PUBLIC ART SUBCOMMITTEE
Tuesday, May 7, 2019 – 6 p.m.
Lorraine Morton Civic Center, 2100 Ridge Avenue, Room 2404

AGENDA

1. CALL TO ORDER / DECLARATION OF QUORUM

2. Approval of Minutes from April 2, 2019

3. Public Comment

4. For Consideration
   A. Noyes CTA Station Public Art Proposals
   B. Mural Repair Action Plan

5. For Discussion
   A. Public Art Donation Policy
   B. Public Art Inventory

6. Reports
   A. Making Waves Repair Update
   B. Sculpture Plaque Updates
   C. Here and Now Sculpture Repair Update

7. Communications

8. Adjournment

Next Meeting:
Tuesday, June 4, 2019 – 6 p.m.
Lorraine Morton Civic Center, 2100 Ridge Avenue, Room 2404

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 Martinez 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.
PUBLIC ART SUBCOMMITTEE  
Tuesday, April 2, 2019 – 6:30 p.m.  
Lorraine Morton Civic Center, 2100 Ridge Avenue, Room G300


Staff Present: P. Martínez

AGENDA

1. CALL TO ORDER / DECLARATION OF QUORUM

Meeting called to order at 6:38 p.m. by Ms. Gay Riseborough

2. Approval of Minutes from March 4, 2019

Approved

6-0-1 (Hope Washinushi abstained)

3. For Consideration:

   A. EMAP Murals Proposal Update

Ms. Lea Pinsky and Mr. Dustin Harris presented their proposal for mural repairs. They said it is up to City of Evanston to determine how often murals should be repaired and maintained.

Ms. Davis Friedman asked Ms. Pinsky if she can prioritize which mural need repairs first. Mr. Harris said it depends on the individual's taste.

Ms. Axelrood asked that if they can recommend parameters to prioritize. Ms. Pinsky replied she could.

Ms. Pinsky explained all murals were installed in 2016 and 2017. The murals should last 10 to 20 years, but depend on outside conditions, (pedestrian traffic, car traffic, salt, etc.).

Ms. Washinushi The graffiti coating would make it difficult to repairs other issues with the mural (e.g. efflorescent).

Item tabled – committee members will go and inspect the murals to prioritize.

   B. Plaques for Sculptures

Ms. Davis Friedman suggested adding language to the Stitch plaque “Commissioned
by the Evanston Arts Council”

Ms. Johnson suggested removing “Australia” from the Stitches plaque.

Ms. Riseborough moved to recommend accepting the corrected text.

Materials for the plaques will be bronze for Stitches and aluminum for others.

Ms. Riseborough moved to recommend
Ms. Joy second
Passed 7-0

4. For Discussion:
   A. CODAworx and 826-828 Noyes

The committee reviewed the informational literature from CODAworx.

Ms. Riseborough mentioned she wants to see other proposals other than murals

Ms. Davis Friedman expressed concerns about budget.

Ms. Riseborough and Ms. Davis Friedman suggested a front panel.

Ms. Washinushi suggested a lighted panel

Committee suggested thinking about increasing the funding of this project to up to $20,000.

Staff was directed to obtain proposals from other organizations and continue due diligence.

   C. Cool Globe Proposed Donation
The committee reviewed the proposed donation and recommended not to accept it.

5. Communications

6. Adjournment

Meeting adjourned at 7:57 p.m.
To:       Chair and Members of the Public Art Subcommittee  
From:     Paulina Martínez, Assistant to the City Manager  
Subject:  Noyes CTA Station Public Art Proposals  
Date:     May 3, 2019  

Summary:  
Staff was directed to seek proposals for public art concepts.  
Staff received two proposals, one from CODAworx and a second one from Chicago Public Art Group.  

Attachments:  
- CODAworx proposal  
- Chicago Public Art Group proposal
SUMMARY of SERVICES: CODAworx is excited to work with the City of Evanston to identify and commission a unique and beautiful public art installation at 828 Noyes St., Evanston, Illinois. The goal is to find an artist capable of creating a placemaking exterior artwork that meets the expectations and goals of the City and community stakeholders. CODAworx proposes to help the City of Evanston from defining the art project through to artist selection.

WHO WE ARE: We offer a network of 17,000 world-class national and international artists with experience in site-specific art commissions. These professional artists have a track record of successfully installing beautiful pieces of art, on budget, and on time. With our service we will offer expert guidance throughout the process of finding an artist. We have a proprietary digital application management system, called the RFP Toolkit that can streamline the search for an artist if a public RFQ for artists is desired. Through either a public RFQ or through a curated shortlist, we will deliver an applicant pool of qualified artists and creative teams who are well versed in multiple mediums, and have diverse backgrounds in producing artwork that is both aesthetically pleasing and thought provoking.

See the full details of our Concierge Service below, outlining how our team will guide your committee through the Define and Commission phases.

Phase 1: Define

a. Stakeholder Engagement + Defining the Art Project
CODAworx will work with the City of Evanston and key stakeholders to determine the project goals, requirements, and scope. Goals to be achieved during this phase include: identifying artwork budget ranges, appropriate mediums, artist eligibility, site restrictions, site requirements, and objectives on what you’d like the art to accomplish. Where there are unknowns CODAworx will advise, leveraging our experience, tapping into contacts in our network, and pulling from our database of thousands of site-specific commissioned art installations.

Deliverables:
1. Provide portfolios of imagery from similar past installations, focused on projects of similar scale, materials, and subject matter. These portfolios will include information on artwork location, materials, and budget.
2. Iterate and refine portfolios based on stakeholder feedback on aesthetic and budget.
3. Dive deep into further research where needed, calling fabricators and artists, to validate best materials, timeline, and to understand project considerations.

Contact: Nick Anderson, Director of Online Marketing & Partnerships
Nick@CODAworx.cgm | 614-595-1514
4. Provide recommendation on best materials and installation process.
5. Specify final art budgets, or budget ranges.
6. Recommend an art project timeline.

**Phase 2: Commission**

**a. The Artist Selection Process**
CODAworx recommends for this project a curated shortlist of artists and fabricators. Using the project goals established during Phase 1, and looking at the top projects identified during the portfolio review process, a CODAworx RFP Specialist will be assigned to your project to create a curated shortlist of eligible artists & fabricators. The CODAworx RFP Specialist will then guide the stakeholders in narrowing the shortlist down to their semi-finalists.

Once stakeholders have identified the top 3-5 semi-finalists, we will coordinate pre-proposal phone call or web conference interviews with these semi-finalists. Optionally, these artists may then be invited to do a site-visit prior to submitting full art proposals. The goal of the site-visits will be to get to better know the semi-finalists, to allow the artists to learn more about the opportunity, and to let them see the site before creating their proposal.

The CODAworx RFP Specialist will then communicate art proposal requirements and deadlines with the semi-finalists. Art proposals will clearly convey the artist’s vision for the project and will take all of the committee’s stated site requirements and constraints into consideration. Full artist proposals may include: maquettes, sketches, mock-ups, budgets, timelines, maintenance requirements, and in-person or virtual presentations to the selection committee.

*We recommend that artists in the final proposal round of the selection process be paid a minimal design fee of $500, which does not include travel expenses should you want the artists to make a pre-proposal site-visit or in-person presentations to the selection committee.*

**Deliverables:**
1. Curate a shortlist. A CODAworx RFP Specialist saves your committee time, by using your criteria to provide a curated shortlist of 15 - 25 artist and fabricator candidates qualified for your project.
2. Guide stakeholders in reviewing the shortlist to select a top 3-7 semi-finalists.
3. Facilitate key artist selection meetings off-site via phone, or through a web-hosted meeting platform similar to GoToMeeting.
4. Coordinate pre-proposal phone call or web conference interviews once your selection committee identifies the top 3-7 semi-finalists.
5. Schedule optional site-visits with semi-finalists.

**Contact:** Nick Anderson, Director of Online Marketing & Partnerships
Nick@CODAworx.com | 614-595-1514
6. Provide each semi-finalist with the criteria and information applicants will need to complete a full art proposal.
7. Do a minimum of three reference checks on every semi-finalist, including as many references as possible beyond their provided references by contacting other past collaborators. In surprise reference checks is where we historically have learned the most about applicants.
8. Coordinate artist travel and facilitate proposal meetings from off-site, attending via phone or GoToMeeting. We will contribute feedback, comments, and questions at the semi-finalist presentation meetings, based on our experience managing commissioned art projects to help guide stakeholders in selecting an outstanding artist.

**Additional Services**

1. **Commission Contract**
CODAworx has created a standardized “Art Commission Contract” that offers a simple fill-in-the-blanks format and clearly lists the agreement between the art commissioner and the artist or company hired to create the commission. The CODAworx Commission Contract does not constitute legal advice or create an attorney-client relationship. Please be advised that the law is different from state to state. You may want to seek independent legal counsel in your state to review the contract before finalizing it. The contract was developed with an attorney in New York who has deep experience in the arts and will be available to answer Commission Contract user questions without charge. If your question requires more than a quick answer, the attorney will tell you so and provide a quote for service. **Not included in this proposal, additional fee of $500.**

2. **Promotion of the Artist Selection**
We can assist in promoting the selected artists, final selected proposals, and final completed project. We can promote to our highly qualified email list of art and design enthusiasts and in an exclusive case study on your project. We can also promote via social media channels and can distribute your press release to our international network of press contacts. **Included in this proposal, no additional fees apply.**

3. **Meeting Attendance**
This proposal does not include travel. We are available to attend meetings on-site at the following rate: $500/day on-site **plus** $450/day in travel expenses.

**SCOPE**
- The CODAworx Concierge Service is inclusive for all of Phases 1 & 2.
- Firm lump-sum cost for Phase 1 - **$500**

**Contact:** Nick Anderson, Director of Online Marketing & Partnerships
Nick@CODAworx.com | 614-595-1514
• Firm lump-sum cost for Phase 2: **$1,100 or remainder of 10% of the final art budget**

• Cost for on-site meetings outside of Madison: $500/day on-site **plus** $450/day in travel expenses.

• This proposal is for the current project timeline through the end of December 2020.

CODAworx Representative:
Nick Anderson, Director of Online Marketing & Partnerships

April 17, 2019
## Services

**RFP Concierge Service**  
“Proposal of Services” attached.

- **Phase 1 - Identify**
  - Includes portfolio creation, timeline planning, research and ideation meetings.  
  - Cost: $500

- **Phase 2 - Commission**
  - Remaining balance of 10% of Final Art Budget  
  - Estimate at current budget of $16,000  
  - Includes curated shortlist, artist coordination, selection meetings, and proposal consultation.  
  - Cost: $1,100

**Service estimated total:** $1,600

### Terms:

- $500 due May 15, 2019.
- $1,100, or the remaining balance of 10% of the final artwork budget, whichever is greater, due upon contracting with artist, or September 30, 2019, whichever is sooner.

If the City of Evanston decides not to move past Phase 1, and does not want to move forward with any CODAworx proposed artists, the only balance due will be $500, for Phase 1.

If additional artwork is commissioned or purchased from CODAworx artists, 10% of the final artwork budget is due upon signing a contract with the artist.

All invoices are payable by Client within 30 days of receipt thereof. If payment is not received from Client by CODAworx within 30 days of Client’s receipt of invoice, a 1.5% monthly service charge shall be payable on all overdue balances. Payments will be credited first to late payment charges and next to the unpaid balance.

**CODAworx Representative:**
Nick Anderson, Director of Online Marketing & Partnerships

Signature: ___________________________  
Date: 4/17/19

**ARISE Now Representative:**

Signature: ___________________________  
Date: ___________________________
Letter of Intent
The City of Evanston
Evanston Arts Council

Chicago Public Art Group

Artists: Andy Bellomo & Caesar Perez
Letter of Intent
The City of Evanston
Evanston Arts Council

To Whom It May Concern:

The Chicago Public Art Group is thrilled to submit a proposal for a CTA Garage at 828 Noyes Street by the purple line. We would like to introduce artists: Andy Bellomo & Caesar Perez who collectively have over 30 years of experience creating exterior, long-lasting, impactful works of art spanning across the country. Together, we propose a large-scale outdoor artwork made from colored acrylic (Plexiglas) that will add a vibrant, uplifting and exciting piece to the environment. The sculptured artwork, made from brightly colored plexi, will have the ability for a light system (for an additional cost) to be installed behind the work giving it a beautiful glow that will add another dimension to the artwork and surrounding environment.

About the Artists:

Andy Bellomo’s current body of work is hand-cut stained glass work, with movement and energy at its core. The artwork achieves depth by combining many visual and physical layers at a time. Her art attempts to recreate environments and the sensations of specific personal connections and a transference of energy. Her current body of work is bright, iridescent, and reflects an enormous amount of light through the natural material of glass. It evokes a sense of excitement and happiness from passersby.

Caesar Perez is a multi-faceted urban contemporary/street artist, illustrator and go-to taskmaster for the imagination. His work is very thematic and in a constant flux, changing from urban landscapes to large-scale laser cut acrylic sculptures and artworks. This work is bright, translucent, dynamic and evokes a great sense of play and creativity.

Together, we aim to merge our current styles and years of experience with glass, both stained and plexi, and create a new, colorful acrylic based exterior piece for the CTA garage. We look forward to sharing our ideas with you and presenting designs for stunning pieces of artwork for all to enjoy and be proud of for years to come.

Sincerely,
Chicago Public Art Group
Andy Bellomo & Caesar Perez
Updated Image List
Andy Bellomo & Caesar Perez

1. Image 1: Bellomo, TITLE OF WORK: “Reflecting the Past”-Mural, through CPAG
LOCATION: Chinatown, Chicago, IL-Metra Underpass DATE: 2015, MATERIALS: paint, glass mosaic
DIMENSIONS: 70 ft. x 15 ft.

2. Image 2: Bellomo, TITLE OF WORK: “All As One”-Mural
LOCATION: Ping Tom Park, Chinatown, Chicago, IL-2018, MATERIALS: paint and gold leafing,
DIMENSIONS: 1400 sq. feet.

LOCATION: Chicago, IL-2018, MATERIALS: paint, and gold leafing, DIMENSIONS: 800 Sq. ft.

4. Image 4: Bellomo “Unearthed”
LOCATION: Private Commission-Home location DATE: 2015, MATERIALS: hand cut glass
DIMENSIONS: 4 ft. x 3 ft.

5. Image 5: Bellomo: “Let It Grow”
in. x 18 in.

6. Image 6: Bellomo “Neon Baby”

7. Image 7: Bellomo “Move”
in. x 18 in.

8. Image 8: Bellomo “Friendship: Not Our Best Work”
LOCATION: Private Commission-Texas DATE: 2018, MATERIALS: hand cut glass, neon grout,
DIMENSIONS: 23 in. x 14.5

9. Image 9: Perez- Flock 2- 20" x 20" Laser cut acrylic

10. Image 10: Perez: Alter - 36" x 24” Laser cut acrylic & hand painted wood panel


12. Image 12: Perez: Artemis - 20.4" x 32” Laser cut acrylic & hand painted wood panel

13. Image 13: Perez: Dahlia - 20" x 10" x 10" Spray cans & LCA


15. Image 15: Perez: Drone - 17" x 15.5" Laser Cut Acrylic

16. Image 16: Flock 1 – 20 x 20 Laser Cut Acrylic

17. Image 17: Close-Up, 24 Hours Laser Cut Acrylic

18. Image 18: Bellomo “The Pink Triangle”
LOCATION: Offices of Practical Audacity, 2018, MATERIALS: hand cut glass DIMENSIONS: 2 ft. x 2 ft.
Proposal:
For this project, we propose a large-scale outdoor artwork made from colored acrylic (Plexiglas) that will add a vibrant, uplifting and exciting piece to the environment. Our plan is to design large abstract sculptures made from colored Plexiglas that will cover approximately 100 square feet of the main surface area of the garage. Creating a design that is separated into sections that will cover the garage in a balanced and harmonious way.

Work Images (following page)

1. Close-up of Acrylic (Plexiglas) Sculpture (Caesar Perez)
2. Example of abstract style (Painting, Caesar Perez)
Andy (Andrea) Bellomo
andybellomo222@gmail.com
617.816.9129
www.andybellomo.com
IG: AndyBMix

EDUCATION
Lesley University – Cambridge, MA
Master’s of Education in Creative Arts in Learning, 2005
Northeastern University – Boston, MA
Bachelor’s of Science in Human Services, Concentration in Education, 2002

BUSINESS OWNER: Street Glass Productions

PUBLIC ART
2018 Lead Artist, “The Love Vibrate” Public Mural, Chicago, IL
2018 Lead Artist, “All As One,” Public Mural: Ping Tom Park/CBAC Chicago, IL
2018 Lead Artist, San Junipero Mural, A Queer Pride, Chicago, IL
2017-2018 Lead Artist, Naperville Garden Glass Mural, Naperville North High School, Chicago, IL
2016 Lead Artist, “Set In Stone,” Commission: The Field Museum/CPD, Chicago, IL
2015 Lead Artist, Chinatown Project Mural, Chicago, IL
2014 Lead Artist, Chippewa Youth Center Public Mural, Indian Lake, Ohio
2013 Lead Artist, Rogers Park Business Alliance Mural Contest, “Mayfly Mayhem,” Chicago, IL
2013 Lead Artist, Boys & Girls Club Teen Mural Project, Salem, MA
2013 Lead Artist, “Leadership Begins Here,” ASM Mural, AJLA, Chicago, IL
2013 Lead Artist, Kenwood Academy ASM Mural, Chicago, IL
2013 Lead Artist, Mural for Bellefontaine Youth Correctional Facility, Bellefontaine, OH
2012 Lead Artist, Gallery 37 ASM Summer Program, A Public Collaboration, Chicago, IL
2012 Lead Artist, “Andrew Jackson Memorial Mosaic,” CPAG, Chicago, IL
2012 Lead Artist, CPAG “All Fired Up” Mural, George Washington High School, Chicago, IL
2011 Lead Artist, CPAG “Come to Light” Mosaic Sculpture Mural,
AWARDS

• Grant Winner of the Chicago Park Districts Burnham Wildlife Corridor Project. 2015-2016, Chicago, IL $20,000
• 2nd Prize Winner, Art Prize 2011, Collaboration Mural, Grand Rapids, MI $250,000
• 1st Place Winner, Rogers Park Mural Contest, Collaboration Mural, Chicago, IL 2012, $20,000
• Artistic Merit Award, Real People Gallery Show, Woodstock, IL 2015, $1000
• Grant Winner of Ping Tom Memorial Park Mural, Chinatown, Chicago, IL 2018, $30,000
• City of Chicago Year of Public Art Grant Winner, 2017, $20,000

EXHIBITIONS

• Stories of Us: Transforming Communities Through Art, Group Exhibit, Saugatuck Center for the Arts, 2017
• “You, Me and Everyone Else” Group Exhibit, Elephant Room Gallery, Chicago, IL 2017
• Let Her Be Elevated, Solo Show, Elephant Room Gallery, 2015
• Abstract Art Show, Studio 659, Whiting, IN, 2014
• Second Annual Bridgeport Art Competition, Group Exhibit, Bridgeport Art Center, Chicago, IL 2014
• By Women For Women, Solo Gallery Exhibition, Annual Gala, Joffrey Ballet Studio, Chicago, 2014
• Red Bull Curates Canvas Cooler Project, Group Exhibit, Lacuna Lofts, Chicago, IL 2013

SUPPORTED MATERIALS

http://voyagechicago.com/interview/meet-andy-bellomo-street-glass-productions-humboldt-park-home-studio/

https://www.fieldmuseum.org/blog/emphasis-culture-new-kind-nature-trail-emerges-along-chicagos-south-lakefront

http://levelupmagazine.com/theblog/let-her-be-elevated
## Proposed Project Budget

### Artist Salaries

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### Other Costs

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### TOTAL COSTS

| **TOTAL COSTS** | **$16,000** |
To: Chair and Members of the Public Art Subcommittee  
From: Paulina Martínez, Assistant to the City Manager  
Subject: Mural Maintenance Plan  
Date: May 4, 2019  

Summary:  

At the request of this subcommittee, Ms. Lea Pinsky and Mr. Dustin Harris, from the Evanston Mural Art Program (EMAP), presented a proposal for the maintenance of five (5) murals EMAP has produced for the City of Evanston, at the April 2, 2019 Public Art Subcommittee meeting. 

After initial review, this subcommittee decided to table this item for the May meeting, to allow members to go out and inspect the murals, and come back with observations and recommendations for a maintenance schedule of the murals. 

Attachments:  
- Mural Maintenance Plan from EMAP
MURAL MAINTENANCE PROPOSAL
Dustin Harris and Lea Pinsky, Art Encounter- EMAP

Overall, the main reason for the need of maintenance on these murals is because of the compromised structure of the walls themselves. Every mural has been painted with superior quality paint, and primed and sealed with the best primers and sealers for professional murals. They should last 10-20 years. The challenges of these transit walls, due to efflorescence through the concrete, is something we addressed at the beginning of each project. As we have all researched, it can be periodically repaired, but the efflorescence will come back at different rates for each mural. One potential solution for future murals we can explore is the possibility of covering compromised walls in a synthetic material called pellon/parachute cloth prior to painting, as the Philadelphia Mural Arts Program does. That is something we can explore for new walls in the future. In the meantime, repairs can be done at the requested schedule by the Public Art Committee.

A) Maintenance/Repair Estimates for 2019 (labor and materials)

• Central Street Mural 2017- Nick Goetling, artist: $750
  o $600 Labor $50/hr x 12 hours for wall repair, repainting, sealing
  o $150 paint $30/quart Benjamin Moore Aura x 5 quarts

• Dempster Street Mural 2017- Ruben Aguirre, artist: $800
  o $700 Labor $50/hr x 14 hours for wall repair, repainting, sealing
  o $100 paint $10/can x 10 Montana spray cans

• Foster Street Mural 2017- Piloto Ruiz, artist: $550
  o $400 Labor $50/hr x 8 hours for wall repair repainting, sealing
  o $150 paint $30/quart Benjamin Moore Aura x 5 quarts

• Church St North 2016- Dustin Harris and Lea Pinsky, artists: $850
  o $700 Labor $50/hr x 7 hours x 2 artists
  o $150 paint $10/can Montana x 7 = $70 + $20/quart Nova x 4 quarts = $80

• Church St South 2017- Dustin and Lea, artists: $900 + $150 paint = $1050
  o $800 Labor $50/hr x 8 hours x 2 artists
  o $250 Paint $10/can x 9 cans = $90 + $20/quart Nova x 8 quarts = $160
To: Chair and Members of the Public Art Subcommittee
From: Paulina Martínez, Assistant to the City Manager
Subject: Public Art Donation Policy
Date: May 3, 2019

Summary:
Staff has researched other communities’ public art donation policies, in an effort to standardize and formalize the City of Evanston’s public art donation policy. Staff is seeking feedback from the Public Art Subcommittee members in order to create a functional policy.

Attachments:
- Draft Art Donation Policy
DRAFT Conditions Governing the Donation of Artwork to the City of Evanston

Potential donors of artwork must submit the following information to the Public Art Subcommittee for review. The Committee shall determine the feasibility of the proposed donation and shall forward a recommendation to the Evanston Arts Council for review. If the Evanston Arts Council recommends acceptance of the proposed artwork, it will then go 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 will manage the review process.

1. Materials to be submitted by Donor
   a. photographs and/or slides of the work of art which depict it from all sides
   b. a written description of the artwork, including approximate dimensions (height, width, depth and weight), materials used, and any frames, backings, mounts or anchoring systems to be used in the installation of the artwork.
   c. Verification of authenticity (if applicable).  
   d. A site plan which identifies and describes the proposed site for the artwork and which accurately depicts the artwork in relationship to the surrounding environment.
   e. A written description and/or drawing of the proposed method of installation and a timeline for the transportation and installation of the artwork.
   f. An estimated cost for transporting and installing the artwork (to be done at donor’s expense, unless otherwise agreed to by the City).
   g. Written authorization from the City agency with jurisdiction over the site, approving the installation of the artwork.

2. Review and Acceptance Criteria: Proposed gifts of artwork shall be evaluated on the following criteria:
   a. An analysis of the relationship of the proposed artwork to its proposed location, and its relevance to its primary audience.
   b. An evaluation of the work’s aesthetic quality, relative to its form, materials and craftsmanship.
   c. The availability and appropriateness of an acceptable site for the artwork.
   d. An analysis of the financial impact of the proposed gift on the Public Art Program, including costs related to the insuring of the artwork and to any long-term maintenance or conservation costs.

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1 This is synthesized text between the City of Richmond, CA document and the third item under “Donation of Existing Works of Art” section of the “guidelines for public art projects or donations” document.
2 material in original policy
3 material in original policy (other materials listed above added from City of Richmond Document)
e. An analysis of the impact of the proposed gift on other City departments, to include any routine operations or maintenance requirements.

3. Conditions of Acceptance
   a. The Public Art Subcommittee and Evanston Arts Council encourage clear and unrestricted gifts to the City of Evanston. Any conditions or restrictions attached to a gift or loan must be represented to the Public Art Subcommittee for review and to the City Council for approval. No work of art will be accepted with conditions deemed unacceptable by the Public Art Subcommittee or the City Council, nor will any work of art be accepted with an attribution or circumstance guaranteed in perpetuity.
   b. A legal document of transmittal, transferring title or loan of the artwork, and defining the rights and responsibilities of all parties, must accompany all gifts of artwork.
   c. The City of Evanston requires that the creator of the artwork (artist) waive any right to the preservation of the artwork under the conditions set forth in the 1990 Visual Artist’s Rights Act. The artist may, however, retain any right to disclaim authorship of the artwork pursuant to and these Acts. Before any gift is accepted by the City, the artist must acknowledge in writing his/her approval that the City may remove and/or destroy the artwork at its discretion. Should the City decide to remove or destroy the artwork, the City will provide the artist with 30 days’ notice of its intent to do so. The artist may, upon written approval by the City and at his/her own expense, remove and retain the artwork in lieu of its being destroyed by the City.

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4 Should this follow the same PAC, Arts Council, Human Services Committee, City Council path?
To: Chair and Members of the Public Art Subcommittee
From: Paulina Martínez, Assistant to the City Manager
Subject: Public Art Inventory
Date: May 4, 2019

Summary:
At the request of the Arts Council Co-chairs and the Public Art Subcommittee Chair, staff will review the current public art page hosted in the City of Evanston’s website, as well as the public art interactive map.

At this time, staff seeks advice and direction from the Public Art Subcommittee to update both pages, and facilitate a plan to make sure the public art inventory is updated on a consistent basis

Attachments:
- Public Art Page
- Public Art Interactive Map