals up front. Even if a project is open-ended or open-minded, it does not mean that it can fit with any angle. By communicating practical and missional needs, you can develop a creative plan to meet those, rather than simply using your partners for fodder or morale.

Collaborative work necessitates sharing space, not just adding more space for ego. Question how a project can be expanded to meet many needs, rather than pared down for convenience. On the flip side, be sure that personal needs are expressed and acceptable to partners, so that leadership is not assumed based on holding the majority of work burden.
After five winters of practice, reformation, ideation, and experimentation, the particular laboratory that HeARTh has been for the Evanston community and curious Jason, is closed. But, the results have been revealing and inspiring. As a laboratory, we were able to test some art-and-society expressions here that can hopefully be remodeled elsewhere.

Some projects live on readily. TryAngles is a great example of that. This craft-centric group conversation has been redone in educational and camp settings with great results. The activity allows the group to move through inner, personal work in journaling, toward honest sharing within the group, and collective making and arranging of a piecemeal mural. Used as a gathering tool, this builds up skills of self-expression, group care, and aesthetic engagement.

Other experiments are up to the public to continue. Rather than sell this as any kind of results-based programming, where “done is done,” it is more honest to speak of these as projects toward practicing community together. These projects have built upon a practice of process-as-product. The special spaces we were able to foster in the crafting days, where conversation and skills were shared, were practice for talking to strangers-turned-neighbors, for showing one’s strengths, and for expanding one’s style of expression. Those practices are now left to participants and fellow community instigators to sustain.
Geocommunetrics continues to be a home for experiments in place, identity, and design. TryAngles has joined a family of workshops that help people better engage their bodies, their community, and their perceptions. Winter HeARTh has vitalized a base of artistic operations with years of practice to come. Hopefully, it has also inspired the participant, the "non-artist," the citizen, the lone wolf, the communitarian, the bored, the curious, the critic, the crafter, the new neighbor to approach one another with a little more - even if unseasonal - warmth.
PASS THE TORCH!

Develop your skill.
Share it. Gift it.

Make 100(0) of something.
Ask for help.

In your next meeting, make something.
Don’t let words and ideas suffice.

Curate a colorful surprize.
Embellish the public square.

Invite more people than usual to your table.
Provide comfort. Get okay with discomfort.
Memorandum

To: Evanston Arts Council

From: Lara Biggs, P.E., Bureau Chief – Capital Planning / City Engineer
       Stefanie Levine, Senior Project Manager

Subject: Robert Crown Community Center Public Art Selection

Date: January 15, 2019

Recommendation for Action:

Staff is requesting that the Arts Council make a selection of the preferred artist and art piece for installation at the new RCCC. Staff will then finalize negotiations and enter into a contract with the selected artist.

Staff is also requesting that the Arts Council make a selection of the second choice artist and art installation, in the event that a reasonable accommodation cannot be reached with the first choice selection.

Background Information:

On July 9, 2018, the City Council authorized the construction of the new Robert Crown Community Center (RCCC). In addition to the contract with the architect (Woodhouse Tinucci Architects), and the construction manager (Bulley and Andrews), an overall project budget was approved. This included a budget of $335,000 set aside for purchase and installation of public art (an additional $65,000 has also been approved for the coordination and design integration of the public art).

On 4/10/18, Andy Tinucci from Woodhouse Tinucci Architects made a presentation to the Arts Council to describe the new RCCC building and the surrounding site improvements. The Arts Council provided staff with feedback about the type of public art to be considered. Feedback included:

- Interactive
- Integrated
- Social
- Community-based

In September 2018, Woodhouse Tinucci Architects issued a Request for Proposal for public art utilizing CaFE, a website designed for online call listing and adjudication of entries for art projects. Proposals for the RCCC proposal were received on 10/12/18. 261 proposals were received.
A selection committee was assembled to complete an initial review of the submitted art proposals. The committee members were specifically selected to represent a variety of the interests and viewpoints. The selection committee included:

- Beth Adler, Arts Council Member
- Lara Biggs, City Engineer
- Fran Joy, Arts Council Member
- Jennifer Lasik, Cultural Arts Coordinator
- Stefanie Levine, Robert Crown Project Manager
- Lisa Stein, Friends of Robert Crown
- Andy Tinucci, Architect from Woodhouse Tinucci Architects

Due to staffing changes, Jennifer Lasik was unable to participate.

The selection committee reviewed the proposals and short-listed to 5 artists. These artists were offered an honorarium of $2,000 to prepare and submit detailed proposals, which were due on 12/11/18. A summary of the artists and their proposals is as follows:

<table>
<thead>
<tr>
<th>Artist</th>
<th>Art Proposal</th>
<th>Estimated Cost (as submitted by artist – see Note 1)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lynn Basa</td>
<td>Terrazo flooring installation representing the look of ice in different forms.</td>
<td>$454,662</td>
</tr>
<tr>
<td>Martin Donlin</td>
<td>Imprinted glass installations with images/ words.</td>
<td>$100,000 - $300,000</td>
</tr>
<tr>
<td>Marc Fornes</td>
<td>Exterior aluminum sculpture/ gazebo to be utilized as a performance/ gather space</td>
<td>$400,000</td>
</tr>
<tr>
<td>Blessing Hancock</td>
<td>Exterior sculpture of three rings that can be lit in different colors and/or constructed to allow public interaction Interior movable glass pieces imprinted with words attached to windows in library.</td>
<td>$300,000</td>
</tr>
<tr>
<td>Paul Vexler</td>
<td>Wood ribbon/ wood construction sculptures to be wall-mounted or suspended from ceiling.</td>
<td>$400,000</td>
</tr>
</tbody>
</table>

*Note 1: Short-listed artists generally indicated a willingness to negotiate cost/design in order to meet budget restrictions.*

City staff was given the opportunity to review the proposals and has provided the following feedback:
<table>
<thead>
<tr>
<th>Artist</th>
<th>Staff Feedback/Concerns</th>
</tr>
</thead>
</table>
| Lynn Basa         | • Terrazzo is a beautiful and durable floor material.  
• It will last a long time.  
• Very little maintenance will be required.  
• Art has a dual benefit of fulfilling a vital building function.  
• Could be elegant in the right colors.  
• Will compliment the simple design of the lobby.                                                                                                                                                                                                 |
| Martin Donlin     | • Provides a nice contrast against a more minimal building facade.  
• There is a concern on how it is so integrated into the window systems. If one or more pieces get broken it will be very difficult and expensive to replace.                                                                 |
| Marc Fornes       | • Aluminum construction is durable, should weather the elements.  
• Cleaning sounds tedious and challenging.  
• There are concerns about garbage getting stuck or shoved into it.  
• It is nice that it is an independent piece and not integrated into any building systems.                                                                                                                                |
| Blessing Hancock  | **Exterior sculpture:**  
• The exterior feature made from aluminum will weather the elements well.  
• Concerns that people could scratch it and it would be tough to repair.  
• Lighting components will require additional maintenance.  
• The artist is having it reviewed and stamped by a structural engineer to ensure it's integrity.  

**Interior glass pieces:**  
• The interior artwork should be independent of the curtain wall in case it is hard to maintain and needs to be removed.  
• The large movable pieces seem like they will be high maintenance. What is the graffiti resistance?                                                                                                                                 |
| Paul Vexler       | • The pieces are out of reach, which should limit potential damage or vandalism.  
• They are all interior and not subject to the weather.  
• Cleaning seems like it would be a challenge.  
• The piece in the ice rink would need to be relocated – it will be in the way, but also wood may have issues with the humidity.                                                                                                                                 |

Short-listed artists were invited to give presentations to the selection committee via web conference or in person. These presentations occurred on 12/13/18 and 12/17/18.
Following the presentations from the short-listed artists, the selection committee met to prepare a final recommendation for the Arts Council. The selection committee considered original arts council criteria, staff feedback, pricing, and personal analysis of the success of each art piece in the community.

Feedback from the selection committee and staff will be provided to the Arts Council for review via a presentation by Andy Tinucci. The Arts Council is asked to consider this feedback, but is in no way bound by the comments from either group. Instead, the Arts Council is being asked to make the best choice in line with the Art Council’s vision for public art installations in Evanston and at this site.

Schedule:
In order to proceed without compromising the value of the artwork, the Arts Council needs to provide clear direction to the RCCC project team on January 15, 2019. While some art pieces have a longer time to be finalized without impact to their ability integrate into the site, others will require building modification, and the team will need direction on these quickly if they are to be included.
ROBERT CROWN COMMUNITY CENTER
ICE COMPLEX AND LIBRARY

RCCC PUBLIC ART CALL
ARTS COUNCIL PRESENTATION
01/15/2019

WTA+MJMA
Woodhouse Tinucci Architects
MacLennan Jaunkalns Miller Architects
BUILDING MASSING
FLOOR PLANS

FIRST FLOOR
- RINK 2
- RINK 1
- PRESCHOOL
- LOBBY
- LIBRARY

SECOND FLOOR
- FITNESS
- ART
- TRACK
- GYMNASIUM
LOBBY/ENTRY
LIBRARY
ICE ARENAS
ARTS COUNCIL 04/10/2018

CROWN FOUNTAIN
JAUME PLENSA

CLOUD GATE
ANISH KAPOOR

INTERACTIVE   INTEGRATED   SOCIAL   COMMUNITY BASED
PUBLIC ART CALL PROCESS

Call Detail

https://bit.ly/2KZ71aD
Robert Crown Community Center and Park Public Art Call

BACK TO PARTICIPATING CALLS
CONTACT EVENT
Entry Deadline: 10/12/18
Application Closed
Number of Applications Allowed: 2

REQUIREMENTS:
Media
Images - Minimum: 1, Maximum: 20
Audio - Minimum: 0, Maximum: 5
Video - Minimum: 0, Maximum: 5
Total Media - Minimum: 1, Maximum: 20

PROJECT SUMMARY:
The re-development of the RCCC will bring a new typology of community center to Evanston. With the combination of outdoor leisure and recreation and indoor ice rinks, community rooms and a public library, this facility will set a new precedent for community centers in the Midwest bringing together people of all ages, abilities and interests to meet, play and learn. Robert Crown Park is a 15-acre park located in Evanston, Illinois at the northeast corner of Main St. and Dodge Ave. The Robert Crown Center has served Evanston since 1975, but the desire for added programming and improved facilities to serve the community has facilitated this new pursuit. In keeping with the public and community-based mission of the facility, the public art should be equally ambitious.

ARTWORK GOALS/CONSIDERATIONS
The City of Evanston has the following goals and considerations for public art installations. For your proposal, please propose an installation and location that meets one or more of the criteria below.
PUBLIC ART CALL PROCESS
PUBLIC ART CALL PROCESS

LYNN BASA
PUBLIC ART CALL PROCESS

MARTIN DONLIN

CONCEPT IDEAS FOR THE ROBERT CROWN COMMUNITY CENTRE

MAIN ENTRANCE.
Design Idea A is a large stained glass window that has an image depicting "The Community". The figures include family members together with children, they are multi-coloured and are in bold coloured silhouettes. From inside the building the images appear abstract and are transparent allowing for views in and out. From a distance the imagery is recognisable a group of figures depicting "The Community". The design continues over the spandrel panels that cover the floor slab.
PUBLIC ART CALL PROCESS

MARC FORNES
PUBLIC ART CALL PROCESS

BLESSING HANCOCK
PUBLIC ART CALL PROCESS

PAUL VEXLER
PUBLIC ART CALL PROCESS

LYNN BASA
PUBLIC ART CALL PROCESS

MARTIN DONLIN
PUBLIC ART CALL PROCESS

BLESSING HANCOCK
PUBLIC ART CALL PROCESS

PAUL VEXLER
PUBLIC ART RECOMMENDATION

MARC FORNES
PUBLIC ART RECOMMENDATION

MARC FORNES

ROBERT CROWN COMMUNITY CENTER
ICE COMPLEX AND LIBRARY

ACTIVITY

PLAY

SOCCER

PARKING

WTA+MJMA
PUBLIC ART RECOMMENDATION

MARC FORNES
PUBLIC ART RECOMMENDATION

MARC FORNES
PUBLIC ART INSTALLATION CHALLENGES
PUBLIC ART OPTIONS

BLESSING HANCOCK
PUBLIC ART OPTIONS

LYNN BASA
PUBLIC ART SCHEDULE

JURY SHORTLIST MEETING → NOVEMBER 8, 2018
ENTRANTS NOTIFIED OF SHORTLIST → NOVEMBER 12, 2018
SHORTLISTED ENTRANTS FEEDBACK → WEEK OF NOVEMBER 12, 2018
CONVERSATIONS / HONORARIUM PROVIDED
STAGE 2 SUBMISSIONS DUE → DECEMBER 11, 2018
STAGE 2 INTERVIEWS/PRESENTATIONS → DECEMBER 12/13/14, 2018
STAGE 2 JURY SHORTLIST MEETING → WEEK OF DECEMBER 17TH, 2018
FINAL RECOMMENDATION PRESENTED TO EVANSTON ARTS COUNCIL → FIRST MEETING OF JANUARY, 2019
FINAL ARTIST AWARD NOTIFICATION / NEGOTIATIONS → STARTING JANUARY 15TH
PUBLIC ART DESIGN / FABRICATION → REMAINDER OF 2019
PUBLIC ART INSTALLATION → SPRING 2020
## 2019 Arts Administration Budget

<table>
<thead>
<tr>
<th>Notes</th>
<th>Revenues</th>
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<td>Arts Administration</td>
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## Expenses

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<td>Julie Cowan</td>
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<td></td>
<td>Vanessa Filley</td>
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<td>Parod, Teresa- Indonesian dance</td>
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<td>Chicago School of Prof. Payh</td>
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<td>Literature For All of Us</td>
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<td>Mudlark Theater</td>
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<td>Piven Theatre Workshop</td>
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## 2019 Public Art Budget

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<td>Art Plan</td>
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<td>Previous CIP Balance</td>
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<td><strong>Expenses</strong></td>
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<tr>
<td>Murals</td>
<td>$12,000</td>
<td>$65,000</td>
<td>FY19 - Paul Barker Mural FY18 (EMAP -Lake St. - 12,000; South Blvd - $14,000; Church St @ Maple Ave -6,000; Ridge at Emerson/Greenbay - 24,000) (Chicagao Public Art Group - Gibbs Morrison $15,000)</td>
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<td>Public Art Leases</td>
<td>$8,000</td>
<td>$15,000</td>
<td>FY19 - 2nd Year Leases for Ruth Migdal, Vivian Vissar and Terry Karpowicz) FY18 - 1st Year Leases for Ruth Migdal, Vivian Vissar and Terry Karpowicz)</td>
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<td><strong>TOTAL</strong></td>
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<td>Public Art Purchases</td>
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<td>FY19- Noyes ($10,000 from developer) FY18 - Chute School - You are beautiful $2,600, Warren Langley - Stitich $120,015)</td>
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<td><strong>TOTAL</strong></td>
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<td><strong>Expenditures Total</strong></td>
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Important Dates:
February 1, 2019 - Grant cycle opens
February 23, 2019 - Cultural Funds Grant Workshop
February 1, 2019 - Submission Deadline
May 4, 2019 - Judging Panels meet
May 14, 2019 - Arts Council allocates funds to grant recipients
May 19, 2019 - City Council approval of the allocation

Purpose and Funding Source
The Evanston Arts Council was established by mandate of the Evanston City Council in 1975 to provide leadership and advocacy for the promotion, development, and accessibility of the arts and to create opportunities for artistic excellence in our community. The goal of the Cultural Fund Grant Program is to sustain and advance our community’s arts industry. Evanston’s vision for its Cultural Fund Program is to activate the extraordinary assets of the community to develop Evanston as an arts hub and destination.

By providing financial assistance to not-for-profit arts organizations, the Cultural Fund supports artistic excellence throughout the community. The Arts Council strongly encourages the development of broader participation by Evanston’s diverse cultural community through collaborative efforts among artists, arts organizations, and the greater community.

Cultural Fund Grant Categories
There are two grant categories in the Cultural Arts Program. Applicants may only apply for one grant and must specify the category. **The maximum grant request is $5,000.00, although the actual grant award may be less than that. Please be sure that you are filling out the correct application.**

The categories are as follows:

Grants to Organizations – Funding is awarded to Evanston nonprofit arts organizations for operating support or capacity-building efforts.

Special Programs and Projects – Funding is awarded to nonprofit arts organizations for projects or programs that serve residents in the City of Evanston. The organization may be located outside Evanston, but the organization must clearly demonstrate that the program or project service area is within Evanston’s borders.

Individual Artist Projects – Funding is awarded to an Evanston artist for a specific public fine or performing art project. The artist must be a resident of Evanston to be eligible, and the project must occur within Evanston. The maximum grant request is $2000.00, although the actual grant award may be less than that.
Grant Distribution
All grants will be paid in full upon receipt of all required agreements and documentation of insurance coverage.
All grant fund expenditures must be incurred between July 1, 2019, and April 30, 2020.

Eligibility Criteria and Funding Policies
1. Each applicant organization must be located in the city of Evanston and registered as a not-for-profit corporation with the Office of the Illinois Secretary of State. *(This is incorrect. We say that the organization must be located in Evanston for Grants to Organizations. However, Program Grants can be to organizations that are located outside Evanston, but serve Evanstonians.)*

2. All grant recipients are required to submit a written final report, **due no later than May 31, 2020**, as a condition of grant award.

3. Any grantee not completing a grant as approved by the Arts Council will not be eligible to apply for a grant in the year following notification of unsuccessful grant completion.

4. Organizations should place a high priority on community access. Wherever possible, grant applicant should demonstrate strategies for outreach to underserved or at-risk members of the community.

5. Applicants must comply with Title VII of the Civil Rights Act of 1964 and assure the Arts Council that no person will be excluded from participation or be denied the benefits of any program or service on the basis of sex, race, sexual orientation, color, religion, ancestry, age, national origin, or ability.

6. All applicants are advised that litigation with or indebtedness to the City of Evanston may preclude the applicant’s ability to receive grant funds.

The City will not fund...
1. Capital improvements or construction costs
2. Organizations whose activities occur in non-accessible venues
3. Purchase of permanent equipment
4. Grants in excess of 25% of the organization’s prior year operating income
5. An existing deficit from a previous year or project
6. Activities not open to the general public
7. Scholarships or fundraising events
8. Personal expenses such as child care and unrelated wages lost due to proposed project commitment
9. Applicants that submit incomplete applications
10. Applicants that are taxing bodies (includes schools, libraries, park district
11. Organizations whose project service areas are not within the City of Evanston
Diversity in the Arts Goals
The applicant organization must comply with or be working toward compliance with the Diversity in the Arts Goals set by the Arts Council. The goals are to:

1. Promote diversity in gender, race, ethnic background, age, ability and sexual orientation in the arts in Evanston.

2. Ensure that the cultural arts programs the Council supports reflect the diversity of the Evanston community.
3. Make the arts accessible to all people, including those with disabilities.

The Arts and Accessibility
According to state and federal law, every recipient of public funding must place itself in the position of being able to provide reasonable accommodations when persons with disabilities make requests for services. Accessibility involves both the location and the content of the proposal. In accepting a grant from the Evanston Arts Council, organizations agree to make every attempt to ensure that the proposed project is accessible to persons with disabilities.

Materials to be submitted electronically
The applicant must complete the following application process to be considered eligible for a Cultural Fund grant:
1. Complete the online application with an electronic signature of the authorizing official on the Statement of Assurances.
2. Upload the support materials requested.
3. Upload the appropriate proof of not-for-profit status.
4. Submit the application by the April 1, 2019 deadline.

Proof of Not-for-Profit Status
Organizations must be an Illinois not-for-profit organization currently registered with the Secretary of State. Applicant organizations must submit one of the following as proof of not-for-profit status:

1. A copy of the current Annual Report to the Secretary of State (signed and dated less than one year ago)
2. Organizations incorporated prior to 1943 should submit a certificate of good standing from the Office of the Secretary of State or a copy of enabling legislation.

Do not send Internal Revenue Service documents or Annual Reports
PUBLIC ART SUBCOMMITTEE
Thursday, January 10, 2019 – 1:00 p.m.
Lorraine Morton Civic Center, 2100 Ridge Avenue, Room 4802

Present: Susan Davis Friedman, Judith Cohen, Hope Washinushi, Gay Riseborough

Absent: Beth Adler, Hope Joy

AGENDA

1. CALL TO ORDER / DECLARATION OF QUORUM
   Called to order at 1:08 p.m. by Gay Riseborough

2. ITEMS FOR DISCUSSION
   A. 2019 Public Art Budget Discussion
      Subcommittee supports the budget as is.

   B. YEA Park Installations
      Ms. Washinushi provided an update on the art installations, and is looking for spaces to locate the sculptures that are produced.

      YEA will apply for Arts Council funding in 2019.

   C. Murals
      1. Julio Chavez Mural Proposal
         No formal proposal presented.

      2. South Blvd. Mural “Enhancements”
         Subcommittee to direct Dustin Harris to begin discussion of enhancement of the South Blvd. mural

      3. Fusion Mural
         Ms. Adler and Ms. Martínez met with Fusion staff. The project is not within the Arts Council purview.

3. ITEMS FOR CONSIDERATION
   A. Leasing Program
      1. Janet Austin – Re-lease
         Subcommittee recommended to renew lease for two years for $1,000 per year.

      2. Plaques/QR Codes for public art pieces
         Ms. Riseborough suggested discarding QR codes, because they exclude various populations who do not have access to technology.

         Ms. Davis Friedman suggested a consistent design is created for all
plagues. Subcommittee directed staff to work with Public Works or Facilities staff to find out about doing the plaque installations in-house.

Design to come back to this subcommittee for a later meeting.

B. Noyes Project
Subcommittee to reach out to building developer to learn about his vision of the heart piece to be commissioned, before coming up with a design. To come back with a design at a later meeting.

E. Maintenance in 2019
1. Pearl Hirshfield Piece
   The piece is rusting, larger conversation needs to take place on how to restore it. Ms. Davis Friedman suggested coming up with a policy on donations.

2. Lighting Repairs at Central Street Fire Station
   West Central Street Station. Ms. Riseborough contacted artists, but a consulting fee was requested. Subcommittee recommends Arts Council to consider paying the consulting fee. Ms. Riseborough to obtain quote on consulting fee.

3. Lighting Installation at Weiss Mural and Dempster Sculpture
   Per CTA policy, nothing can be hung from its structures. Lighting of Weiss mural not possible at this time.

   Subcommittee directed staff to find out if lighting for the Dempster sculpture is possible.

5. ADJOURNMENT
Meeting adjourned 2:19 p.m.

   Next Meeting:
   Thursday, February 28, 2019, 1 p.m.
   Morton Civic Center, 2100, Ridge Ave., Room 4802
Memorandum

To: Chair and Members of the Evanston Arts Council
From: Paulina Martínez, Assistant to the City Manager
Subject: Staff Report
Date: January 11, 2019

Summary:

Art Donation Policy

Staff recommends the Arts Council revises and updates the current art donation policy, which consists of the following three items:

1) To donate to the City an existing work(s) of art, slides of the work and verification of authenticity (if applicable) must be submitted to the Public Art Committee (PAC)
2) The Collections Committee of the PAC reviews each proposed donation and meets with the donor and/or artists regarding the work and its placement.
3) A review panel consisting of representatives of the PAC, the arts community, and the proposed host site, will make recommendations to the Human Services Committee and the City Council for approval or denial. If the host site is the Evanston Public Library, the Library Collections Committee, a standing committee, manages the review process.

Staff recommends that regular maintenance costs of donated, as well as installation and repairs are considered in the updated donation policy

Workshop Facilitation Cultural Fund Grant Program

Upon approval of the 2019 Cultural Fund Grant program Guidelines, staff recommends that Arts Council committee members lead the grant workshop on February 23, 2019. Staff would be able to provide support in organizing the event and on the day of the event.