Evanston Arts Council Meeting  
Tuesday, September 10, 2019, 6:30 p.m.  
Lorraine H. Morton Civic Center, 2100 Ridge Avenue, Room 2402

AGENDA

1. Call to Order and Declaration of a Quorum
2. Public Comment
3. Approve Meeting Minutes from July 9, 2019
4. Consideration  
   A. Elections
   B. Community Support Fund Requests  
      1. Evanston Symphony Orchestra  
      2. Terrain Biennial
   C. Preliminary Approval for RCCC Public Art Piece
   D. Equity Subcommittee Creation
5. Discussion  
   A. EMAP Proposal
   B. Bright Night
6. Communications  
   A. Chairs Report
   B. Public Art Subcommittee Report
   C. Working Groups Report  
   D. Staff Report  
      1. Budget Update
7. Announcements
8. Adjournment

Next meeting will be Tuesday, October 15, 2019

Order & Agenda Items are subject to change. Information about the Arts Council is available at:  
[cityofevanston.org/government/agendas-minutes/arts-council](http://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.
Evanston Arts Council Meeting
Tuesday, July 9, 2019, 6:30 p.m.
Lorraine H. Morton Civic Center, 2100 Ridge Avenue, Room 2402

Members Absent: S. Davis Friedman, L. Corrin, H. Washinushi, W. Jones
Staff Present: P. Martínez, S. Levine

AGENDA

1. Call to Order and Declaration of a Quorum
   Meeting called to order at 6:32 p.m.

2. Public Comment
   No public comment.

3. Approve Meeting Minutes from June 11, 2019
   Minutes unanimously approved as amended.

4. Consideration
   A. Community Support Fund Requests
      1. Art Encounter

Lea Pinsky introduced the project led by Art Encounter. She requested $1,000 from the community support fund. Most of the project’s funding is coming from the Evanston Community Foundation, from whom she requested $20,000 and received $15,000. The project is at the Family Focus building. Organizations housed in the building approached Art Encounter to create a project that brings all youth together. Juan Carlos Perez will be the teaching artist for the project. Blick Art Materials has also donated materials for the project.

Ms. Adler asked to elaborate a little more on the project. Ms. Pinsky said the artist will be present every day after school from 3 p.m. to 5 p.m. to work with the students, 3rd to 8th grade students. There will be two groups throughout the week that the artists will be working with. The estimate is that artist will work with approximately 90 students. The artist will provide assignments and exercises to brainstorm ideas and create a design.
Ms. Adler asked if the final product will be attached to the fence. Ms. Pisnky said yes, in 4' x 8' plywood panels. The intention is to be public, but it will be removable.

Ms. Adler asked about the sale situation of the building, Ms. Pinksy said that because the future of the building is uncertain, the art piece is meant to be semi-permanent.

Ms. Adler asked what is the life expectancy for the panels. Ms Pinsky replied that it is better than having it straight on the wall.

Mr. Sachs commented he wanted to support this project, because it involves the community.

Ms. Riseborough moved to approve. Ms. Adler seconded the motion. Motion carried unanimously.

2. FEDEJAL

Hector García, briefly introduced the project, and explained this is a tour of professional Mexican folk dancers who are traveling throughout the USA and Canada. This is the 8th year in Evanston, one of the original cities. The purpose of the event is to promote Mexican culture. He is requesting $1,000 to cover the audio technician’s salaries. Mr García shared a video with the Arts Council.

Mr. García mentioned the performance is free, all covered by sponsorships.

Ms. Riseborough asked about the location of the event; Mr. García said the Levy Center.

Ms. Johnson asked Mr. García: how can you appeal to a diverse audience besides the mexican community? Mr. García said the audience is diverse; they have a large distribution list. They have multilingual flyers, and partner with local businesses to promote. The City helps promote the event as well.

Ms. Cohen asked if the ensemble was formed by professional dancers. Mr. García said “yes.”

Ms. Adler asked Mr. García if he was from Evanston. Mr. García explained he has lived in Evanston for over 20, and the sponsoring group is a NFP.

Ms. Williams moved to approve. Mr. Deeb seconded the motion. Motion carried unanimously.

B. Funding Request for Repair of Conversations: Here and Now

Ms. Martínez introduced the item, and explained that because the funds allocated for the Paul Barker mural were no longer going to be used for the mural, that there is enough money in the budget to pay for the repair ($9,130).
Ms. Riseborough asked what is the plan to make sure this is a long-lasting repair. Ms. Johnson, original author of the work explained that the vendor will be removing the chair to make sure it is well attached, but further conversations need to take place with the vendor.

Ms. Adler mentioned that the Paul Barker mural was supposed to be paid through the parking fund. Ms. Martínez clarified that that originally, the Arts Council had budgeted for to pay for the Paul Barker mural; even though the funds were later designated to come from the parking fund, the money originally allocated was still in control of the Arts Council.

**Ms. Adler moved to approve funding for the repair of Conversations: Here and Now.** Mr. Sachs seconded the motion. Motion carried 7-0-1. Ms. Johnson abstained.

5. **Discussion**
   
   A. Chicago Sculpture International Proposal
   
   Ms. Janet Austin, President of the Chicago Sculpture International (CSI) briefly presented her proposal and stated that the Evanston Arts Council would be able to choose the sculptures. CSI would provide installers, but cranes would have to be provided by the City.

   CSI coordinates the installation dates, and they usually recommend summer dates.

   The proposal states that each piece would have a two-year lease — $2,000 the first year and $500 the second year. However, the stipend would be deducted if the City decides to buy the Sculpture.

   Ms. Austin explained that the artists are responsible for the damage to the sculpture, but the City must carry insurance for liability on City property, i.e. if the sculpture fell on someone, the City would be liable.

   Call for artists is managed through CaFÉ, an online platform. Proposals are received from all over the country. If the proposal is accepted, the artists have to become members of CSI. Membership is $85 per year.

   Ms. Riseborough said she thought this was a fabulous proposal.

   Ms. Adler asked if plaques were included. Ms. Austin indicated that plaques were not included, but her team can look into it. Another CSI member suggested looking into the Otocast app.

   Ms. Adler said the Arts Council will consider CSI’s proposal in the next year’s budget.
B. Robert Crown Community Center Artist Blessing Hancock

Ms. Adler introduced Ms. Blessing Hancock, and stated that Ms. Riseborough, Ms. Johnson, and she had a chance to meet with Ms. Hancock prior to the Arts Council meeting.

Ms. Hancock introduced herself and mentioned she has a background in sculpture and landscape architecture. She has worked in public art in the last 12 years, mainly in the US and some international work. Ms. Hancock specializes in inner activity: electronic touch sensitive, interactive, social engagement. She likes pieces to be popular. She also specializes in community engagement: workshops, teachings, hands-on, etc. Her work is physical, so even if the piece is not intended to be physical, the design is conducive to be physical friendly.

Ms. Hancock showed her portfolio. She mentioned she uses a lot of text in her work as a way to engage the community. Ms. Hancock works with a lot of young poets, and she can also work with pictorial patterns instead of words.

Ms. Adler said Ms. Riseborough, Ms. Johnson and she met with Ms. Hancock, and they will work with her throughout the project. The group did not come up with anything conclusive, just words to guide her. They advised that “interactive” was a key component of this project. The original ovals proposed did not spark the imagination like her other work. Ms. Hancock agreed to come up with other concepts, but stated she needed direction.

Ms. Cohen asked if she was just looking for just words. Ms. Cohen also expressed that she would like to see something that flows.

Ms. Riseborough asked if the fish bellies were connected pieces. Ms. Hancock replied “no.” The fish bellies are separate pieces about 30 feet apart.

Ms. Cohen asked what color do the fish bellies look during the day. Ms. Hancock said white.

Ms. Adler asked if the piece will last 20 years and look as good as the first year. Ms. Hancock said “yes, it will last 20 years, but it will need maintenance; surfaces can generally be sanded for maintenance.

Mr. Deeb asked what is the scale of the proposal. Ms. Hancock advised 15’x12’.

Mr. Sachs stated he is looking to Blessing for her guidance in terms of scale, and “what gets us the most for the buck.”

Ms. Williams asked if there a is design concept that would engage the building? Mr. Deeb suggested that the piece doesn’t have to be attached to the building,
but just give the impression that it could be attached. Part of the impossible task
is to add the detail that the architectural design is missing from the building.

Ms. Adler said the piece will need a maintenance budget, but that low
maintenance is key as part of the design.

Ms. Adler asked the group if there are any other words they wanted to shares
with Ms. Hancock. Ms. Riseborough said “big.” Ms. Hancock asked if she meant
big as a single piece. Ms. Adler said “no,” but big impact; something that won’t be
dwarfed by the building.

Ms. Johnson suggested exploring the possibility to do something that is
reflective; that is interactive.

Ms. Cohen said she was less interested in text

Dr. Ahmad suggested that if there are three (3) pieces the concept of words,
sports, and another category could be incorporated into each piece.

Ms. Williams asked about the site placement. She wondered if maybe the trees
and other vegetation could be incorporated as part of the design.

Ms. Sanchs indicated that the word that come to his mind was “inviting”

Dr. Ahmad suggested projecting the piece off the wall at night.

Ms. Adler said the concept of a lighthouse is a symbol in Evanston, not
suggesting to build a lighthouse, but to keep it in mind

Ms. Riseborough asked about the placement of the trees. Ms. Levine said she
could not remember off the top of her head.

Ms. Adler said that what they are looking for is “a welcoming beacon of light and
that is a bang for the buck.”

Ms. Cohen said she would like to see something more organic, because the
building is very geometrical. Ms. Hancock said her work is very organic, so she
feels comfortable with the feedback

Ms. Hancock agreed to present her concept at the September 10 Arts Council
meeting. The group will help assemble a group of students.

Ms. Williams asked the artists to look at warm colors to contrast the building. Ms.
Hancock said she will look into it, but her concern is that warm colors fade fast.
C. Community Support Fund Guidelines

Ms. Martínez briefly presented the draft guidelines for the Community Support Fund. The group suggested adding that whoever receives funding acknowledges the arts council support.

Mr. Deeb asked “what happens when you get it?” referring to the funding. He wanted to know what the responsibilities are prior to receiving the funds. He suggested incorporating that in the application itself.

Mr. Sachs referred to page 3 point 1a., and expressed it was the Arts Council’s members job to define artistic merit. He suggested to get rid of that. Page 49 it states “4 consecutive years,” but it says 3 consecutive years in other parts of the document, so keep it consistent.

Ms. Johnson said defining artistic merit is much more professional. Ms. Adler added that it can mean that work needs to be done in a workmanlike (professional) manner.

Ms. Johnson said that the question: “has the applicant thoughtfully answered the questions about inclusion and equity” doesn’t go far enough. The solution would be a point system.

Mr. Sachs suggested rewording to “explain how this furthers the agenda of the City and the Arts Council to promote diversity and inclusion?”

Ms. Adler said this grant should be easier, and more accessible. Ms. Johnson replied that it is not about being more demanding, but raising awareness.

Mr. Martínez explained that the draft guidelines and the application were based off the comments from the Arts Council members, and the need for a formal process that levels the playing field for all applicants, and gives the application uniformity to give a fair shot to everyone.

Mr. Deeb said the proposals that were presented at the meeting were all very solid proposals, but very different.

Ms. Adler suggested adding what ward they (applicants) are in and what ward they serving.

Ms. Cohen suggested hosting workshops to help applicants go through the application.

Mr. Sachs said he wanted the proposals to express how each project is important to the Arts Council.

Ms. Williams said to not “dumb down” the application process. Maybe there is an opportunity to create a tutorial video, or allow a draft submission.
Mr. Deeb suggested adding successful example online.

Ms. Cohen indicated that the group should be very clear about what they are looking for as a group.

The Arts Council members will send Ms. Martínez their top three priorities.

6. **Communications**
   
   **A. Chairs Report**
   
   **B. Public Art Subcommittee Report**

   Ms. Riseborough reported that the public art inventory started. The group is working on publishing the data. She added that Chicago Public Art Group is working on the concept for the Noyes Street station project. Lastly, she said she is still working with Robert Smart for a proposal to repair Fire Station #5.

   **C. Working Groups Report**

   Mr. Sachs reported that he has been working with the Evanston Community Foundation (ECF). He has had discussions about working together on equity in the arts. Mr. Sachs and Ms. Williams will meet with Ms. Martínez and Deputy City Manager, Kimberly Richardson, and the ECF.

   **Art lunch**

   **D. Staff Report**

   Mr. James Deeb is the new member of the Arts Council. He said he was a painter and printmaker. Mr. Deeb has lived in Evanston for 13 years.

   Ms. Martínez reported Ms. Susan Davis Friedman had decided to not renew her term to the Arts Council.

7. **Announcements**

   Ms. Johnson announced that she is curating a show called “truth as a contested subject.”

8. **Adjournment**

   Meeting adjourned at 8:40 p.m.
Memorandum

To: Evanston Arts Council

From: Paulina Martínez, Assistant to the City Manager

Subject: Community Support Fund Requests

Date: September 6, 2019

Summary:
Staff received two requests for funding through the Community Support Fund program.

<table>
<thead>
<tr>
<th>Applicant</th>
<th>Recommended Amount</th>
<th>Project Budget</th>
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<tbody>
<tr>
<td>Evanston Symphony Orchestra</td>
<td>$650</td>
<td>$1,300</td>
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<tr>
<td>Art Encounter</td>
<td>$1,000</td>
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<td><strong>Total</strong></td>
<td><strong>$1,650</strong></td>
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For FY 2019, $15,000 was allocated to the Community Support Fund. To date, 13 grants have been awarded to the organizations/individuals listed below, leaving the fund with $4,880.

<table>
<thead>
<tr>
<th>Org/Individual Name</th>
<th>Amount</th>
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<tbody>
<tr>
<td>Jason Brown</td>
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<tr>
<td>Evanston Symphony Orchestra</td>
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<tr>
<td>Gina Clark</td>
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<tr>
<td>Mat Rappaport</td>
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<td>Downtown Evanston</td>
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<td>Identity Performing Arts</td>
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<td>KIDS Global Network</td>
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<tr>
<td>NAIMA</td>
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Background:
The Community Support Fund is a grant awarded by the Evanston Arts Council to support small art projects by organizations and individual artists in Evanston. The current guidelines of the program encourage awards up to $1,000 or 50% of the project, whichever is less.

Discussion:
Excerpts from the seven proposals staff received are below:

Evanston Symphony Orchestra
“Evanston Symphony Orchestra respectfully requests $650 to orchestrate, print music and rehearse ‘Oh what a Pretty Little Baby’ to be performed by the Evanston Symphony Holiday Gospel Choir and our full orchestra at the Evanston Symphony Holiday Concert on December 8, 2019.

The Evanston Symphony Holiday Concert is a celebration of the holidays through the musical traditions of our diverse community. The concert features seasonal classical symphonic music, four choruses, many young dancers, and a sing-a-long with Santa. We have approximately 350 performers on stage and 1,100 patrons, mostly Evanstonians, in the audience.”

Terrain Biennial

“Terrain Biennial Evanston is a temporary public art exhibition running in Evanston for six weeks (October 01-November 15, 2019). It is a local effort by Evanston artists to contribute artwork to the international Terrain Biennial centered in Oak Park, IL. Art will be in the front yards of Evanston homeowners and visible to the public for the duration of the exhibition. Each front yard will have an original installation designed by an artist or artist team to respond to this year’s Terrain Biennial theme.”

Attachments:
- Evanston Symphony Orchestra Proposal
- Terrain Biennial Proposal
August 28, 2019

Evanston Arts Council
City of Evanston

Dear Evanston Arts Council members

The Evanston Symphony Orchestra respectfully requests $650 from the Arts Council Community Support Fund for the orchestration of 'Oh What a Pretty Little Baby,' a gospel song by Timothy Wright. The Evanston Symphony Holiday Gospel Choir will be performing this piece with full orchestra at the Evanston Symphony Holiday Concert on December 8, 2019.

Margaret Gergen will be attending the Evanston Arts Council meeting on Tuesday, September 10, to present this request. I am sending the full application along with this letter, as laid out on the Arts Council website.

If you have any questions, feel free to contact me at (add email and phone#?) in advance of the meeting on September 10, or ask Margaret on the night of September 10th.

With kind regards

Penelope Sachs
Application to the Evanston Arts Council from Evanston Symphony Orchestra.
Arts Council Community Support Fund
September 2019

Description of Project:
Evanston Symphony Orchestra respectfully requests $650 to orchestrate, print music and rehearse ‘Oh what a Pretty Little Baby’ to be performed by the Evanston Symphony Holiday Gospel Choir and our full orchestra at the Evanston Symphony Holiday Concert on December 8, 2019.

The Evanston Symphony Holiday Concert is a celebration of the holidays through the musical traditions of our diverse community. The concert features seasonal classical symphonic music, four choruses, many young dancers, and a sing-a-long with Santa. We have approximately 350 performers on stage and 1,100 patrons, mostly Evanstonians, in the audience.

One of the highlights of the afternoon is our gospel choir – the Evanston Symphony Holiday Gospel Choir (ESHGC). This choir is led by Rev. Kenneth Cherry and is composed of singers from several Evanston churches. The gospel choir and two other choirs, the North Shore Choral Society and the Evanston Children’s Choir, take part in this seasonal concert. ESHGC performs one piece on its own and then leads the grand finale performance of ‘Hallelujah!’ from A Soulful Messiah and includes the three choirs and full orchestra, with the audience joining in enthusiastically – a huge and inspiring musical spectacular. We thank the Evanston Arts Council for its financial support in 2015 that enabled us to commission the orchestration of ‘Hallelujah!’

This December ESO would like to perform ‘Oh What a Pretty Little Baby’ with ESHGC instead of the choir being accompanied by just piano and drums. This beautiful gospel song by Timothy Wright is about the birth of Jesus. Although this may sound like a simple thing, it will take considerable expertise and understanding of both gospel and symphonic traditions to orchestrate and result in a moving and magical work that combines two important musical genres. This addition to our repertoire will result in the full integration of ESHGC into the concert with each choir performing a separate work in which they are accompanied by our award-winning orchestra.

Combining gospel and orchestral music requires more than an orchestration of a work. Through their work together over the last two years, ESO Music Director Lawrence Eckerling and ESHGC Director Rev Ken Cherry have learned how to prepare the choir and orchestra to work together despite their inherently different methods of learning. Symphony orchestra members learn their parts independently by reading written music and following the conductor during rehearsals. ESHGC members learn their parts by rote, by listening and repeating in rehearsals with a tradition that allows for improvisation in performance. Melding these two styles of learning and rehearsing into a cohesive performance requires both orchestra and choir members to listen to and learn from the other to achieve a good performance.

To perform ‘Oh What a Pretty Little Baby’ together, ESO must undertake the following:
- Writing a choral arrangement of ‘Oh What a Pretty Little Baby’ that Maestro Eckerling will teach to the choir
- Orchestrating it for our 90-piece symphony orchestra to accompany the gospel choir, taking care to maintain the traditional rhythms and expressions of the gospel choir
- Printing 90 copies of the orchestration for the ESO players
- Rehearsing the choir and orchestra separately
- Rehearsing the choir and orchestra together

Lawrence Eckerling himself will undertake to write the choral parts and orchestrate the music to ensure that we will achieve our musical goals and produce a unique and dynamic joint performance...

ESO is proud to present the Evanston Symphony Holiday Concert each year. It has become the way that our community comes together to celebrate the start of the holidays. We welcome families, grandparents, young children attending their first concert, and all who want to revel in the glorious sounds of holiday music. Last year, over 1,100 people attended the concert. 70% of our audience comes from Evanston and represents the many faces of Evanston, but we also welcome people from miles around. We put 350 performers on stage, including the three choirs and orchestra, joined by young dancers from Evanston Dance Ensemble. In addition, the ETHS A Cappella choir performs in the lobby before the concert and during intermission. This holiday event produces happiness joy in both performers and audience and shows how different Evanston cultures can come together to create a new tradition.

Although it is an expensive concert to put on, the ESO generally breaks even on this concert, with the revenue from ticket sales and program ad sales covering the costs of ETHS and music rental, our Music Director, marketing and promotion, and more. Any net proceeds from the concert are used to fund ESO’s free music education programs we provide for District 65’s Head Start program.

ESO respectfully requests $650 to cover half the cost to orchestrate and rehearse ‘Oh What a Pretty Little Baby’ which we know will delight our audience and continue to demonstrate how the holidays can bring us all closer.

**Primary Project Leads:**

*Evanston Symphony Orchestra:*
Lawrence Eckerling – Music Director
Maestro Eckerling has been music director of the Evanston Symphony Orchestra since 2003 and been awarded Conductor of the Year twice during that time by the Illinois Council of Orchestras. Eckerling has led this volunteer orchestra to musical excellence, performing five concerts a year.

David Ellis – General Manager
Mr Ellis has been General Manager for over nine years, and previously served on the Board of the ESO. He was named Manager of the Year by the Illinois Council of Orchestras in 2012. Ellis retired from Sara Lee Corporation’s financial division, and is currently a lecturer on classical music and an Adjunct Professor in finance at the Graham School of the University of Chicago.

Cathy Carr – Violinist and Personnel Manager
Ms Carr has played with the ESO for 30 years as a first violinist. She first conceived the idea of the Holiday concert in 2004 and has tirelessly organized and promoted this annual concert since 2005.

*Evanston Symphony Holiday Gospel Choir:*
Rev Kenneth Cherry – Pastor and Choir Director
Rev Cherry is currently the pastor at Christ Temple Missionary Baptist Church in Evanston, and also serves as the Director of the Fleetwood-Jourdain Community Center of the City of Evanston.

**Project Budget:**

Choral arrangement and orchestration: $900  
Printing and binding parts: $100  
Teaching time (additional to standard rehearsal time): $300

**Request amount from the Arts Council’s Community Support Fund:**

$650

**Timeline:**

September: Choral Arrangement and Orchestration  
November/December: Rehearsals for concert  
December 8, 3:00pm: Concert at Evanston Township High School
TERRAIN BIENNIAL EVANSTON: Arts Council Community Support Fund request

a. Description of project, including materials, process, location, theme, etc.

Terrain Biennial Evanston is a temporary public art exhibition running in Evanston for six weeks (October 01-November 15, 2019). It is a local effort by Evanston artists to contribute artwork to the international Terrain Biennial centered in Oak Park, IL. Art will be in the front yards of Evanston homeowners and visible to the public for the duration of the exhibition. Each front yard will have an original installation designed by an artist or artist team to respond to this year’s Terrain Biennial theme. In 2017, with the help of the Evanston Arts Council, we hosted the Biennial with 10 artists at nine sites; this time we will have 19 artists and 19 host sites. We have added an additional curator in Evanston, doubled our Evanston hosts, and Terrain has become a non-profit to support their expanding program. Artists and hosts volunteer to participate in the Biennial: there are currently no honoraria or funding sources for the artists. Over 500 artists at over 250 sites will participate worldwide in the Terrain Biennial 2019.

L. Paul Catanese, 1316 Lake St, Terrain Biennial 2017
R. Erin Minckley, 2747 Garrison Avenue, proposal for Terrain Biennial 2019
The front yards are on a walkable route on the north south axis of Wesley and Florence; bounded by Church and Dempster. 19 artists in total will participate, 9 of whom are Evanston and vicinity residents. This doubles our host and artist participation over the 2017 Terrain Biennial. This international exhibition has a strong concentration of projects in the Chicago area and in the Midwest, but neighborhoods across the US and the world are participating this year. Since the artworks are located in neighborhoods, the projects are free to access and bring contemporary art to local communities.

Opening events for the Terrain Biennial will be on the weekend of October 4-6, 2019. Terrain Biennial Evanston will host a block party on the 1100 block of Florence, which is the home to three Terrain sites. This block party will coincide with the Evanston Made Fall Studio Tour and Evanston's First Saturday gallery openings and events. Host sites on Garrison Street are also planning an event which will occur over that weekend for the four installations occurring on that block, home to Cortney Lederer, our new Evanston curator.

Attendance is hard to gauge as the art is all free and open 24 hours for public viewing. The 2017 Terrain Biennial Evanston was covered in the Evanston Round Table and Daily Northwestern. We hosted a full map and record of artworks in the 2017 Terrain Biennial Evanston on the V1B3 website.

b. Names and brief bios of primary project leads (lead organizer, lead artist, heads of organizations, etc.)

Artist organizers

Anne Hayden Stevens
Anne Hayden Stevens is a painter and printmaker working in Wilmette, IL. Her work was included in the 2016 Rockford Art Museum Midwestern Biennial, and in the Evanston+Vicinity Biennial at the Evanston Art Center in 2011. She recently worked as an artist participant in The Big Draw Evanston, a series of public drawing events in October 2016. Stevens has shown locally at the Governor’s State University Art Gallery, the Harold Washington Library Center, and the Bridgeport Art Center.

Cortney Lederer
Cortney Lederer is an arts consultant, project manager and educator with seventeen years of experience managing an array of artistic programming for organizations and businesses. Cortney launched CNL Projects (CNL), which provides project-based consulting to organizations with a specialization in curating, project management, program design and development. CNL has worked with notable organizations such as 3Arts, Chicago Artists Coalition, DePaul Art Museum, EXPO Chicago, Fashion Outlets of Chicago, LinkedIn, Wilson Sporting Goods, PurePoint Financial, Hyatt Hotels Corporate Office Chicago and EQ Office/Willis Tower. She also provides professional development workshops and individual consultation to artists. Cortney is faculty in the Arts Administration and Policy department at the School of the Art Institute of Chicago. Cortney lives in Evanston.

Mat Rappaport
Mat Rappaport’s artwork has been exhibited in the United States and internationally in museums, galleries, film festivals and public spaces including the United Kingdom and the
former Yugoslavia. His current work utilizes mobile video, performance and photography to explore habitation, perception and power as related to built environments. Rappaport is a co-initiator of V1B3 [www.v1b3.com], which seeks to shape the experience of urban environments through media based interventions. Mat lives in Evanston.

Evanston artists:  
Ben Blount, Kevin Valentine, Mat Rappaport, Erin Minckley, Ellie Hazlett, Rose Camastro-Pritchett

c. Detailed project budget. Note: You must specify whether you are requesting monies from the Neighborhood Public Art or the Arts Council Community Support Fund.
We are requesting funds from the Community Support Fund.

Project Budget

INCOME (IN KIND CONTRIBUTIONS)  ESTIMATE
Print and Web Design 10 hours @ $60  $600.00
Terrain Biennial HQ:
Artist & Host Registration, Social Media Support & Promotion  $800.00
Inclusion on Evanston Made Open Studios map  $300.00

TOTAL INCOME TO DATE  $1700.00

EXPENSES
Real estate signs for 11 sites
(re-using 8 funded signs from 2017)  $172.00
Fliers (50x19 sites)($30 for 50 fliers)  $330.00
Laminated fliers for signage (38)  $125.00
Opening Block Party Food & Beverage  $400.00
Opening Block Party Paper goods  $50.00
Artist Budgets (200/artist approx.)  $3800.00

TOTAL EXPENSES TO DATE  $4877.00

d. Amount requested from the Arts Council

We are requesting funding for signage for our additional sites & event support. Visitors will have both web and print resources for traveling to all Terrain Biennial sites.

Real estate signs for 11 sites  $172.00
Fliers (50x19sites)($30 for 50 fliers)  $330.00
Laminated fliers for signage (38)  $125.00
Opening Block Party Food & Beverage  $400.00
Opening Block Party Paper goods  $50.00

TOTAL FUNDING REQUEST  $1077.00
e. Project timeline

Artists will be installing the work on September 23-29, 2019.
The exhibition runs from October 1-November 17, 2019.
A public opening event in Oak Park will be held on October 5, 2019
A public opening event will be held in Evanston on October 6, 2019, from 2-5pm.
A public opening event will be held at Garrison St. site on October 4, 2019, 5-7pm.
The artworks will be de-installed on November 15, 2019.

Letters of Support

The Arts Council:

My wife and I are pleased to write in support of funding for the Terrain Biennial. As part of the Biennial in 2017, we hosted the artist Paul Catanese, with an installation on our front lawn in Evanston. Communication was excellent throughout the process, both from the event organizers and the artist himself, and we are thrilled to be a part of this project. The Biennial brings a lot of interesting art into our community, and in a way that so many people can enjoy--from those who methodically move from house to house, exhibit to exhibit, to those who are simply walking or driving by. It was great fun, and inspiring, too.

Yours truly,
Patrick McFadden & Elaine Frangedakis
1316 Lake Street
Evanston, IL 60201

To whom it may concern,

Thank you for your attention, I am writing today in regards to the terrain art project. We are hosting one of the sites at our property and we wanted to write a testimony to the project, it's conception and how it can transform a neighborhood.

We have been impressed by the high caliber of artists, the organization of the leaves and how wonderful this exhibition promises to be. It will use a series of private property sites to create a series of installations that create an ad hoc outdoor sculpture garden mostly along Wesley avenue.

We are very excited by the idea of becoming a sculptural installation site and hope you will support this small act of making unexpected meaning in our community.

Sincerely,

Ric Edinberg, Stephanie Smith
1401 Lake St
312 282 7656
### F. Full list of 2019 participants and sites

<table>
<thead>
<tr>
<th>NAME</th>
<th>HOST</th>
<th>ADDRESS</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beth Adler</td>
<td>Host</td>
<td>1125 Florence St</td>
<td>Mat Rappaport</td>
</tr>
<tr>
<td>Patrick M McFadden</td>
<td>Host</td>
<td>1316 Lake Street</td>
<td>Christopher Smith</td>
</tr>
<tr>
<td>Joe Taylor</td>
<td>Host</td>
<td>1217 Church Evanston</td>
<td>Anne Stevens</td>
</tr>
<tr>
<td>Ric Edinberg</td>
<td>Host</td>
<td>1401 Lake St</td>
<td>PIXELFACE (KT Duffy)</td>
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<td>Alice George &amp; Shawn Deck</td>
<td>Host</td>
<td>1324 Ashland Ave.</td>
<td>Ellie Hazlett</td>
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<td>Lisa Degliantoni</td>
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<td>Rose Camastro-Pritchett</td>
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<td>Mat Rappapont</td>
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<td>Marc Tasman</td>
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<td>Purvi Shah and Bryce Johnson</td>
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<td>1811 Wesley Ave.</td>
<td>Michael Workman</td>
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<td>Kevin Valentine</td>
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<td>Niki Nolin</td>
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<td>Olivier Loubieres</td>
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<td>1715 Wesley Ave.</td>
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<td>Rich Hueberger and Elaine E</td>
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<td>1801 Wesley Ave.</td>
<td>Cassie Tompkins</td>
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<td>Cortney Lederer</td>
<td>Host</td>
<td>2750 Garrison Avenue, Evanston, IL 60202</td>
<td>Oscar I Gonzalez Diaz</td>
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<td>Host</td>
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<td>Sonja Thomsen</td>
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<td>Michael</td>
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<td>Eden Unluata-Foley</td>
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<td>Kathleen Hogan McBride</td>
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Memorandum

To: Evanston Arts Council

From: Paulina Martínez, Assistant to the City Manager

C: Lara Biggs, Capital Planning and Engineering Bureau Chief
   Stefanie Levine, Senior Project Manager
   Andy Tinucci, Architect

Subject: RCCC Preliminary Approval for Public Art Piece

Date: September 6, 2019

Summary:
Public Works staff and a subcommittee of Evanston Arts Council members have been working with artist, Blessing Hancock, on the public art piece for the Robert Crown Community Center. Attached is Ms. Hancock’s proposal.

Attachments:
- RCCC Preliminary Public Art Concept
ARTWORK NARRATIVE
The addition of public art at the Robert Crown Community Center is an important identity marker and the following artwork concept helps to define this character for the new facility.

My goal is to connect to the identity and vision of the RCCC. The concept invites exploration and discovery through the inclusion of community engagement, custom design details and interactive opportunities. This artwork also emphasizes health and education as fundamental aspects of the community center experience.

This integrated and interactive artwork establishes an eye-catching element, offers an exciting destination and directs visitors to the entry. The concept also compliments the architecture to create an iconic experience that will be well loved by the Evanston community.

I believe this artwork will offer visitors a new way to live with art - a way in which art enriches the human experience and creates an atmosphere of participation, curiosity, and connection to community.

ARTWORK CONCEPT
The exterior sculpture is an organic form that expresses movement, flow and activity. This form is a continuous interactive loop that surrounds you and represents teamwork and the competitive spirit. The RCCC offers the perfect contextual setting to explore how artwork can create an active field of participation and connection to community.

From a distance the artwork creates a strong visual impression for the Center, attracting visitors to the entrance and reminding the public of the activities taking place within the facility. As visitors are drawn closer to the sculpture they begin to recognize language on the surface. This language is arranged as a linear array, complimenting the larger organic geometry of the shape. Up close visitors see the intricate cut outs of words collected from the local community.

INTERACTIVITY
This concept will be a popular interactive sculpture for the RCCC facility. It will serve as an iconic element. Physical interaction is encouraged, as visitors are invited to hang out in, on and around the sculpture.
COMMUNITY ENGAGEMENT
Engaging the local community in the creative process is an important aspect of my artwork. Through this commission I will work with stakeholders and the surrounding community to create a platform for creative involvement.

The surface pattern will incorporate language, with suggestions collected through a community engagement process. These design details will engage visitors by offering a changing visual experience based on movement and point-of-view. The sculpture explores how storytelling can be combined into interactive artwork.

ELECTRICAL PROVISION/CONNECTION
Electrical provision to the artwork will be provided by the RCCC project.

DIMENSIONS
12'H x 25' Diameter

MATERIALS
Exterior Surface - Water jet cut, painted metal with custom text patterns.

Footing and Structural Support - Structural elements will be designed and stamped by a structural engineer. Final structural support design will be developed during the detail design phase following a thorough structural analysis. I will obtain structural stamps and design for weight loads and safety performance.

LIGHTING
In the evening and early morning the artwork will come alive with animated, color-changing LED lights mounted within the sculpture. The cut out patterns of text will project shadow patterns onto the surrounding area. Renderings show preliminary projection effect around the artwork. The majority of the lighting will illuminate the ground plane. My aim is to light the adjacent wall too, although projection lighting at this scale will be a challenge, my team will do our best to add some illumination into the building facade.

Lighting will provide a safe and welcoming experience. Quantity of fixtures, specific locations and illuminating
distance TBD. Specific light fixture and exact lumens will be determined during the prototyping phase. Final decisions will be based on longevity, durability, price and ease of replacement. Lighting will be pre-programmed with animated lighting sequences. Additional programming will not be necessary. Conduit and wiring will tie into the existing electrical supply.

BUDGET BREAKDOWN

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SCHEDULE

- Sept 2019 - Jan 2020 - Design Development
- Feb - June 2020 - Fabrication
- July 2020 - Installation

MAINTENANCE PLAN

I have chosen materials that are well proven in high traffic areas. Using straightforward construction techniques my artwork will be durable and low maintenance. The physical portion of my concepts require little to no maintenance. Many aspects of the concepts will be modular so that if one section gets damaged due to vandalism that portion can be easily replaced.

The exterior work will contain discrete access hatches to allow for inspection of interior and ease of maintenance. In approximately ten years, the LED lighting may need to be updated. At that time, the client can contact the artist or fabricator to purchase a replacement light, or purchase an off-the-shelf fixture, full fixture specs will be provided. Lighting fixture components can be replaced by contacting a local electrician or project team equivalent.

The exterior artwork can be power-washed or spot cleaned with several common cleaning agents.
Memorandum

To: Evanston Arts Council
From: Paulina Martínez, Assistant to the City Manager
Subject: Equity in the Arts Subcommittee
Date: September 6, 2019

Summary:
At the recommendation of Arts Council members to use an equity lens to the work the Arts Council does, Mr. Toby Sachs, Arts Council member, has led the effort bring together a group of community members and Arts Council members to form an Equity in the Arts subcommittee. The purpose of the group is to study the current efforts and processes of the Arts Council and do an equity audit.

Attachments:
- Equity in the Arts Subcommittee Proposal
Proposal to form an Equity subcommittee of the Evanston Arts Council

Rationale

The City-wide mandate to focus on issues of equity and ensure that resources are allocated equitably flows down to the Arts Council as a unit of City government. Also, the members of the Arts Council are a diverse group who have a strong collective will to serve our entire community. Our history of arts funding is quite broad reaching and we regularly refer to the importance of equity in our discussions and decisions. However, we have not focused closely on the issue, defined our terms, or laid out how our process and our practice might become more inclusive of the whole community. The push towards equity is implicit in our current work, but needs to be spoken aloud, codified and committed to, in order to become a coherent and effective policy and practice that truly guides Arts Council behavior.

Proposal

The proposal is, therefore, to form an Equity subcommittee, to lead the work of bringing an equity lens to everything the Arts Council does. The subcommittee will focus on all aspects of equity that touch on the work of the Arts Council and will report back and make recommendations to the full Arts Council.

The objective is to make support of the arts in Evanston as transparently equitable as possible, both in terms of funding and of soft support, e.g. training, convening and recognition. Recommendations of the subcommittee are likely to impact how we reach out to the community, who and what we support, our grants process and the grants we give out, and how we measure and track equity in our work. Initial steps will include racial equity training for the whole subcommittee, an audit of arts funding by EAC over time and a program of grassroots listening, to hear the voices of the community and what they have to say about arts and arts support.

Subcommittee members

The subcommittee will comprise three members of the Arts Council and three members of the public, with an interest in equity work in the arts. The following have been approached and agreed to serve as the initial members of the subcommittee, if this proposal is approved by the Arts Council:

Angela Williams * Deputy Creative Director, Museum of Science and Industry, designer and artist

Indira Johnson * Sculptor, community artist and nonviolence educator

Toby Sachs * Pro bono consultant to arts and social service nonprofit organizations

*Arts Council member

Krista Fabian DeCastro Cultural manager, Creative Capital, previously with John F. Kennedy Center for the Performing Arts

Jevoid Simmons Painter and carver, previously with the Art Institute of Chicago

Mariana Bojorquez Latino Engagement Librarian at Evanston Public Library, acting as Liaison

Timing

Subject to Arts Council approval, the first meeting of the subcommittee has been scheduled for 9/18/20.
Memorandum

To: Evanston Arts Council
From: Paulina Martínez, Assistant to the City Manager
Subject: EMAP Proposal
Date: September 6, 2019

Summary:
EMAP representative, Lea Pinsky, presents her proposal for a mural at the Union Pacific/Metra Underpass on Grove Avenue for the fall of 2019. All feedback provided will be shared with the Design and Project Review Committee (DAPR) for final approval.

Attachments:
- EMAP Proposal
2019 MURAL PROJECT ON GROVE AVENUE

Please note: we are not seeking any funding for this mural, just approval for the installation.

Project Description.
Art Encounter’s Evanston Mural Arts Program is planning a community-engaged mural at the Union Pacific/Metra Underpass on Grove Avenue for the fall of 2019. We want to create an uplifting public art piece that engages high school students across public and private schools in Evanston to work together, under the leadership of a professional muralist. The aim of the mural is to bridge communities, provide beautification, and create meaningful creative opportunities for youth.

Location
The Metra underpass at Grove Avenue has already been identified by many community partners (such as Downtown Evanston) as a highly desired wall for a mural. The wall is in good condition, but not perfect, like most UP Metra walls. The artist will be creating a vignette type design that will dodge the most difficult areas of the wall (efflorescence-wise) and leave those areas bare, so that the mural pops off the wall with vivid and dramatic effect. The wall will still be power-washed and cleaned up like all other murals we do, even if not painted in all areas.

Timeline and Process for the Project.
We have been planning this project since early spring 2019. We have several funders, including the Evanston Community Foundation, Blick Art Materials, and Teska Associates. We have already recruited ten students and will be accepting at least that many more. Installation will take place in late-September to mid-October 2019. The paperwork for the Union Pacific has been submitted and most of the approval process is completed. The artist will be painting with the participating teens four afternoons a week for 2-3 weeks, and possible Saturdays and Sundays as well. EMAP will prep the wall in advance, ensure that the highest quality paints are used, and will seal the wall after painting is complete. As it is needed, we will also agree to contract the artist for any maintenance on the mural for two years following installation.

Lead artist.
The lead artist that has been selected for this project is Molly Zakrajsek, or Molly Z. She is a Chicago-based artist who paints bold graphic murals that incorporate floral patterns and space for individuals to create their own designs into organized and stunning compositions. She recently participated in Rockford Illinois’ first ever mural festival. Here are examples of her work, and her preliminary sketch is attached.
Fluent Foundations

Humanity has a deep connection to the colors, forms and patterns of nature and to the act of creation itself. Fluent Foundations uses curvilinear forms that intersect and intertwine, resulting in images that convey a sense of harmony, energy and connectivity. The work remains abstract, but the forms are representative of those found in nature, the earth, its waters and skies. The lines and paths connect and influence each other evoking a sense of flow, rhythm and movement. My goal is to capture an uplifting spirit based on my belief that art has the ability to plant seeds of optimism deep into the human psyche.

I have been very inspired by several passages from different sources that speak to the idea of art and nature as sources that awaken our senses to the world around us.

“Imagine an eye unruled by man-made laws of perspective, an eye unprejudiced by compositional logic, an eye which does not respond to the name of everything but which must know each object encountered in life through an adventure of perception. Imagine a world alive with incomprehensible objects and shimmering with an endless variety of movement and innumerable gradations of color. Imagine a world before the ‘beginning was the word.’”
- Stan Brakhage, Metaphors On Vision

“Mr. Wordsworth on the other hand was to propose to himself as his object, to give the charm of novelty to things of every day, and to excite a feeling analogous to the supernatural, by awakening the mind’s attention from the lethargy of custom, and directing it to the loveliness and the wonders of the world before us; an inexhaustible treasure, but for which in consequence of the film of familiarity and selfish solicitude we have eyes, yet see not, ears that hear not, and hearts that neither feel nor understand.”
- Samuel Taylor Coleridge, Biographia Literaria

“The whole garden was like a carnival, with tiny decorated forms, in groups, assemblies, processions, pairs or trios moving stately on, running about wildly or sauntering hither and thither.”
- George MacDonald, Phantastes
Memorandum

To: Evanston Arts Council
From: Paulina Martínez, Assistant to the City Manager
Subject: Bright Night 2019
Date: September 6, 2019

Summary:
Bright Night, the Evanston Arts Council’s annual celebration of the arts will take place on Thursday, December, 2019 at Northwestern University’s Block Museum of Art. City staff, Paulina Martínez, and Arts Council members, Ms. Beth Adler, are leading the organization effort. Ms. Martínez is in charge of the coordination with the Block Museum, and Ms. Adler is in charge of the program, for which she will require help of volunteers.

Staff has attached a sample nomination application used in the past for the Mayor’s Art Award. The application process will be open from October 1 through October 31, 2019. Nominations will be presented to the Arts Council at the November 12, 2019 meeting for approval.

Attachments:
- Nomination Application
Mayor's Award for the Arts Nomination Form

The Mayor's Awards for the Arts are given to an individual artist and an arts organization that have accomplished something exceptional in the Evanston Arts Community. Their accomplishments may be artistic, or in terms of equity, empowerment and accessibility to the arts for our city. Please fill as much information as is known. If you would like to nominate both an individual and an organization, you must fill out a form for each nomination.

Nominations will close on January 31st at midnight.

Name of Individual or Organization Being Nominated *

This is an:*

- Individual Artist
- Organization

Address of Nominee

Street Address

Address Line 2

City State / Province / Region

Postal / Zip Code Country

Email

Phone Number

Website
Website

Description of Nominee.

Reason for Nomination (Impact of Art or Programming) *

Name of Nominator *

First

Last

Email

Zip code where nominator lives

Phone Number

###  ###  ###

Short Bio of Nominator *
Please attach any pictures, mp3s or other files you would like us to consider.

Choose File  No file chosen

Please attach any additional pictures, mp3s or other files you would like us to consider.

Choose File  No file chosen

Please attach any additional pictures, mp3s or other files you would like us to consider.

Choose File  No file chosen

Submit
Memorandum

To: Evanston Arts Council
From: Paulina Martínez, Assistant to the City Manager
Subject: Budget Update
Date: September 6, 2019

Summary:
Attached find a budget that details up to date expenses and projected expenses.

Attachments:
- Arts Council Budget
## 2019 Arts Administration Budget

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<th>Spent 2019</th>
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<td>$20 per ticket (Grossed 2100 b/f fees) -105 tickets sold$</td>
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<td>YEA!</td>
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## 2019 Public Art Budget

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<td>Murals</td>
<td>$ 12,000</td>
<td>$ 9,130</td>
<td>Conversations chair repair</td>
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<tr>
<td><strong>TOTAL</strong></td>
<td><strong>$ 12,000</strong></td>
<td>$ 9,130</td>
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<tr>
<td>Public Art Leases</td>
<td>$ 8,000</td>
<td>$ 8,000</td>
<td>FY 19 - 2nd Year Leases for Ruth Migdal, Vivian Vissar and Terry Karpowicz</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>$ 8,000</strong></td>
<td>$ 8,000</td>
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<tr>
<td>Public Art Purchases</td>
<td>$ 16,000</td>
<td>$ 16,000.00</td>
<td>FY19- Noyes ($10,000 from developer)</td>
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<tr>
<td><strong>TOTAL</strong></td>
<td><strong>$ 16,000</strong></td>
<td>$ 16,000</td>
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<tr>
<td>Art Maintenance</td>
<td>$ 8,000</td>
<td>$ 5,181</td>
<td>S. Blvd. mural, Dempster, Central Street, Foster</td>
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<tr>
<td><strong>TOTAL</strong></td>
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<td>$ 5,181</td>
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<tr>
<td>Art Plan</td>
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<tr>
<td><strong>Expenditures Total</strong></td>
<td><strong>$ 64,000.00</strong></td>
<td>$ 38,311.00</td>
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