

SPECIAL MEETING  
MINUTES OF THE ART IN PUBLIC PLACES COMMITTEE  
Thursday, January 24, 1991

PRESENT: Armando Cid Donna Phillips Shelloe  
Jim Albertson Freeman Tinnin  
Lynn Jones Sandra Yee  
Chris Kidd

GUEST PRESENT: KEITH KRAMER  
STAFF PRESENT:  
CONSUELO UNDERWOOD  
KATHY GEE  
ROBI HOLMEN

I. The meeting was called to order at 4:00.

II. ACTION ITEMS

A. APPROVE ART PROGRAM FOR COUNTY FACILITY AT 8TH & G  
STREETS

Budget for artwork is at least \$200,000, with a 10% contingency. Architect would like artists to have had experience in working with an architect. A motion was presented to proceed. (M/S: Jones/Kidd). Motion passed unanimously.

B. APPROVAL OF ART IN PUBLIC PLACES SELECTION PROCESS  
REVISIONS

Introductions were made of Keith Kramer, Senior Management Analyst for the Finance Department. The Art in Public Places Committee members introduced themselves and gave their background.

Consuelo Underwood read the draft minutes of the January 17 Committee meeting. Keith Kramer was asked if he would like to comment and declined, stating that he did not know what the Committee position was. Armando Cid asked for open discussion.

Jim Albertson was originally asked by Tom Witt, former Art in Public Places Coordinator, to serve on the Committee out of concern for quality of artwork. Jim agreed with selection committee including three arts professionals, one client, one architect and one community member.

Chris Kidd would like an Art in Public Places Committee member be a part of the selection process on a rotating basis. This could also open up dialogue amongst the panelists.

Armando stated that, in general, artists make up the majority of other cities' panels while working with the client.

Donna Shelloe felt that other cities' panels are made up of a majority of arts professionals with others being non-voting advisors. Art is chosen primarily by the arts professionals.

Jim felt that if a client is unhappy, the Art in Public Places Committee is available as another review.

Chris stated that the Arts Commission is also part of the review process.

Sandra Yee asked why was this item was brought up for review.

Armando gave a brief history. He also questioned why the Art in Public Places Committee was asked to respond rather than have some input early on. Sandra agreed.

Lynn Jones wondered if there were a political reason for this due to there being increased funding for many projects.

Donna feels artists are now suspect and ethics are being challenged.

Armando also sees this as a marketing issue. Sacramento is being noticed as a prominent place for artwork in art journals. Increased funding for the Art in Public Places Program would bring in quality art. He also feels Sacramento's Art in Public Places Program is still in its infant stages.

Lynn suggested having a member of the Committee on the panel for cohesiveness. Donna felt that a Committee member on the panel could become a political liaison, and not beneficial. Jim felt that any one of the Committee members could sit on the panel in an advisory capacity.

Armando felt it a dichotomy to include Walter Slipe or his representative in the process because Wendy Ceccherelli, Director of Sacramento Metropolitan Arts Commission, or Consuelo Underwood already represent the City interest.

Sandra questioned having the City Manager or presentative sit on the panel. She felt it also inappropriate for an Art in Public Places Committee member to sit in on the panel as well.

Armando stated that it was Walter Slipe who initiated the original art program to enhance the City of Sacramento.

Freeman Tinnin cited the City of Dallas and who is on their panel. This includes: Two to four arts professionals and one community member as voting members. Non-voting advisory committee would include one member from the Public Art program, the architect, project manager, and the Public Art Program Coordinator.

Donna felt this to be more radical than the proposed revisions.

Consuelo stated that to her recollection there have only been one or two instances in which clients were uneasy with the process in three years time.

Jim suggested keeping the selection process as is now or accept the first proposal (three arts professionals, architect, community representative and the client).

Lynn suggested that an Art in Public Places Committee member sit on the panel in an advisory capacity to "translate" artistic jargon to non-artists. Freeman agreed to this as well.

Donna felt the greater the number on the advisory board, the better, however three arts professionals would keep their one vote each in choosing the artist.

Freeman Tinnin made a motion that the Art in Public Places Committee draft a modified version of the Dallas model. Voting panelists include a minimum of three arts professionals (at least two would be local) and one client. Non-voting advisory committee would include one architect, one City project manager, one Art in Public Places Committee member, and the Art in Public Places Program Coordinator. (M/S: Tinnin/Jones). Motion passed with six ayes and one abstention (Albertson).

At this point Keith Kramer stated some of his views which are as follows:

The proposed revisions were not perceptively different from what currently exists.

City staff is mostly unaware of Art in Public Places Committee and the Sacramento Metropolitan Arts Commission.

City employees are part of the public as well.

Would private development go through the same process?

City staff feels that they have no meaningful input, that there is an elitist attitude of panel toward staff.

Panels do not listen to staff concerns.

There is a need for integration of artwork into design.

There is an "us" versus "them" situation (need to have equal footing).

Six-member panel will not compromise artwork.

City staff does not like the process; this is not about the artwork selection.

City staff does not see double-involvement.

Consideration of context of site - emotionally neutral or soothing artwork may be appropriate over something controversial.

III. Meeting was adjourned at 5:40.

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