

PASA
Public Art San Antonio



PUBLIC ART SAN ANTONIO

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CITY OF SAN ANTONIO

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EXECUTIVE SUMMARY

San Antonio's current political and cultural environment suggests a city primed to support the advancement of a truly remarkable public art program.

Unprecedented opportunities exist to nurture development of a program that can take its rightful place among those of national renown. This is an enviable yet apt position for the country's seventh largest city, a city with sought-after innate qualities that make it a popular visitor destination and place to reside.

The City of San Antonio appears ready and willing to embrace a more visible and enhanced public art program. *The Cultural Collaborative (TCC)* called attention to the need for a new program, and challenged community leaders to use culture and creativity to define San Antonio's future through development of a comprehensive public art master plan. The well-received *Currents and Eddies: Towards an Aesthetic Confluence of People, Nature, Culture and Built Environment*, a public art plan for the San Antonio River completed in 2006, revealed San Antonians' enthusiasm for public art that connects them to their city. It is clear that for public art to grow and thrive in San Antonio the City must take the lead.



City management – from City officials to department directors – has to make public art a priority. Public art must not only be embraced, it must be adequately funded. The will to do this seems to exist but the way must be shown, which is exactly the intention of the PASA plan. Nothing less than a clear, unequivocal statement of leadership by the Mayor, City Council, and the City Manager is needed to ensure inter-

departmental cooperation and compliance with PASA. A firm mandate for all City personnel to work in partnership with PASA is essential. PASA can succeed only if clearly made a priority from the top down.

The PASA plan recommends that a new authority – the Public Art Board – be formed to oversee the PASA program. This entity, including its make-up and functions, are described within this document.

With acceptance of the PASA plan, the Mayor and City Council must activate the Public Art Board by appointing citizens to serve as key ambassadors and strong advocates for public art in San Antonio. Appointees must have a clear understanding that Public Art Board recommendations will be based on experience and understanding rather than personal taste or politics.

The PASA plan is both comprehensive and ambitious. Each recommended project or program is based upon input from the many citizens who participated in the public forums and meetings conducted as part of the planning process. Though extensive, all recommendations are achievable. Though prioritized, PASA staff and the Public Art Board must determine how the plan will be accomplished with an awareness that recommended projects may not be undertaken, projected timelines may not be followed, and other organizations may be deemed more appropriate to take on specific projects. This is expected as all circumstances cannot be predicted. Implementation requires flexibility as well as determination. The plan is a menu and choices have to be made by those who provide oversight.

The three most crucial steps the City of San Antonio must take in creating a world-class public art program are as follows:

- 1. Issue an official directive – a statement of leadership by the Mayor, Council Members, and the City Manager – to all City personnel that collaboration from all City Departments is expected.***
- 2. Establish a Public Art Board that will provide essential oversight and advocacy.***
- 3. Staff the PASA program sufficiently to ensure success. An ambitious, effective program requires an adequate number of professional staff members.***

How a community supports the arts provides insight into how the community views itself. By promoting vibrancy in the arts, we encourage a positive self-image for our community... everyone's life (is) better by bringing the arts closer to them.

James E. Rogers, CEO, Sunbelt Communications

Although the City's Capital Improvement Program projects are an important part of PASA, the scope of what constitutes public art is changing. Therefore, the recommendations of this plan include a multitude of projects and programs that will require yet unrealized collaborations and funding mechanisms. PASA encompasses programs for temporary art projects, portable artworks, the engagement of a broader range of artists and art forms, the undertaking of a fee-for-services program for entities outside the City government, and a broadened scope of administrative responsibility for public art. From here forward, it is recommended that all things related to public art, including but not limited to approval of artwork gifts and loans, placement of artwork on City property, care and maintenance of the City's art collection, and all special neighborhood project initiatives, be the purview of PASA. PASA will be the central clearinghouse for everything related to public art in the City of San Antonio. This will eliminate the current practice of asking "who's in charge of public art?", streamline procedures, and depoliticize the public art process.

ACTION STEPS

For full implementation of the PASA plan, the following action steps are recommended:

- **Increase PASA's visibility citywide.**
- **Provide proper training and increase professionalism of PASA program staff.**
- **Provide sufficient PASA funding through the establishment of new public and private funding initiatives, including a 2% legislative mandate for City Capital Improvement Projects.**
- **Assign a dedicated financial officer to the PASA program to oversee accounting procedures.**
- **Permit more PASA program autonomy. De-bureaucratize the program and its approval processes and streamline its reporting structure for increased program flexibility. Make PASA a stand-alone department reporting directly to a Deputy City Manager or Assistant City Manager.**
- **Undertake a Transportation Art Plan.**
- **Initiate and fund a PASA art conservation and maintenance program for the care of existing and future public art.**
- **Institute processes that ensure project excellence and overall quality.**
- **Create a program that seeks sustainability through the types of projects undertaken and the materials and resources used to accomplish them.**
- **Provide ongoing artist and community education about public art.**



Introduction

What is Public Art?

Public art is simply art in a public place. Art in this context is defined very broadly. It can be an object commissioned for a specific site (painting, sculpture, a collection of artifacts) or it can be the result of an artist working in collaboration with other design professionals to create an infrastructure project (bridge, streetscape, freeway overpass, or other design enhancement.) Public art can be temporary or permanent and it can be about process, but always it is about engaging the public in envisioning and creating an aesthetically enhanced environment that is filled with shared meaning. Public art, when it is done well, helps to engender pride in place, add meaning and a sense of history to the public realm, and bond people together around a common goal. Public art is often regarded strictly as a publicly funded initiative, but when private developers participate in a public art program – through tying development to the inclusion of public art – a city is further imbued with a sense of meaning and place.

Program History

In 1996, the San Antonio City Council adopted a public art ordinance that allocated one percent (1%) for art from eligible capital improvement projects. In October 1997, in the midst of a controversy, the City Council rescinded the San Antonio Public Art Program and adopted the Design Enhancement for Capital Projects policy. The Public Art Program was relocated from the Office of Cultural Affairs to the Public Works Department and was renamed the Design Enhancement Program. Customarily, some components of publicly financed buildings (floors, lighting features, furniture, columns, sidewalks, landscape, etc.) are not addressed by project designers so artists are selected to devise solutions and oversee construction of these elements. This has been exemplified in the current Design Enhancement Program. These component parts often leverage the funds already designated within the overall building budget and are seen as design enhancements – above and beyond what customarily would have appeared in such a project.

The Design Enhancement Program's principal focus has been the integration of artwork into the design of City buildings. To remain viable and to avoid further unwanted controversy, the program has done



commendable design enhancement projects but has operated somewhat under the radar. The PASA plan intends to expand the practice of public art in San Antonio, broaden the discussion about public art, and increase the opportunities for participation in public art.

The City has increased its commitment to arts and culture, as demonstrated by increased funding of the Office of Cultural Affairs and development of The Cultural Collaborative plan and *Currents & Eddies*, a public art program for the San Antonio River. The City has increased its commitment to the important role public art can play in city building by undertaking the PASA plan which requires the public art program to increase its visibility and to be repositioned within the City's structure. It must operate more efficiently, effectively, and flexibly. Government support of a strong and viable program will enhance identity, increase opportunities for artists, and reach out and value the input of all citizens.



PASA VALUES

Explore Identity

The Cultural Collaborative, A Plan for San Antonio's Creative Economy, spelled out the need for an “overarching vision that would integrate public art into the fabric of the City in a cohesive way.” It called for San Antonio to invest in itself through public art.

PASA, Public Art San Antonio, is that plan, that overarching vision. It is a roadmap to be used by the City of San Antonio to explore identity, share stories, nourish creativity, and ensure continuity through public art.

The public art master planning process that led to PASA marks the beginning of a new effort to enrich public dialogue, understanding, and public space. San Antonio is distinguished by its history and cultures. San Antonians are ready and eager to explore what is authentic, historic, significant, unique, and deep in the heart of their city. They want to engage in a process that enables public art in San Antonio to build on its unique past and chart a dynamic path for the future.

San Antonio has been known over time as the “City of Missions,” the “Metropolis of Texas” (it was the state’s largest city until 1930), and “Alamo City.” These monikers associated with the city’s architecture, size, and history, might have adequately served residents and visitors at one time, but a 21st Century search for identity requires much more than the use of history as marketing slogans. The public art process requires making room for civic engagement to address the question of identity. The cultural geographer Daniel Arreola sees San Antonio as the cradle of Texas-Mexican identity and has crowned it the “Tejano Capital” of the Hispanic American borderland, a Mexican American Cultural Province. He cites Mexican South Texas as a uniquely Mexican American cultural

province, similar to but unlike Mexican American regional cultures in other borderland areas. He characterizes the city as having “reinvented itself as the Tejano capital, a symbolic proclamation of its Mexican roots grafted to a Texan spirit that seeks national attention.”¹ Public art planning will provide rich soil to re-imagine the city’s past in light of the best thinking that is going on about the city and to find new substance and imagery that will reinvigorate the city’s understanding of itself and challenge visitors to sample more than a River Walk cruise, the Tower of the Americas, and the Alamo. These multiple and evolving identities and images should serve as bridges between historic preservation and new development, between neighborhood traditions and change. When built into the process of city-making, these images can serve to elicit appreciation, preservation, celebration, and distinction for the city’s places, spaces, and landscapes.

¹ Arreola, Daniel. *Tejano South Texas, A Mexican American Cultural Province*, pgs 7, 132.

Share Stories

The historian Char Miller tells us that two of San Antonio's significant agricultural and riverine products were pecans and mussels. Pecans sustained the indigenous Indians; the Spanish referred to the Guadalupe River as the "river of nuts"; pecan flour became the "daily bread" after the Civil War; and the pecan sheller strike led by Emma Tenayuca in the 1930s is legendary in labor history.² The discovery and exploitation of the once prolific mussel beds of the San Antonio River led to "scenes reminiscent of Klondike days" when prospectors excavated the beds for their pearls, and the warm waters that supported the mussels were deemed of medicinal value in curing rheumatism, kidney, liver, and skin diseases, all of which led to the creation of the health-care industry.³ PASA asks San Antonians to crack the shells of these pecans and mussels to reveal the nuts and pearls within, the stories that distinguish the city.

Public art projects should create places and spaces to reveal influential stories about San Antonio's history, cultures, characteristics, and uniqueness. Public artists can wrestle with images, icons, stories, histories, and folk tales and then pose questions about who "owns" the history of San Antonio, who gets to decide

which stories to tell. The city's stories are found in its natural springs, creeks, rivers, and watershed; its acequias (among the earliest engineered water and irrigation systems in the United States); its political and regional distinctiveness; its 19th Century cosmopolitan European era; its chili queens; its breweries and food processing; its forts, military, medical centers, communications technology, and aviation operations; its architecture, neon, and murals; and its values of family and community. All contribute to San Antonio's authentic identity. By drawing on these unique stories through public art, the city can reveal what is hidden and recall what is forgotten. This is important because, as writer John Philip Santos says, "At the founding of many American cities lurk unsavory tales of invasion and mayhem, usually whitewashed or forgotten. Whether it's the hoary presence of old buildings or a nebula of run-down shacks and other ruins, the evidence of the past – raw, weathered, and scarred – raises accusatory questions. How did this all come about? What price was paid, by whom, and for whose sake? Who was here before the whole story began? Troubled by the wraiths of American history, our cities have been bled by the suburbs and washed in the waters of

urban renewal. They have emerged cleansed of the taint of the sin, discord, and, in some cases, the ethnicity of the past."⁴

PASA can make room for stories left out, for stories of fact, fiction, controversy, and whimsy. PASA aims to transform spaces into places of significance, remembrance, and celebration.

² Miller, Char. *Deep in the Heart of San Antonio*, "Shell Game," pgs 28-34.

³ Miller, Char, editor. *On the Border. An Environmental History of San Antonio*, pgs 1-13.

⁴ Santos, John Philip. *Places Left Unfinished at the Time of Creation*, pg. 146.

Nourish Creativity

San Antonio attracts a great number of creative people, including artists – one of its greatest community assets. This predominantly homegrown resource needs to be recognized and celebrated. Over the last decade, leaders and policy makers of cities worldwide have spoken of and acted on the need to attract and maintain a strong creative community to ensure healthy economic and cultural development and to draw young, skilled workers. People move to and invest in cities that offer a strong link to the arts and cultural activities. San Antonio comes from a place of strength – a remarkable creative community is already here! San Antonio needs to keep it alive and active, to support, nurture, and grow it.

Aesthetically, San Antonio is characterized by an exceedingly rich and diverse environment. This richness is expressed in highly visible and visual ways, – both communally and individually – by citizens of all kinds, not just by self-defined artists. A kind of baroque sensibility informs the public areas and the private spaces of the city. People decorate their yards with tableaus that are often spiritual in nature. Homes are painted in bright and attention-grabbing colors that might appear garish in another city or another setting, but in San Antonio it feels right. Signs, both





vintage and new, serve as decorative attractions that draw viewers to shops, some that still exist and some long gone. Handmade muffler men in comical poses beckon from the sidelines of streets, identifying llanteras. San Antonians stage numerous annual festivals and events that celebrate life and the activities that enrich it – music, food, dance, saints, parades. These vibrant customs embody and embrace a certain attitude and an approach to life that is unique to San Antonio.

Tourists flock to San Antonio because of a sense that the culture here has much to offer – something different than can be experienced at home or anywhere else. Where does this special culture originate? Who perpetuates it? Who keeps it real? Artists help to keep it real as do all citizens. Art in San Antonio more than in most American communities is a way of life, not something superimposed onto the community by external forces. Art and artfulness is ingrained on a fairly broad scale. It is expressed in the vibrant colors that adorn many buildings and houses; in the preparation and presentation of food; and in the inventiveness of the music that originates here. San Antonio engages all the senses. The city is imbued with the sights,

Ensure Continuity

aromas, and sounds of its citizens' imaginations and resourcefulness.

There is a high degree of camaraderie and diversity in San Antonio's creative community. This talented community is eager to contribute to San Antonio's identity and to be recognized by the City as a significant and long term asset. Artists who see cities as their canvas, whether for literature, music, or the visual arts, are drawn to places that offer recognition, affordable live/work space, and opportunities for involvement in city-building. As *The Cultural Collaborative* pointed out, San Antonio is a thoroughly cultural and creative community but it does not always see itself as one.⁵ PASA should enable the City to make choices about how it embraces its creativity, energizing and activating public spaces by making art and design one of the City's priorities. The PASA process rests on the belief that the City can do much more than provide "drop in" art, that it can be part of a process to help the City understand itself and to rediscover respect for its artists and traditions. San Antonio can build a healthy environment that encourages creative

collaboration with resident artists. The PASA plan provides mechanisms for creating, recognizing, responding, revealing, and celebrating public art in San Antonio.

San Antonio's artisans have a legacy of hundreds of years of service to city-building. In the past, San Antonians understood and valued the City's unique resources in time to build a historic preservation ethic and a River Walk that have become the envy of the nation and are copied worldwide. Now it is time to commit to a new ethic and aesthetic that public art can help realize. PASA ensures that the city distinguishes itself by establishing bonds between its people and its environment; involving young people; connecting people to their past by identifying, saving, and renovating historic and traditional places; mentoring future generations of citizen-artists; and maintaining the City's art collection. San Antonio has always been a celebratory, parade-happy city. PASA continues this tradition by encouraging opportunities to enrich fiestas and to experiment with temporary public art. PASA administration, approaches, and outcomes must ensure public trust, relevance, and continuity.

⁵ *The Cultural Collaborative. A Plan for San Antonio's Creative Economy*, pg. 53.

RECOMMENDATION: *Make PASA Visible*

Recommendation for recognizing, revealing, and celebrating the City through public art programs and projects

The following recommendations are part of an effort to enrich public dialogue, understanding, and environments. PASA programs and projects provide opportunities to explore identity and share stories, to elicit appreciation, preservation, celebration, and

distinction for the city's places, spaces, and landscapes. Following each program and project idea, potential funding sources, both public and private, are identified for consideration.

Make PASA Visible GLOBALLY

Develop a Cutting Edge PASA Website. Professionally design PASA's website to be compatible with the new vision for the public art program. Involve artists in the design process. Provide content that will aid San Antonio's citizens and visitors in navigating the City's public art collection. Increase PASA's ability to communicate with artists locally and nationally about programs and competitions. Investigate opportunities to produce podcasts about public art projects that connect with an electronically produced tour (via geo-caching.) Support other organizations through web-links. Tie into the national network of public art programs.

Funding: *General Fund, PASA Trust Fund, in-kind services, private donations, grants.*

Strive for a Sustainable Program. Coordinate with existing City initiatives to utilize green materials in projects, recycle office materials, operate low emissions vehicles, coordinate a reuse program with area artists, and be creative in seeking ways to encourage good global citizenship.

Funding: *General Fund, PASA Trust Fund, in-kind services, private donations, grants.*

Make PASA Visible Downtown

Recently in San Antonio, City management conducted an important series of work sessions focused on downtown development. The arts were mentioned as a fundamental part of the process of securing a more vibrant downtown but the understanding of the effectiveness of using public art as a vital tool in this process was not emphasized. PASA needs to insert itself into the discussion and seize the opportunity to become a principal partner in downtown's regeneration. An inventory of vacant and underutilized land in downtown and adjacent areas will soon be made to measure "gaps in (the) urban fabric" and to support a "walkable urbanity."⁶

This plan recommends that PASA begin to engage in downtown development through the following actions:

⁶*San Antonio Downtown Development Work Sessions. June 29-30, 2007. Michael Stevens, AICP, Capitol Riverfront BID.*

Make PASA Visible DOWNTOWN

Relocate PASA offices. Bring the program to the public by relocating it to a highly visible and accessible storefront location downtown. Demystify public art by making its office and operations transparent. Relocation of PASA offices to the downtown urban core – within walking distance of the City center and highly accessible to decision makers and City department operations – will help to set a new tone and initiate a new chapter for public art in San Antonio. A designated, distinctly-designed environment will fulfill PASA’s need for office space; a meeting place, and an adjacent City gallery that will attract area artists, downtown workers, and tourists to the City. **Funding:** *General Fund, in-kind services.*

Create a City Gallery. Create a gallery space adjacent to the PASA storefront office – the **Public Eye Gallery** – for a variety of exhibitions that spotlight local craftsmen and artists. Public art project proposals, drawings, and models can be displayed as well as citizens’ collections discovered through **SHOW US** (*see page 18*) and project ideas generated through the annual *Great Ideas / Gran Ideas* competition (*see page 19*.) The **Public Eye Gallery** will showcase San Antonio’s unique talents for its citizens and visitors and highlight PASA programs, projects, and services. In addition to exhibitions, the **Public Eye Gallery** can house a not-for-profit shop selling artist and artisan-made objects that reflect the work or themes of exhibitions in addition to other items. This entrepreneurial endeavor would help to fund gallery operations. **Funding:** *General Fund, earned income, donations.*

Utilize Vacant Storefronts. Partner with the leaders of downtown revitalization to make vacant downtown storefronts available to artists and arts organizations on a changing basis. Artists can enliven these spaces through an ongoing series of captivating and provocative temporary art installations. This has been done successfully in New York City (through the Public Art Fund) and in Indianapolis (through its public art program.) As an offshoot of the **Public Eye Gallery**, PASA staff could be responsible for programming vacant storefronts in partnership with downtown property owners, individual artists, and arts organizations. **Funding:** *private sources, PASA Trust Fund, donations, partnerships with other City departments (such as CVB underwriting artist-created windows focused on tourism.)*

Form a Portable Works Collection. Establish an annual juried competition to acquire a collection of discreet artworks to be rotated among City offices. This provides an opportunity for the commission or purchase of smaller scale artworks by artists who generally are not eligible for large-scale public art commissions. The Public Art Board (described on page 41) needs to consider an overarching collections policy that addresses both short-term and long-term goals. A collection that maintains a balance of art forms, media, and local and national artists is desirable. Selection of artwork to be purchased will be determined by a panel of arts professionals and recommended to the Public Art Board for approval. **Funding:** *CIP, PASA Trust Fund, donations.*

Make PASA Visible COMMUNITY WIDE

Bienvenidos Project. As a way to provide easier navigation around the city, to emphasize the importance of artists to the San Antonio community, and to welcome visitors, an artist-made way-finding system in a variety of media could be placed at entrances into and other notable areas around San Antonio by working with graphic designers throughout the city. Artists could play an important role in enhancing the City's identity. "Welcome to San Antonio" city boundary indicators could include artist population data. **Funding:** *CIP (Streets), H.O.T. Fund, CVB initiative, PASA Trust Fund.*

Tours and Itineraries:

Cultural Tours. In partnership with the San Antonio Convention and Visitors Bureau (CVB,) produce illustrated brochures with maps using the *Beyond the Alamo* series' histories and itineraries (currently available only online through the Office of Cultural Affairs website.) Encourage and assist with the development of neighborhood-based cultural tourism itineraries.

River Cruises. Partner with Rio San Antonio Cruises and CVB to provide river tours that feature San Antonio's unique culture, architecture, and public art.

Artist Studio Tours. Support organizations that are producing tours of artist studios and work to enhance marketing and transportation for an annual focus on the presence of working artists in the City.

Highlight the City's Public Art Collection. Create a series of walking tours of the City's public art on the PASA website, place easy-to-read markers where City-owned public artworks are located, and produce related brochures and maps. Develop a volunteer public art docent program to lead tours. **Funding:** *CVB and OCA co-funding, San Antonio River Foundation partnership, the Conservation Society, museums, AIA San Antonio, PLACENOTES partnership, and other professional associations.*

Postcards from San Antonio. Establish a juried competition for area artists to develop a series of tourist postcards that represent artists' visions of San Antonio including unique sites, peculiarities, foods, writings, etc. Open to all kinds of artists (visual, culinary, literary, etc.) working in all media (photography, painting, graphic design, food, etc.) These postcards could be sold in the **Public Eye Gallery**, tourist shops and destinations, and could be distributed by the CVB. The original images commissioned for the postcards could be purchased and could become part of the City's Portable Works Collection (placed in CVB Offices) and potentially featured on construction fences, VIA Metropolitan Transit buses, and billboards for the greatest visibility and the widest possible audience. **Funding:** *CVB, OCA, H.O.T. Fund, PASA Trust Fund, private funding, Chambers of Commerce, in-kind services, private donations.*

Make PASA Visible COMMUNITY WIDE

Strengthen the City's Connective Tissue. Downtown San Antonio is often viewed as an island of activity. In recent years this activity has extended down South Alamo through SouthTown and parts of the King William neighborhood to Probandt. Commercial and non-commercial arts-related galleries, businesses, and studios/workshops for artists who work in a variety of media (including glass, metal, concrete, mosaic, and stone) have played a large role in the expansion of downtown. But more needs to be done to further visually and psychologically join the downtown to its constituent parts and neighborhoods. An example of a completed public art project that accomplishes this connectivity is *Channels of Light* by artist Bill Fitzgibbons, a series of stainless steel chevrons and digitally programmed LED projections in tinted light that illuminate the pillars and caverns of two underpasses where Commerce and Houston Streets cross Highway 281.

Funding: CIP, PASA Trust Fund, private donations, grants.

Future public art projects that emphasize connections could include:

- To the west, the focus of a future public art project could be the connection of the western part of town via Guadalupe Street to downtown. The current series of banners placed on the Guadalupe Street Bridge is a beginning but the gesture needs to be larger and more visible. The entire bridge might be utilized as an art site rather than be decorated superficially. Structural components could be added and vegetation planted to define this area as a destination and a gateway that encourages further exploration of the western part of town.
- To the north, the use of public art along River North/Museum Reach, the planned extension of the River Walk, will provide added continuity and meaning as well as link other major attractions.
- To the south, future development of Mission Reach should emphasize public art. The downtown connection to SouthTown along South Alamo could be enhanced using public art by providing linkages between downtown and the Blue Star Arts Complex, historic King William District, and Lavaca, the city's oldest neighborhood. This will be particularly effective on First Fridays artwalks.
- To the east, a considerable amount has been done in St. Paul Square to improve connections to downtown. However, more needs to be done to connect the community on the east side to downtown.

PASA / Public Art Mobile. Secure a preferably hybrid bus or van (purchased or donated) for use by PASA staff to take into the community for meetings, events, and workshops. It could also be used to transport the City's Portable Works Collection. The exterior of the mobile unit could be adorned by an artist selected through a juried competition. The vehicle would serve as a mobile office and a billboard for the program, increasing visibility and enhancing public relations for PASA. **Funding:** Private donations, in-kind services, PASA Trust Fund, General Fund.

Institute a Yard Art Initiative. Encourage public decoration of both public and private spaces and produce an annual Yard Art Tour. Work with other local organizations that have experience encouraging and exhibiting this art form. **Funding:** PASA Trust Fund, American Society of Landscape Architects (ASLA) partnership.

Make PASA Visible COMMUNITY WIDE

Establish a Materials Resource Center. Partner with the Environmental Services Department's solid waste/recycling program to create a Materials Resource Center where construction and demolition materials could be deposited. Work with an existing environmental resource center in San Antonio and expand it. Recyclable materials (building parts, glass, metal, stone, paints, etc.) from area industries and businesses could be sorted and housed for use by area artists. Local businesses could partner with the City to ensure continual replenishment of materials and, rather than take usable materials to the landfill, materials could be diverted to the Resource Center. This program could be run by area artists as a cooperative venture with PASA and the Environmental Services Department.

Funding: *In-kind services and donations, CIP, Environmental Services Department partnership, green program funding, (Metropolitan Partnership for Energy, Keep SA Beautiful) private donations (waste management and construction industries.)*

Temporary Projects Initiative. San Antonio can distinguish itself by utilizing different site-specific themes for an ongoing temporary art program. San Antonio's frequent array of festivals, parades, and events provides the perfect venue for temporary public art. Temporary projects can involve a wide range of artists, can be more experimental in nature, are not placed in perpetuity, and are more cost effective in general. In addition, temporary public art can be less labor intensive and a highly effective tool for introducing public art into a community. A strong and varied temporary public art program can immeasurably enhance the City's reputation as a visual arts innovator. **Funding:** *PASA Trust Fund, General Fund, private donations, in-kind services.*



I consider public art to have two major attributes:

(1) It is a system of communication.

As such it serves as an iconic system for internal (and external) "mapping" which allows us to organize and understand our physical experience of the urban environment.

It is also a system of meaning which links one person's experience to that of others; it is a system of symbols held in common;

(2) It is an expression of the communal creating of place. True, the art may be the individual expression of one, but that expression is intended to be part of a community, a shared place. With public art, the context is as important as the art, in my view. That's what makes it different from private art . . . it is about creating shared place and it is about communicating with one another.

**Sherry Kafka Wagner,
Consultant**

Make PASA Visible COMMUNITY WIDE

Set the stage for SHOW US. As a way of exploring community identity, sharing stories, and nourishing creativity, engage citizens by showcasing some of the unusual private collections, talents, and idiosyncrasies that add to San Antonio's unique character. Launch the *SHOW US* series, as in show and tell, that would be adjudicated by a peer panel process. This series would involve a periodic call to citizens to unveil or disclose a special talent, unusual personal collections, a favorite family recipe, a tale or urban myth, or other hidden treasures. These public disclosures could be presented in many formats: through photographs, objects, verbal or musical recordings, video clips, or writings; as an exhibit at the *Public Eye Gallery*; through an annual print calendar highlighting annual participants; as a slice-of-life segment on television, in the newspaper, in *Our Part Of Town Talent Show* sponsored by the City's Parks and Recreation Department, or via internet or radio, such as "San Antonian of the Month." *SHOW US* would provide access to citizens who contribute to the integrity and diversity of San Antonio's uniqueness. **Funding:** *In-kind services, private donations, San Antonio Area Foundation, PASA Trust Fund.*

Proverbs for the Public. A list of favorite proverbs/dichos recommended to PASA by the public, researched by linguistics and literature students, and produced by students of creative writing or poetry at one of the local universities, community colleges, or high schools could be transmitted with regularity on outdoor LED boards. The boards must be located for maximum visibility (Convention Center, PASA office/*Public Eye Gallery*, on VIA Metropolitan Transit buses, along the River Walk, on billboards, etc.) Proverbs/dichos could appear intermittently among regular messages in a separate identifiable color or pattern and could be displayed on LED boards purchased and designated specifically for this purpose. Partner with literary organizations such as Gemini Ink. **Funding:** *CVB, in-kind services, San Antonio River Foundation, VIA Metropolitan Transit, grants, proceeds from sale of items at the Public Eye Gallery shop (t-shirts, mugs, buttons, etc.)*

**All people
are creative.
The City should
not only be
working with
'approved' visual
artists. The
community
creates
organically
and we need
to increase our
caring about
ourselves,
our art.**

**Graciela Sanchez,
Esperanza Peace &
Justice Center**

Make PASA Visible COMMUNITY WIDE

Solicit Great Ideas/Gran Ideas. Establish a biennial Great Ideas/Gran Ideas competition that solicits ideas for public art from artists, neighborhoods, schools, nonprofits, and others. Seek funding through local corporations interested in investing in the community and its artists. Applications would be selected by a review panel and recommended to the Public Art Board for approval. Great Ideas/Gran Ideas could be used to identify, on an on-going basis, issues and sites that PASA could address in the future that might include:

- Temporary works coordinated with local celebrations or events such as Day of the Dead altars;
- Temporary or permanent works that might address a community need or a recommended site;
- Local history or storytelling;
- Gateways or way-finding projects; and
- Community planning for future infrastructure projects such as a bridge replacement or roadway design.

Funding: *PASA Trust Fund, private sources, San Antonio Area Foundation, CVB, Chambers of Commerce, grants.*

Question and Response:

What characteristics are important/unique to San Antonio? (posed during the PASA planning process)

- **Strong culture, different ethnic backgrounds**
- **Public involvement**
- **Neighborhood identification**
- **Strong sense of community tied to the arts**
- **Ingrained respect for city**
 - **Mexican cultural significance**
- **Monterrey- SA connection (close Sister City relationship)**
- **Japanese connection becoming important**

- **Diversity in culture and art**
 - **High concentration of universities/colleges**
- **Awareness of arts is limited by access (public transit)**
- **Economics limit access**
- **No strong tradition of venturing outside 'comfort zone'**
- **Core arts happenings located in one concentrated area**
 - **Affordable**
 - **History**

- **Each Council District needs education and projects**
 - **Need to draw people downtown as well as out into the community**
 - **Downtown caters to tourists, not locals (some disagreement on this point)**
 - **Parking (lack of) is an impediment to participation in the arts**
 - **Collaborative arts community (attractive to artists)**

RECOMMENDATION: *Priority Public Art Projects*

There are a number of high priority project sites where integrating public art at the early stages of development is essential, many of which call for close coordination with the Capital Improvements Management Services Department staff and consultants. For example, **Voelcker Park** (*located on the north and south side of Wurzbach Parkway between Blanco and Northwest Military*) and the southwest area of downtown (*connecting UTSA, the Mercado, and Museo Alameda*) provide important opportunities for linkages to the downtown core. In addition, a comprehensive study and prioritized action plan for public art along San Antonio's transportation corridors, including **US281**, need to be developed through PASA in the near future in partnership with the Department of Public Works, VIA Metropolitan Transit, the Texas Department of Transportation, and others.

The following provides a set of criteria and a detailed list of priority project site opportunities (grouped geographically and within similar contexts) for the initiation of new PASA projects.

Criteria – Project Priorities

- Coordination and collaboration with existing/planned infrastructure improvement projects, including partnership projects.
- Connectivity between neighborhoods, community facilities, cultural landmarks, and economic/development centers.
- Leverage existing improvements and funding, both public and private.
- Complete and/or sustain significance of previously established projects.
- Support transportation and/or pedestrian connectivity and areas of density.
- Support improvements within established boundaries, such as special districts or focal areas in need of revitalization and upgrade.
- Support proportionality throughout the city.
- Improve value of public and private property and overall quality of life.
- Support identified needs or projects within adopted strategic plans.

**I'm a big
believer
in public art.
I don't think
we do
enough
of it.**

**Nelson Wolff,
Bexar County Judge**



Downtown Core

1. At the Core: San Antonio River Walk; Alamo Plaza; Houston Street (TIRZ #9); Historic Civic Center projects (Main Plaza, City Hall, County Courthouse, Spanish Governor’s Palace); Veteran’s Plaza, Travis Park.

Connective Infrastructure:

North/South: Flores, Main,

Soledad, Losoya, N. Alamo

East-West: Travis, Houston, Commerce, Market

2. To the North: San Antonio River Improvements Project – Museum Reach (Lexington to Josephine); River North Area (TIRZ #27); Broadway Corridor; Maverick Park; Pearl Brewery development; San Antonio Museum of Art area.

Connective Infrastructure:

North/South: N. Main, Soledad, N. St. Mary’s, Broadway, N. Alamo

East-West: Jones, Brooklyn, Lexington, Martin

3. To the South: San Antonio River Improvements Project – Eagleland Reach; HemisFair Park; La Villita; King William area.

Connective Infrastructure:

North/South: S. Flores, S. Presa, S. St. Mary’s, S Alamo

East/West: Nueva, Durango

4. To the East: Henry B. Gonzalez Convention Center; Alamodome grounds; St. Paul’s Square/Sunset Station; Robert Thompson Transit Station (VIA); Hays Street Bridge.

Connective Infrastructure:

North-South: IH37, Chestnut, Cherry, Hackberry

East-West: Nolan, E Houston, E. Commerce, Durango

5. To the West: UTSA Downtown Campus; Cattleman Square area; Market Square; Milam Park; Museo Alameda; Alameda Theater; Guadalupe Bridge.

Connective Infrastructure:

North-South: Frio, Santa Rosa, San Saba

East-West: W. Martin, W. Commerce, Buena Vista, Guadalupe

San Antonio
has a lot going for
it – individualism,
communalism,
historical and cultural
strengths, diversity,
and a creative
spirit as a way of life.
We need to rise to the
challenge of context
and scale in the public
art ... we need
public art that has
relevance to
where we are in time
and space.

Marion Oettinger, Director,
San Antonio Museum of Art



Inner Ring

NCRP = Neighborhood Commercial Revitalization Project

NCD = Neighborhood Conservation District

1. To the North: Olmos Basin/Olmos Park Area; Monte Vista (HD); Main Street business district; Sunken Gardens/Tea Gardens; San Antonio Zoo; Mahncke Park (NCD); Brackenridge Park Trails; Witte Museum area; River Road Neighborhood; Tobin Hill; Five Points intersection; San Antonio College; Trinity University; Incarnate Word; N. Flores Neighborhoods; San Pedro Springs Park; Alta Vista/Beacon Hill (NCD); Midtown on Blanco (NCRP)

Connective Infrastructure:

North-South: Blanco, San Pedro, McCullough, US281 Corridor, Broadway

East-West: Basse, Hildebrand, Mulberry, Josephine

2. To the South: San Antonio River Improvements Project – Eagleland Reach; Southtown (NCRP); Lavaca Neighborhood; Blue Star Arts Complex; South Flores Revitalization; S. Presa/S. St. Mary's (NCD).

Connective Infrastructure:

North-South: S. Presa, S. St. Mary's, Probandt, S. Flores
East-West: S. Alamo, Guenther, Pereida, Lone Star, Steves

3. To the East: East Town at Commerce (NCRP); MLK Plaza at New Braunfels; Eastside neighborhoods: Eastern Triangle, Dignowity Hill, Nevada Street, Denver Heights, Jefferson Heights, Harvard Place, Arena District; Inner City (TIRZ #11); Fort Sam Houston; Walters Street Entrance; Government Hill neighborhood.

Connective Infrastructure:

North-South: Palmetto, N. New Braunfels, Walters
East-West: IH35, E. Houston, E. Commerce, Montana, Iowa

4. To the West: Deco District; Fredericksburg Road; Fulton Street/IH10 intersection; Monticello Park neighborhood; Woodlawn Lake; Prospect Hill; Guadalupe Corridor; Avenida Guadalupe (NCRP)

Connective Infrastructure:

North-South: Zarzamora, Brazos, IH10, Blanco
East-West: Fresno, Hildebrand, Fulton, Woodlawn, Cincinnati, Culebra, W. Commerce, Guadalupe

While it certainly remains important to have a solid business climate, having an effective people climate is even more essential. By this I mean a general strategy aimed at attracting and retaining people – especially creative people. This entails remaining open to diversity and actively working to cultivate it, and investing in the lifestyle amenities that people really want and use often...

Richard Florida, public policy academic and author of The Rise of the Creative Class



Outer Ring

1. To the North: La Cantera area; Blanco Road; Voelker Park; Bulverde Road; Stone Oak Park; Jones Maltsberger; Fine Arts Library (NEISD); Comanche Lookout Park; District 9 New Branch Library; McAllister Park; Wurzbach Parkway; Longhorn Quarry Area; Regional Sportsplex.

Connective Infrastructure:

North-South: Blanco, West, San Pedro, Jones Maltsberger

East-West: Loop 1604, Thousand Oaks, Bitters, Wurzbach Parkway, Lockhill Selma, Loop 410

2. To the South: San Antonio River Improvements Project – Mission Reach; Symphony Lane Neighborhood; Hot Wells; Presa Real (NCRP); Riverside Park; Goliad Road; Brooks City Base (TIRZ #16); Nogalitos/South Zarzamora; Palm Heights neighborhood; Lone Star Brewery; Marney Plaza Outfall; Camargo Park; Toyota area; District 3 New Branch Library;

Pearsall Park.

Connective Infrastructure:

North-South: IH35, Pleasanton, S. Flores, Roosevelt, S. Presa

East-West: US90, IH10, Theo, Malone, Division, Southcross, Military, Ashley, Gillette, Loop 410

3. To the East: Austin Highway (NCRP); Terrell Heights neighborhood; Terrell Hills/Alamo Heights gateways; Historic City Cemetery; AT&T Arena corridors; W.W. White at IH10.

Connective Infrastructure:

North-South: Harry Wurzbach, Austin Highway, Perrin-Beitel, Judson, O'Connor, AT&T Parkway, W.W. White, Loop 410, Foster

East-West: Loop 1604, Stahl, Nacogdoches, Wurzbach Parkway, Loop 410, Walzem, Eisenhower, Rittiman, IH35, Seguin, Binz-Engleman, IH10, E. Houston, Martin Luther King, Rigsby, E. Southcross, S. E. Military



RECOMMENDATION: *Making PASA Sustainable*

4. To the West: Culebra/Zarzamora area (Little Flower Shrine); Dellview area neighborhood; Westside Development Corporation projects; Kelly Area Revitalization; Port San Antonio; 36th Street; Bandera Road; Great Northwest neighborhood; Falcone Park; Jackson Keller; Medical Center; West Avenue.

Connective Infrastructure:

North-South: Loop 410, Callaghan, 36th, General McMullen,

Zarzamora, Brazos

East-West: Loop 1604, Hausman, DeZavala, Prue, Medical, Bandera, Culebra, Ingram, Highway 151, Marbach, US90, Pearsall

San Antonio-based artists have strong ties, by birth and by love of the city and what it has to offer. They cite the affordability of housing and studio space and the strong sense of community among artists as reasons they have made and continue to make San Antonio home. As in many places, there are artists who complain that no one understands them, no one appreciates them, and no one supports them. To change this, San Antonio's artists need to step up to the plate and assume responsibility as citizens and understand and participate in systems that drive the operation of their city. Artists must seek inclusion by looking for appointments to neighborhood and City-wide boards and committees, becoming more active in neighborhood planning associations, and using existing channels to voice concerns. Artists can become active participants in their own democracy and play a role in their city's future by participating proactively, becoming educated about funding programs, City department activities, and tourism opportunities.

In numerous public sessions and individual interviews, area artists expressed several specific concerns related to working in the public art realm. Area artists are eager to receive public art

commissions but many feel ill-equipped or at a disadvantage due to lack of experience or perceived impediments to "getting a foot in the door." Artists also expressed feeling overwhelmed by the anticipation of dealing with City bureaucracy and by the potential of public art projects being under-funded therefore putting undue financial pressure on them. The following program recommendations address these artist concerns.

Provide Ongoing Public Art Education for Artists. To increase proficiency in the public art field, produce how-to workshops on proposal preparation, presentation, fabrication, and other relevant issues; bring in national speakers, public artists, and leaders in the field for workshops and presentations; and produce community education sessions to provide ongoing education to citizens about public art and its value.

Establish a Public Art Mentorship Program. Many San Antonio artists need first-hand experience working with a seasoned public artist. Offer mentorships to give developing artists, who have not previously received public art commissions, a chance to gain valuable experience by

working with an experienced mentor on a public art project while earning a stipend for her/his work.

Establish a Traditional Arts

Apprenticeship Program. To help assure the survival, development, and continued evolution of community-based traditional art forms, offer an apprenticeship program directed at forms of expression that have been an important part of San Antonio for many years. An apprenticeship program enables master traditional artists to pass along their unique knowledge and skills to promising novice artists. The master artist would work with the apprentice on a one-on-one basis over an agreed upon period of time to teach specific aspects of the tradition.

Encourage the Production and

Purchase of Hand-Crafted Items. Sell items through the **Public Eye Gallery** and give a much-needed boost to the more traditional arts and cottage industries. Support local artisan industries such as furniture making, tile work, brickwork, metalwork, tinwork, and others.

Establish an Art Conservation

Internship Program for Artists. Offer

internships with conservators and those who maintain art. Partner with a local nonprofit organization or institution that currently offers continuing education programs to artists. An example is the Preservation Arts and Technology program at the Brooklyn High School of the Arts which aims to prepare students for jobs in restoration craft and related fields, such as conservation and architecture. Students learn about engineering and city planning and also take part in hands-on classes and internships in stone masonry, stained-glass restoration, and timber framing.

Establish Artist Residencies with Local

Industries. Coordinate with local manufacturers and fabricators to make industrial technologies and facilities available to artists through long-term residencies and short-term workshops. Modeled after the innovative Arts/Industry residency program sponsored by the John Michael Kohler Arts Center of Sheboygan, WI, artists can create works of art using the industrial materials and equipment available in the factory. In this way, artists are exposed to technical knowledge that enables them to explore forms and concepts not possible in their own studios.

Educational Training and Internships.

Advocate for and assist with establishing training opportunities and internships for high school and college students interested in public art. Partner with local universities and schools to develop a curriculum for public art within disciplines such as art, architecture, history, urban planning, folklore, and government.

RECOMMENDATION: *Prioritization of Projects and Programs*

The determination of priority order is based on community input into the PASA master plan process and on the analysis, observations, and expertise of the professional consultants. To maximize

success with the initiation and development of the projects and programs described in this document, it is recommended that they be conceived over a five-year timeframe (depending on funding availability), and

undertaken according to the following schedule. Final prioritization will be the responsibility of the Public Art Board.

Short-term first 6-12 months

- Make PASA a stand-alone department reporting directly to a Deputy City Manager or Assistant City Manager
- Relocate PASA offices
- Create **Public Eye Gallery** adjacent to PASA offices
- Form **Portable Works Collection** (first year)
- Develop **PASA Website**, Initiate **Tours and Itineraries** (ongoing)
- Implement **Voelcker Park** project
- Provide **Public Art Education for Artists** (ongoing)
- Initiate **Public Art Education Programs** (ongoing)
- Produce **Transportation Art Plan** in partnership with VIA Metropolitan Transit, Texas Department of Transportation (TxDOT) and Bexar County.

Medium-term 1-2 years and ongoing

- Initiate **Postcards from San Antonio**
- Secure **PASA / Public Art Mobile**
- Initiate a **Temporary Art Program** (ongoing)
- Set the stage for **SHOW US**
- Implement **Proverbs/Dichos for the Public**
- Solicit **GREAT IDEAS/GRAN IDEAS**
- Implement **Vacant Storefront Initiative**
- Execute **Bienvenidos Project**
- Produce **Public Art Plan for Downtown San Antonio**
- Produce **Public Art Plan for San Antonio International Airport**

Long-term 2-4 years and ongoing

- Initiate **Guadalupe Street Bridge and SouthTown Projects** (Strengthen the City's Connective Tissue)
- Establish a **Materials Resource Center**
- Institute a **Yard Art Initiative**
- Establish **Mentoring, Apprenticeship, and Internship Programs**

Within Five Years

- Review and update the **PASA Plan**

PARTNERSHIPS AND COLLABORATIONS

The success of PASA relies on the initiation of partnerships and collaborations between PASA and other City departments, public agencies, government entities, and the private sector to ensure support and continuity of public art throughout San Antonio.

Inter-departmental. Centralizing the coordination of all City-sponsored public art programs and services under PASA enables the City to create a comprehensive, unified approach to public art. This includes generating, holding, and managing all artists' contracts to increase the efficiency of the contracting process and to provide centralized coordination and control of the overall public art project. With extensive professional expertise encompassing much more than CIP-based projects, PASA is in the unique position to administer public art initiatives in partnership with other City departments. For example, to assure consistency in selection processes and aesthetic standards, PASA could work in partnership with the Office of Cultural Affairs (OCA) and Neighborhood Action by managing public art project grants to neighborhoods. Currently, the Design Enhancement staff provides only an initial assessment of the project and budget for

OCA Neighborhood Arts Grants and often does not learn about other City department public art initiatives until the proposals have been submitted to City Council for approval.

Fee-for-service partnerships. The City of San Antonio has been involved in promoting and guiding public art and design enhancements since 1997. It manages programs that bring neighborhood groups, public agencies, and community leaders together with artists and designers to find creative solutions to specific urban challenges.

The City of San Antonio is not the only builder of publicly financed infrastructure; VIA Metropolitan Transit, Texas Department of Transportation (TxDOT), Bexar County, San Antonio River Authority, and Port San Antonio also build, among others. The City of San Antonio, through PASA, can provide input and leadership in promoting quality and comprehensive public art projects by creating partnerships with area municipalities and other public entities.

Strategic partnerships are important to the long-term growth and success of the City's public art program. Initiating reciprocal relationships between the City and VIA Metropolitan Transit, Bexar County, San

Antonio River Authority, Port San Antonio, and other entities and utilizing the City as the implementing agency is the most efficient way to put into place a comprehensive public art program that serves the broad interests of San Antonio.

These partnerships expand the effectiveness of the public art program, help people work together to visualize common themes and project opportunities, demonstrate the benefits of incorporating public art into public infrastructure, and ensure that high-quality, community-sensitive public art will contribute to the region's vitality and culture now and in the future.

The City's breadth of public art experience and understanding of the public art field, the local arts industry, and the community at large is unique among all other public entities in San Antonio. Acting as a catalyst, the public art program will provide the professional expertise and support that these partnerships need to produce the best-conceived, best realized public art. Active participation of the partners is a criterion for every effort from conceptualization through implementation.

Partnerships provide maximum opportunity to promote an entrepreneurial spirit that leverages public participation

and attracts financial and staff resources. By offering management and consulting services on a fee-for-service basis, other agencies can take advantage of the high level of expertise available at a reasonable cost and avoid the expense of developing in-house skills and paying overhead for managing public art.

PASA staff would assist organizations, businesses, developers, other government agencies, and individuals who are developing a public art initiative. The following services would be available free of charge.

- Meeting to brainstorm the range of public art possibilities for a project.
- Giving presentations about public art to boards, committees, and design team members.
- Discussing nuts and bolts issues including artist selection, contracts, design development, project management, and conservation.
- Providing material and web resources to assist in implementing a project.

Additional services including coordination and facilitation of artist selection and public art project management would be available on a fee-for-service basis. Fees are calculated at 10% to 20% of the total public art project cost depending on the scale, scope, and timeline of the project and recommended artist selection process.

Community Collaborations. Public art collaborations with San Antonio's world-class museums and arts institutions, community organizations and citizen groups will leverage resources, reputations, and strengths to deliver greater quality, value, and a far broader range of public art experiences than could otherwise be possible. The City and community's combined efforts toward bringing engaging public art to neighborhoods throughout San Antonio has the potential to increase public awareness, understanding and appreciation of public art.

The following chart outlines the actions that can be taken under the PASA program by its administrators to partner with community resource groups to achieve a variety of outcomes related to public art outreach.

ACTION

Partner with museums and arts education organizations to offer educational programs, workshops, and lectures that focus on public art. Collaborate with local arts organizations to co-host educational programs by sharing venues, professional resources, and funding.

Collaborate with galleries and museums to broaden the reach of temporary public art exhibitions. Meet with local gallery owners and museum directors to explore the possibility of extending temporary public art exhibitions in and on City property to other venues.

Develop visual artist-in-residence programs in neighborhood arts institutions in which artists work with residents to create a permanent or temporary art installation; develop literary artist-in-residence programs to create poetry on buses and bus shelters.

Formalize the relationship between the City and art schools to develop curriculum in support of public art. Convene representatives of art schools to explore opportunities to integrate public art studies into the existing curriculum; appoint art faculty to the Public Art Board and artist selection panels.

Establish internships within PASA that provide university art students with practical experience to earn college credit.

Develop a series of itineraries for walking and driving tours of public art throughout the downtown and surrounding neighborhoods.

Coordinate changing exhibitions of San Antonio artists' work at hotels and restaurants; produce postcards of the work of local artists.

PARTNERS & COLLABORATION

SAMA, Witte Museum, McNay Art Museum, Artpace, Blue Star Contemporary Art Center, Southwest School of Art and Craft, UTSA, San Antonio Library Foundation, San Antonio Conservation Society, ASKEW, O4 Arts

SAMA, Witte Museum, McNay Art Museum, Artpace, Blue Star Contemporary Art Center, Southwest School of Art and Craft, UTSA, San Antonio Library Foundation

VIA Metropolitan Transit, Gemini Ink, Say Sí, Carver Community Cultural Center, Blue Star Contemporary Art Center, Esperanza Peace and Justice Center, Guadalupe Cultural Arts Center, San Antonio Library Foundation

UTSA, Southwest School of Art and Craft, Trinity University, University of the Incarnate Word, Alamo Community College District, and other local arts magnet-schools.

UTSA, Trinity University, University of the Incarnate Word, Our Lady of the Lake University, Alamo Community College District

San Antonio Convention and Visitors Bureau (CVB), San Antonio Area Tourism Council, UTSA

San Antonio Convention and Visitors Bureau

PASA

Trust Fund Projects

The PASA Trust Fund provides resources for projects involving artists and the arts that could otherwise not be accomplished. The Public Art Board will develop priorities for projects that it, on behalf of the community, sees as important to change, enhance, or energize the visual and cultural environment in San Antonio. Monies in the PASA Trust Fund may be used for the following purposes:

- **Purchase, commission, and/or installation of public artwork;**
- **Maintenance and restoration of public artwork;**
- **Art and artist education programs and events;**
- **Plaques and signage;**
- **Publicity and promotional materials for public art programs and functions;**
- **Training and development for PASA staff involved in the administration of the PASA Program;**
- **Other costs directly associated with the administration of the PASA Program.**

FUNDING

The PASA plan provides a full spectrum of funding options that include support – monetary and in-kind – from the City, other governmental agencies, developers, and private foundations. Fundamental to the effectiveness of PASA is the City’s response to the need for adequate staffing, proper training, office space and a dedicated staff liaison from the Finance Department to oversee the budget operations of the program.

PASA Trust Fund. Establish a PASA Trust Fund that continues from year to year as the repository of PASA fees received from developers by the City and of gifts, grants, and donations made to the City from public and private donors for public art. The funds will be placed in trust for the use and benefit of the City for public art purposes. The PASA Trust Fund will earn interest and the earned interest will be used to further the purposes of the PASA Program.

Public Funding

Creating a dedicated funding stream to provide on-going support for public art in Capital Improvement Program (CIP) projects is paramount to the success and continuity of PASA. The following funding recommendations have been verified as feasible options for the City:

IMMEDIATE

Recent Bond Measure: Designate one percent (1%) of new parks and recreation CIP projects funded through the recent \$550 million bond measure to be consistent with the one percent (1%) currently designated for infrastructure-based projects. The bond provides \$458 million for streets and drainage infrastructure and \$79 million for parks and recreation.

The current Design Enhancement Program uses a one percent (1%) benchmark to allocate capital funds (authorized bond amount) to each project which is incorporated into the cost estimates of CIP projects, as well as some aviation and parks projects. Propositions from previous bond authorizations have followed a one percent (1%) benchmark allocation for design enhancements as a budgeted component of project costs. The Capital Improvements Management Services Department (CIMS) has therefore

included a one percent (1%) estimated cost for design enhancement in the proposed 2007 bond package for drainage, streets, and sidewalks. It is not known if any, or to what extent, such an allocation is included in parks and other estimates.

SHORT-TERM

Interest Income: Designate two-percent (2%) of the anticipated amount of the total capital project bond program, to be derived from interest income and to be utilized for a public art aggregate system for projects funded through the bond.

As noted above, a recommended percentage of the budgeted bond amount per project has been allocated to each specified project. This approach has resulted in ineffective and inefficient utilization of funds for implementing public art and design enhancements. To remedy this, the following funding approach is recommended:

The anticipated amount of the total capital project bond program would be derived from interest income and utilized for a public art aggregate system that is more global in practice and not restricted to every project. The advantage of this would be (1) to utilize the interest income, not to exceed two percent (2%) of the total bond

program for public art and not reduce the scope of a bond project by a 1% (or other) amount of bonds sold; (2) provide the desired flexibility and design efficiency for public art projects in a global framework rather than a limiting “by project” framework; and (3) bond proceeds are continuously invested and interest income under the SAP system is not directly allocated to a project but is aggregated as revenue for bond capital projects.

The caution applicable to use of any money derived from the sale of bonds and/or investment income derived from bond proceed is restricted in use by IRS tax-exempt guidelines. Interest income counts as bond proceeds and public art projects would need to be evaluated on a case-by-case base to ensure that the City does not exceed IRS guidelines.

In addition, it must be understood that this particular proposal does not address a stated PASA goal to address maintenance and restoration of public art as the use of bond revenues for maintenance is prohibited.

Public Funding, continued...

LONG-TERM

Legislated Percentage of Capital Improvement Projects: Adopt a PASA ordinance for two percent (2%) of the CIP project budget for construction costs for new and renovated capital improvement projects to be set aside and designated for public art.

To ensure that projects are provided with adequate long-term care, set aside funds that effectively serve as an endowment and exist in perpetuity. To the extent permitted by law and funding source restrictions, five percent (5%) of each public art budget would be set aside in a separate pooled, interest-bearing account within the PASA Trust Fund for collections management and the preservation and maintenance of the public art collection.

To consider San Antonio's public art program in a national context, there are more than 450 public art programs in the United States. The vast majority are funded through a percent of the local municipality's CIP project budgets. Recently adopted and updated municipal percent for art programs set aside 2% of qualified CIP costs for art including the following cities and counties: Lodi, Alameda County, Sacramento, San Diego, San Francisco, San Jose, Santa Cruz County,

Santa Monica, Stockton, and Ventura (CA), Broward County (FL), Cedar Falls (IA), Lawrence (KS), Portland (OR), Austin, Fort Worth and Tarrant County, Houston and Harris County (1.75%), and Plano (TX).

**We all
have a
responsibility
to be
invested
in our
community.
It's not
just about
making
money.**

Bill Shown, Developer

Other Funding Mechanisms

Hotel Occupancy (HOT) Tax. Because of documented evidence that public art contributes significantly to tourism and the economy, it is recommended that consideration be given to designating a percentage of revenue generated from the local hotel occupancy tax to be returned to PASA. The HOT Tax constitutes a substantial portion of the OCA's budget and should be considered for public art as well.

Bexar County. County administration has expressed an interest in initiating and participating in partnerships with the City in the development of public art legislation and projects that involve overlapping jurisdictions. This is an important, precedent-setting opportunity that should be pursued.

San Antonio River Foundation (SARF). As the realization of the public art plan for the San Antonio River (*Currents & Eddies: Towards an Aesthetic Confluence of People, Nature, Culture and Built Environment*) is imminent, partnerships and co-funding opportunities between the City and SARF are natural extensions of PASA's efforts.

Federal, State, and Other Granting Agencies. Project ideas are recommended

in the PASA plan that lend themselves to Federal and State financial support. The City should identify those opportunities most likely to receive funding and apply for available grants. In addition, language supportive of public art should be embedded in Federal and State grant applications submitted for City projects by various City departments and agencies for inclusion of public art as a valid expenditure.

San Antonio Area Foundation (SAAF). Establishing a designated fund within SAAF for the conservation and maintenance of public art has been discussed with SAAF staff and met with interest. Additional PASA program and special project opportunities could receive funding through the SAAF Affiliate in accordance with established guidelines and criteria.

Many artists feel frustrated because by their very nature, they are creative and thinking about how they would improve public spaces if they had the chance. Having an opportunity to discuss ideas for public art is very stimulating and encouraging. Networking among artists helps those who have information about projects and proposals. They can pass information on to others. It gets into the right hands and things happen.

Henry Rayburn, Artist

Private Funding

One of the primary components of PASA is the adoption of mechanisms to encourage or require private developers to incorporate public art in commercial and residential building projects and to provide incentives for voluntarily including public art in development projects. The following are recommended and have been verified as feasible options for the City:

Percent-for-Art Ordinance: One percent (1%) of building valuation for new private development would be spent for public art at the development site or paid in lieu to the Public Art Trust Fund to be used for discretionary public art projects. The developer would be required to submit, prior to the issuance of the Certificate of Occupancy, evidence that the value of the artwork is equal to or greater than one percent (1%) of the total building valuation.

The developer may commission or purchase an artwork that is satisfactory to the developer and the City and which would be located on-site in an area connected with the development that is open and freely accessible to the public. Ten percent (10%) of the one percent (1%) public art allocation would be directly deposited into the Public Art Trust Fund to

be used for public art projects that otherwise would not receive funding through the CIP. The developer may also choose to contribute an in-lieu payment of the full 1% public art allocation directly into the Public Art Trust Fund.

Incentive Scorecard System (ISS):

Add the designation of one percent (1%) of the building valuation for commissioning artwork at the development site or contributing an amount equal to one percent (1%) to the Public Art Trust Fund.

The City of San Antonio offers a variety of incentives to promote targeted development, job creation, and community growth in both residential and commercial/industrial projects that meet the priorities and goals set by the City Council including new development or redevelopment of property, restoration or rehabilitation of historic/heritage, neighborhood and downtown revitalization, new business development in targeted industries, and affordable and market-rate housing. Among a variety of incentives available are tax incentives, fee incentives, financing, regulatory reductions, and workforce development assistance.

City Council has authorized staff to award certain incentives to projects that

achieve a qualifying score through an application process known as the Incentive Scorecard System (ISS). The ISS is designed to help investors, developers, relocation consultants, and real estate executives make responsible investment and new development decisions.

Tax Abatement (also known as Tax Phase-In): Add to Tax Phase-In Guidelines the designation of one percent (1%) of the building valuation for commissioning artwork at the project site or contributing an amount equal to one percent (1%) to the Public Art Trust Fund.

Through joint Tax Abatement for Bexar County and the City of San Antonio, the collaborative efforts of San Antonio's economic development partners are refining strategies to attract and grow targeted industries in order to increase employment, expand the tax base, and create long-term investment and new wealth opportunities in the community. Since each jurisdiction independently decides whether or not to abate taxes for any given project, approval from one entity does not guarantee approval from the other.

Tax Abatement incentives may be offered to businesses in targeted industries based on job creation, investment, and wages paid

to employees. The amount and term of the tax abatement is also impacted by the location of the facility, other incentives used for the same project, and the overall benefit to the community. If the project meets the investment and other criteria in the guidelines, the applicant will be eligible for an abatement of taxes on either the real property improvements and/or the new personal property investment.

Community Infrastructure and Economic Development (CIED) Fund:

Develop a component of the CIED Fund in which companies interested in investing in public art could apply for a dollar-for-dollar public to private match.

The City of San Antonio, in partnership with CPS Energy, offers a unique incentive to qualifying companies to help fund electric and other site-specific capital improvements. Designed specifically to attract companies to San Antonio, this incentive is called the Community Infrastructure and Economic Development (CIED) Fund. Qualifying companies may be eligible for CIED Fund grants to offset the cost of acquisition, design, construction, financing, and development of public improvements such as electric facilities,

rights-of-way, easements, and publicly owned facilities.

CIED funds come from predictable CPS Energy revenue surpluses that are received into the City's annual budget which could average about \$8 million a year. Basically, the City would agree to provide a dollar-for-dollar match for the company's investment in public art. The company would have to invest a minimum of \$100,000 in public art and the City would provide the match up to the CIED Fund maximum of \$5 million. Therefore, the company has the option to use the CIED Fund as an incentive to commission public art for its facility or elsewhere in the city. This would be part of the company's overall incentive from this fund which could not exceed the maximum of \$5 million. For example, if a company wants to commission a \$5 million public artwork, it would contribute \$2.5 million and the City would contribute the other \$2.5 million. If the company was going to receive \$1 million out of this fund for other uses, it could get a total incentive of \$3.5 million.

Foundations. The numerous local and national foundations based in San Antonio are natural partners for PASA. Projects

that share interests warrant joint venture funding.

ADMINISTRATION AND STAFFING: *Overview*

The success of PASA relies on establishing a public art program that is administered by a public art director and professional staff with direct access to other department directors and City Manager staff and is governed by a Public Art Board.

Administering a public art program is complex, time-consuming, and staff intensive, particularly when there is a commitment to community outreach and education. A \$5,000 project and a \$500,000 project require similar amounts of staff and administrative resources. Public art projects have long process and fabrication timelines, often spanning three to seven years.

Professional staff is crucial to the long-term successful management, continuity, transparency, and accountability of a public art program. A public art director and staff assume the pivotal role of guiding the public art process and coordinating the efforts of a multitude of participants so that the full potential of the project can be realized. Staff must:

- Manage the interests and needs of a varied range of stakeholders including City department staff, City Council, Public Art Board and Committees, private developers, peer

professionals, community members, and others.

- Coordinate public information and community outreach, including the PASA website.
- Be knowledgeable about the range of artistic possibilities and familiar with local and national resources in the field.
- Facilitate the artist and artwork selection and approval processes, including management of the Artist Registry and Art Inventory Databases.
- Represent and defend the interests of the artist and the intended artwork from the beginning to the end of a project while at the same time, understand and balance the interests and needs of all the other players in the public art process.
- Prepare for a public art controversy in the event that one occurs. Develop proactive systems for distributing information, responding to the media, and activating supporters.

- Manage the design, fabrication, and installation of public artwork.
- Anticipate, plan for, and implement the complex layers of competing schedules, information requirements, budgets, and programmatic needs.
- Negotiate contract agreements and develop consensus around highly complex issues and situations.
- Oversee the documentation, care, and maintenance of the City's public art collection.
- Administer the donation of artwork gifts and memorials to the City from private individuals, collectors, artists, foreign cities, or countries.

Need to Build Capacity

Currently, the Design Enhancement Program has three (3) full-time positions: one program supervisor and two program managers tasked with providing program services for an estimated \$30 million in new public art investment, including up to:

- \$5M enhancement to SAT Aviation Expansion Program;
- \$4.5M enhancement to '07-'12 Bond Program (primarily streets and drainage);
- \$15-20M enhancement to the San Antonio River Improvements Project, funded through private partnerships;
- \$5M enhancement to downtown projects and memorials being planned with public/private funding, such as the Medal of Honor Memorial and Fire and Police Memorial, among others.

A successful public art program requires consistent staff attention at all levels of the City's organization. The major flaw of most public art programs is the lack of necessary administrative staff to follow through on every step of the process. Even if the pace

of City-sponsored construction slackens over an extended period, administrative costs will not decrease since projects in progress will continue to demand attention.

In addition, community education and long-term care of the artwork are essential to ensuring the collection's vitality and value. The success of a public art program is measured in part by the community's awareness of and respect for public artwork as a cultural resource. Involving the community and disseminating timely information is an important aspect of the management of a public art project. How it is handled can make a significant difference in the public's reception of a project. The image and value of the public art collection also depends on it being in good condition, which requires careful documentation, monitoring, and maintenance.

Structure

Public art requires the involvement of multiple City departments. Close and clear communication among stakeholders is necessary throughout the public art process, not only when a problem or conflict arises. Separate or overlapping goals, concerns, and working methods of such a variety of partners can result in conflicting visions, confused roles and processes, unrealistic expectations, compounding bureaucratic delays, and a host of other management problems.

For the past ten years, the Design Enhancement Program has operated using both direct and indirect management systems with ancillary procedures needed for attaining approvals and authorizations. As a result, the program has been mired in complex and time-consuming hierarchal procedures that significantly impact its efficiency and effectiveness.

The most successful administrative structure is one that minimizes bureaucratic complications and simplifies financial transactions. Therefore, centralized public art administration and efficient access to decision-makers is crucial. The PASA program needs to operate with a great deal of autonomy. A successful program also requires the City Manager to make public art a priority

among all City departments and to provide adequate fiscal support. This would vastly improve the functional organization of PASA, provide the proper internal coordination, administration, outreach and planning, and allow for sharing resources and eliminating duplication of services.

The City can make great strides in de-bureaucratizing PASA and its approval processes and streamlining its reporting structure by making it a stand-alone department. Since PASA's reach extends well beyond CIP projects, the visibility, access, and autonomy of the City's public art program are paramount to the successful implementation of the PASA plan. Increasing PASA's autonomy and direct access to the City Manager and City Council will make the public art process more efficient and will encourage critical partnerships with other City departments by providing centralized project coordination and contract management. Integrating PASA into the way the City currently does business will result in less bureaucracy, more flexibility, and streamlined processes which will benefit the City, the artists, and the public.

Restructuring the program and increasing the professional staff are necessary to improve the capacity of the

public art program to effectively manage and administer new PASA plan recommendations as well as meet new capital improvement project responsibilities. The public art program must be supported by able and qualified staff in sufficient numbers. According to national standards, a well-managed public art program requires a full-time staff for every ten public art projects being implemented.

PASA STAFF POSITIONS

The following structure and staff positions are needed to assure long-term success. This staffing level permits a proper balance among administration, development, and project and program management. Anything less would require the Program Director to handle daily operations, thereby limiting the number of projects undertaken and diminishing the overall impact of the program and the community and economic revitalization impact.

SHORT TERM

Program Director responsible for executing the policies and directives of the City Council, Mayor, City Manager, Public Art Board and supervising the work of the Public Art Program.

Administrative Assistant responsible for assisting the Program Director.

Public Art Project Managers responsible for overseeing all aspects of a public art project from preparing Requests for Proposals (RFP) and Requests for Qualifications (RFQ) to artist selection to artwork fabrication and installation, as prioritized below:

- **Aviation Manager** for airport-related projects and exhibitions.
- **Design Enhancement Manager** for CIP projects involving streets and drainage infrastructure projects.
- **CIP Manager** for CIP projects involving Parks and Facilities.
- **Public Art Associate** to assist Public Art Project Managers.

MID-TERM

CIP Manager responsible for CIP projects (second manager.)

Temporary Art/Portable Works Manager responsible for planning and overseeing all temporary public art projects and the facilitation of an annual **Portable Works Collection** selection process.

LONG-TERM

Temporary Art/Portable Works Manager for overseeing temporary public art projects and the **Portable Works Collection** (second manager.)

Special Projects Manager responsible for overseeing special initiatives such as **Show Us, Postcards from San Antonio, and Great Ideas/Gran Ideas** and to facilitate the **Portable Works Collection** selection process.

Collaborations Manager responsible for non-City collaborative projects and private fee-for-services projects.

Collections Management Positions

SHORT-TERM

Public Art Registrar responsible for managing all technical aspects of art documentation and handling with regard to storage, packing, transportation and installation of objects; point person for the regular rotation of artwork throughout the City offices and buildings; oversight of the **Public Eye Gallery**; and management of the San Antonio Artist Registry and Collections Database.

MID-TERM

Education and Outreach Coordinator responsible for managing the **PASA Mobile**, overseeing the public information and education aspect of public art planning and project development; coordinating mentorships, training, and internship initiatives; and managing the PASA website and PASA-related publications.

LONG-TERM

Public Art Collections Preparator responsible for the maintenance, conservation, and preservation of the City's indoor and outdoor public art collection.

PUBLIC ART BOARD

Background. It is important that the PASA program is governed by an independent board appointed by and advisory to the City Council. Currently, the Design Enhancement Program is supported by a Public Art Committee (PAC) that is composed of four Historic Design Review Commission (HDRC) appointments and five at-large appointments. The PAC officially exists as a sub-committee of HDRC which is appointed by and advisory to the City Council.

The HDRC reviews design changes to individual historic landmarks as well as buildings and properties located within historic districts. The purpose of the HDRC is to provide guidelines and oversight for development of properties on or near the river to ensure good urban design principles and economic development, and to protect adjacent neighborhoods from inappropriate development. In addition, the HDRC provides public review for all City projects and reviews all public art projects within the City. The PAC agenda may include a staff briefing of a design enhancement project or a request for recommendation of conceptual or final approval of artwork. Recommendations to HDRC primarily are for design, placement, and donation acceptance. A report is

submitted by the PAC and utilized by HDRC during its discussion and vote.

Recommendation. To ensure efficient and reliable decision-making, a Public Art Board consisting of seven members would be appointed by the Mayor and City Council to serve as the sole review body for PASA. Each member will serve for a term of three years except that the term of appointment for the first members will be staggered.

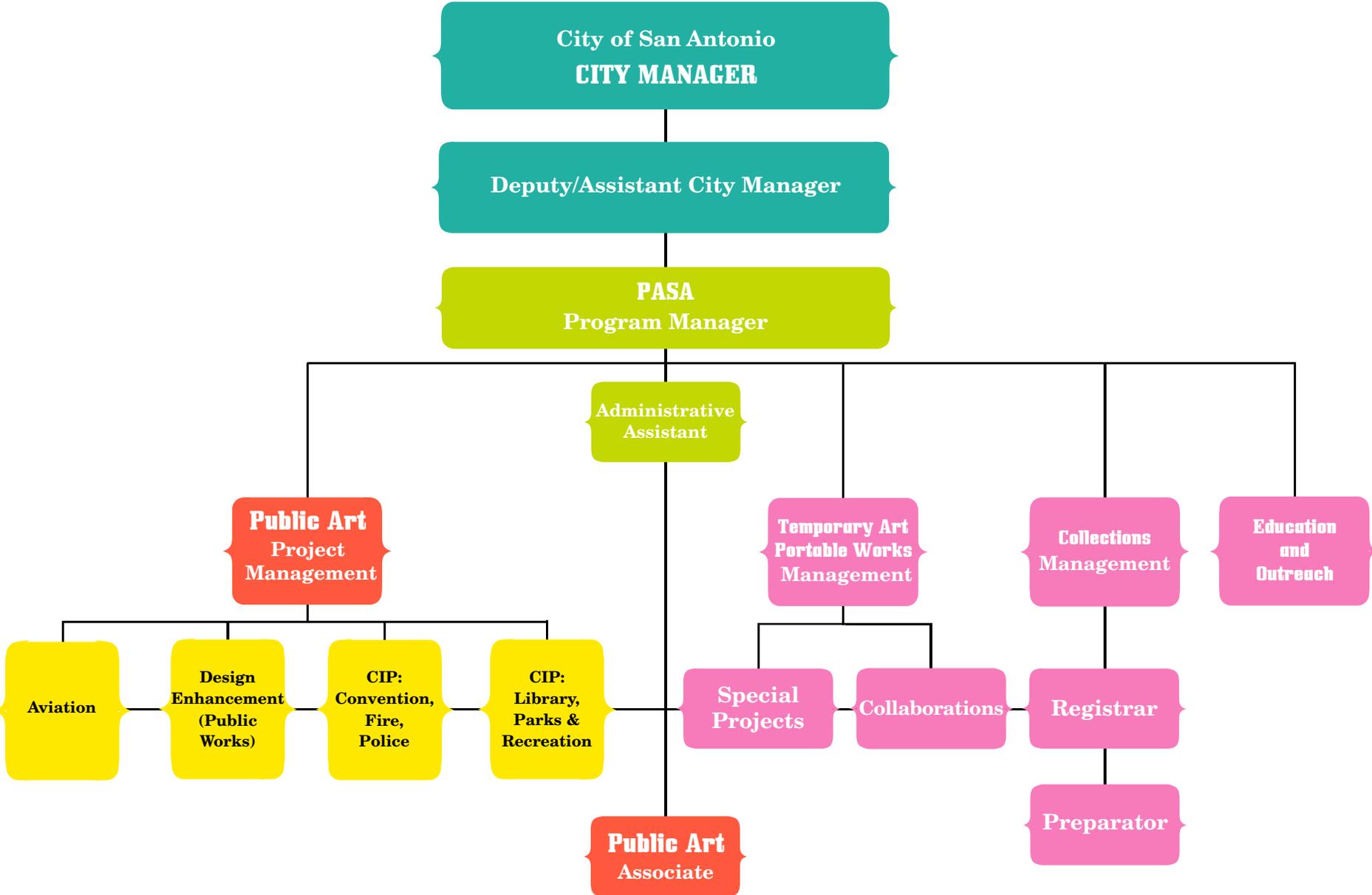
The purview of the Public Art Board extends significantly beyond that of the HDRC whose primary mission is historic preservation, urban design, and economic development. A policy-making board devoted solely to public art and design enhancement is a more efficient and effective way to administer the PASA program, clearly eliminating duplication and dispute over jurisdictions that PAC currently experiences with HDRC.

Public Art Board representatives must be persons with an interest in art and arts activities and be knowledgeable about the community. At least three of the Public Art Board members must be arts professionals with considerable knowledge of contemporary visual art, at least one of the three must be a practicing artist, and at

least one of the seven must be a practicing architect, landscape architect or other design professional. Among the Public Art Board responsibilities are:

- Developing and approving an annual public art plan;
- Developing policies and goals for the selection, placement, and maintenance of artwork in the City's collection;
- Reviewing new public art projects;
- Recommending artist selection committee members to staff;
- Approving artist selections by project panels;
- Considering donations of artwork to the City;
- Reviewing proposed memorials; and
- Promoting public education and advocacy.

PASA ORGANIZATION CHART



POLICIES AND PROCEDURES

A well-functioning public art program requires governance by a set of thoughtful policies and procedures that insure operational consistency, equitable processes, public involvement, and accountability. The methods used to manage a public art program are key to achieving the goal of quality public art projects, which benefit residents and visitors alike. These policies and procedures must include:

- An annual plan for public art;
- Artist selection procedures;
- Guidelines for artwork gifts, loans, and memorials;
- Guidelines for review and disposition of art; and
- A maintenance and conservation plan.

ANNUAL PUBLIC ART PLAN

The Public Art Board, in collaboration with PASA staff, will develop a PASA Annual Plan to be submitted to the City Manager and City Council as part of the City's annual budget process. In addition to providing an update of projects in progress, the PASA Annual Plan will outline recommendations within a 12-month period for:

- Allocating CIP percent-for-art projects;
- New projects and programming initiatives funded through the PASA Trust Fund;
- Administration of the PASA program; and
- Conservation of the public art collection.

The PASA Annual Plan will identify funding, sites, stakeholders, and timelines for each project recommendation. It should be informed by the public, recommended by staff, approved by the Public Art Board, and presented to City Council for approval.

GUIDELINES FOR GIFTS, LOANS, AND MEMORIALS

These guidelines outline the process that PASA follows in regard to donations of artwork gifts, extended loans, and memorials (including monuments, plaques, property for placement of artwork, and funds for the acquisition of artwork) that may be proposed for donation to the City of San Antonio for placement on City property.

The intent of the guidelines is to ensure that the same standards of excellence applied to PASA projects are also applied to gifts, loans, and memorials and to the siting of such on City property. The Guidelines for Gifts, Loans, and Memorials outline a procedure and criteria for the Public Art Board to review proposed gifts, loans, and memorials.

Definitions and Responsibilities

Public Art San Antonio (PASA) is the City entity responsible for managing the City's public art program. PASA staff will:

- Serve as liaison between the donor and the City and its designated authority, the Public Art Board (PAB).
- Convene and facilitate the PAB and its Gifts, Loans, and Memorials Committee (GLMC, defined below) to review proposed donations.
- Oversee the fabrication (when applicable), site preparation (including, but not limited to foundations and lighting), and the installation of all accepted artworks/memorials and related materials such as donor plaques.

**The City
needs to
make sure
that public
art
processes
are followed
to insure
equity
... and to
depoliticize
the process.**

**Paula Owen,
Southwest School of
Art & Craft**

- The **PAB** is an independent body operating within the City, facilitated by PASA staff and responsible for making recommendations on public art for the City, including matters relating to gifts, loans, and memorials for public places. The PAB will:
- Appoint a Gifts, Loans, and Memorials Committee (GLMC). Committee members will be appointed for a term of two or three years (staggered terms) and may serve a maximum of two terms. Additional adjunct members will be appointed as needed for each proposed donation. Standing committee members (five in total) will include three arts and/or design professionals – one of whom must be an artist; plus a curator, an art maintenance and/or conservation specialist; a designer (architect, landscape architect, graphic designer, etc.); a historian familiar with the city; and a neighborhood representative who will be assigned based on the location of the proposed donation. A member of the PAB, who serves as a non-voting facilitator, will chair the Committee. Other non-voting advisors to the review process may include representatives of the City Departments of Capital Improvements Management Services, Risk Management, Development Services, or Legal, as deemed appropriate by the PAB. The Committee will convene once every six months on average or on an as-needed basis, as determined by the PAB and depending when a gift, loan, or memorial is offered.
- Serve as a board of appeals for any issues that arise in conjunction with the artwork/memorial donations.

The Gifts, Loans, and Memorials Committee (GLMC) is a committee of the PAB, facilitated by PASA staff, and responsible for reviewing and making recommendations on proposed artwork gifts, loans, or memorials to the PAB. The Committee will follow the procedures for review of gifts, loans, and memorials described below.

1. **WORKS OF ART** are all forms of original creations of visual art or art services, including but not limited to:

- Painting of all media, including both portable and permanently affixed works such as murals.
- Sculpture which may be in the round, bas-relief, high-relief, mobile, fountain, kinetic, electronic, etc. in any material or combination of materials.
- Other visual media including, but not limited to prints, drawings, stained glass, calligraphy, mosaics, photography, clay, fiber, textiles, wood, metals, plastics, or other materials or combination of materials, or crafts or artifacts.
- Media-based artwork (i.e. electronic, video, Internet reliant.)
- Art that incorporates the use of sound.
- Artist design services.

2. **ARTIST** is a practitioner in the visual arts, generally recognized by critics and peers as a professional of serious intent and recognized ability who produces works of art.
3. **PASA DIRECTOR** is an employee of the City responsible for the operation of the public art program.
4. **SAN ANTONIO PUBLIC ART COLLECTION** refers to all works on the accession records/inventory of the City.
5. **GIFT OF ART** is a work of art donated free and clear to the City for inclusion in the City of San Antonio Public Art Collection.
6. **LOANED ART** is a work of art given without charge for use over a period of time exceeding 90 days, to be returned to the owner at the end of the use period; artworks loaned for less than one year will be reviewed by the PASA Director and staff.
7. **MEMORIAL** is a work of art designed to memorialize or create a monument to an event, person, group, or other entity on public property. Memorials may:
 - Commemorate an Event. The event must have made a significant contribution to the history and culture at a local, regional, statewide, or national level. The location of the marker must have an association to the event or show just cause for placement elsewhere within the city.

- Commemorate a Person or Group. The person or group has to have made a significant contribution to the history and culture at a local, regional, statewide, or national level. The marker should be placed on or near a site that is associated with the person or group that is being remembered. A person may be memorialized after he/she is deceased for five years.

Procedures for Review of Gifts, Loans, and Memorials

All persons interested in gifting or loaning works of art and memorials to the City will be required to submit the following information in writing to PASA at least six months prior to the anticipated installation date of the project.

1. Donor

- The name, address, phone, fax number and e-mail address of the donor or donor's agent.
- Intent of donor for offering the artwork to the City.

2. Artist

- Artist's name, resume, birthplace and date, current address if known, gallery representation if any, and examples of artist's previous work.

3. Artwork Gift, Loan, or Memorial

- Title, medium, dimensions, weight if applicable, date created, signature/inscriptions.
- Current owner, statement of ownership, absence of liens, copy of bill of sale.
- Current location.
- Current condition including conservation history or a conservator's report.
- Maintenance manual and schedule prepared by professional conservator, including an estimate of the annual cost of maintenance.

- Estimated value, as determined by a professional art appraiser (if the work is existing.)
- Photographs, drawings, models, or designs of proposed artwork/memorial.
- Description and samples (if available) of materials and colors.

4. Site

- A site plan of the proposed location, if a particular site is preferred, including photographs of the site and neighborhood, and drawings of the site with the project to scale.
- Electrical, plumbing, or other utility requirements.

5. Cost

- An estimate of any costs to the City arising from the donation of the artwork/memorial including such items as cost of removal from and restoration of an existing site, relocation costs, and site preparation costs.

6. Installation

- Installation schedule.
- Contact information for the person/company responsible for installing the artwork/memorial and the manner in which the installation will be accomplished, including transportation of the artwork/memorial to the site.
- Proof of insurance sufficient to meet the requirements of the City, if applicable.
- Building permits, if applicable.

REVIEW PROCESS

PASA staff will convene the GLMC and present an agenda and schedule for the proposals to be considered. The donation information will have been sent to the GLMC for review prior to the meeting. Acceptance or rejection of proposals will be recommended by the GLMC based on the following criteria:

- *Artistic Merit.* The inherent quality and excellence of a proposed artwork/memorial. Other artistic credentials to consider include professional training and critical or other professional recognition.
- *Context.* Artwork/memorial must be compatible in scale, material, form, and content with its surroundings. Consideration also should be given to the architectural, historical, geographical, and social/cultural context of the site or community, as well as the way people may interact with the artwork/memorial once installed.
- *Relevant Experience of Artist (if applicable).* Experience and professional record of artist should provide convincing evidence of ability to successfully complete the project as proposed.
- *Permanence / Maintenance.* Due consideration will be given to the structural and surface soundness, operational costs, and inherent resistance to theft, vandalism, weathering, and excessive maintenance.
- *Technical Feasibility and Installation Method* including seismic safety and other environmental considerations.
- *Budget (if applicable)* and cost for the City to accept and maintain the artwork/memorial.

- *Range.* The PASA program strives for a range of style, scale, media, and artists.

The approval process is as follows:

1. Approval by other Boards and Commissions
When applicable, the donor is responsible for the review and approval by any other boards and commissions deemed necessary for final approval.
2. Approval by City Division
The City Division in which the donated artwork/memorial will be located (i.e. Parks and Recreation Department) must agree to the maintenance responsibilities, if applicable, as outlined in the donor's application.
3. Associated Costs
Donations of artwork/memorials that require the City to pay for costs such as installation, transportation, site preparation or repair are not encouraged. The PAB and its GLMC will evaluate such expenditures at the time the proposed donation is considered. Artwork/memorials requiring high or excessive maintenance may be declined or the donor may be required to provide funds for installation and maintenance of the artwork/memorial.
4. Memorial Gifts
Memorial gifts will be reviewed based on the following criteria:
 - If a person or event is being memorialized the person/event must be deemed significant enough to merit such an honor. The person so honored

will have been deceased for a minimum of five years. Events will have taken place at least five years prior to consideration of a proposed memorial gift.

- The memorial must represent broad community values.
- The memorial must have timeless qualities that are meaningful to future generations.
- The site under consideration must be an appropriate and relevant site for the memorial.

5. Placement/Site Considerations

If a donor has specified a site, the artwork should significantly contribute to the setting, from a functional or design standpoint, and significantly enhance the chosen location in a way meaningful to the public. The following factors will be considered:

- Visibility
- Traffic patterns (both interior and exterior)
- Public safety
- Relationship to existing planned architectural and natural features
- Users of the site
- Future development plans for the area (if known)
- Landscape design
- Existing artwork within the proposed site vicinity
- Environmental concerns
- Public accessibility to the work, including ADA requirements

- Social context (intended use of the artwork, if any)
- Significance of the proposed artwork

6. Adherence to Existing Master Plans

Artwork/memorial should adhere to any existing master plans of the proposed site.

FINAL ACCEPTANCE

Final acceptance of donated artwork/memorial will be made by the PAB upon recommendation of its GLMC and acknowledged through a written statement to the donor or donor's agent. Final acceptance will require an Acceptance Agreement.

This agreement between the City and the donor will be prepared by PASA staff and signed by the Mayor. It will describe the terms and conditions under which the artwork/memorial is to be accepted, including responsibilities for installation, fabrication (if applicable), site preparation, insurance, ongoing maintenance, conservation, informational signage, etc. Included in the agreement will be a statement that the City retains full rights of reproduction, removal, relocation, and de-accessioning, subject to PASA's adopted guidelines, policies, and procedures and review by the PAB, of the artwork/memorial donation.

PASA seeks to ensure the ongoing integrity of the artwork/memorial and the sites for which it was created, to the greatest extent feasible, in accordance with the artist's original intentions, and consistent with the rights afforded by the 1990 Visual Artists Rights Act.

The following also are required for Final Acceptance:

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

**Quality is
paramount
in the
public art
process
and
product.**

**Linda Hardberger,
The Gobin
Theatre Arts Fund**

GUIDELINES FOR REVIEW AND DISPOSITION OF ART

The PASA Director will initiate review of a public artwork placed on City property, upon the existence of one or more of the following conditions:

1. The condition or security of the artwork cannot be ably guaranteed;
2. The artwork requires excessive maintenance or has faults of design or workmanship and repair or remedy is impractical or unfeasible;
3. The artwork has been damaged and repair is impractical or unfeasible;
4. The artwork endangers public safety;
5. No suitable site is available, or significant changes in the use of character or design of the site have occurred which affect the integrity of the artwork;
6. Significant adverse public reaction over an extended period of time;
7. The quality of the artwork is called into question;
8. Written request from the artist has been received; and/or
9. The Public Art Board (PAB) wishes to replace the artwork with a more appropriate work by the same artist.

The following steps are required:

1. Review of the artist's contract and other agreements that may pertain.
2. Discussion with the artist of the circumstances prompting the review.
3. Gathering of opinions of more than one independent professional qualified to recommend on the concern prompting review (conservators, engineers, architects, critics, art historians, safety experts, etc.)
4. Review of written correspondence, press, and other evidence of public debate, if applicable.

A recommendation of reasonable measures is formulated to address the concerns that prompted the review and forwarded to PAB by the PASA Director. The recommendation will be reviewed at an open public meeting of the PAB and upon its acceptance by the PAB, the PASA Director will take necessary steps to implement the recommended action, if short of "removal."

If the recommendation is removal, or if PAB determines that reasonable efforts to resolve the concern(s) which prompted the review have been made but have failed to resolve the situation, then PAB will appoint a mediating organization or consultant to designate a panel of impartial persons qualified to carry out steps in considering the removal of the artwork. PAB will consider the

varying needs of the parties to the dispute in selecting the mediating organization or consultant.

The mediating organization/consultant may draw panel members from groups such as preservationists, art historians, museum curators, artists, urban planners, arts or public interest lawyers, social psychologists, policy analysts, and community improvement activists. Any of the options enumerated below require the prior approval by PAB.

The Panel will:

1. Review PAB's determination that reasonable efforts to resolve the concern have been made, yet have failed to resolve it.
 - a. The panel may recommend any specific measures to resolve the concern including relocation or removal.
 - b. This recommendation will provide a reasonable time frame in which to carry out the recommended measures.
2. Upon the Panel's determination that PAB's decision was correct, or that recommendations referred to in (1a) above have not resolved all concerns, the Panel will then consider the following, in order of priority:
 - a. Relocation of public display. If the artwork was designed for a specific site, best efforts should be made to relocate it to a new site consistent with the artist's intention. As a courtesy, the artist(s) should be consulted in this determination. In the event of death or incapacitation of the artist, best efforts should be made to consult and/or notify the executor of the artist's estate as to the proposed disposition of the artwork in question.
 - b. Removal from the collection by sale, extended loan, or gift. Three independent professional appraisals of the fair market value of the artwork will be secured on which to base decisions.
 - c. If sale, trade, gift, extended loan, or relocation is not feasible, the artwork will be destroyed.
 - i. If feasible, the artist should be given first option on purchase.
 - ii. Sale may be through auction, gallery resale, or direct bidding by individuals.
 - iii. Trade may be through artist, gallery, museum, or other institution.
 - iv. Proceeds from the sale of the artwork will be deposited into the PASA Trust Fund to be used for future public art projects. Any pre-existing contractual agreements between the artist and the City regarding resale will be honored.

Project Files and Records

The PASA Director will maintain records on each project, which will include, but not be limited to the following:

1. All materials in proposals and other visual or written materials relating to the artist's design or method of execution as submitted or becomes available;
2. Conveyance of title enumerating any donor conditions;
3. Records of the PAB and City action bearing on the artwork;
4. Any agreements relating to the artwork;
5. Correspondence and memoranda relating to the artwork; and
6. Records of all billings made in connection with the artwork.

Exceptions

These guidelines will not apply to:

- Artwork loaned to the City for one year or less;
- City-owned artwork loaned for inclusion in temporary exhibitions in City facilities;
- Artwork loaned or donated to City employees or appointed City officials for display in their personal offices;
- Gifts of State presented to the City by other governmental entities (municipal, state, national, foreign);
- Artwork loaned or donated to the private collections of nonprofit organizations that manage City entities or included in temporary exhibitions at those facilities.

**Make the
process
smoother
so that it
doesn't pop
up on the
radar and
become
controversial
all the time.**

**Kevin Wolff, Council Member,
District 9**

MAINTENANCE AND CONSERVATION OF PUBLIC ART

San Antonio's investment in public art requires a commitment to the ongoing care and maintenance of the artworks. Without proper inventory, assessment, and conscientious reparative and preventative care, this investment will have been made in vain. The City has an obligation to its citizens to ensure that its assets are safeguarded and that the public's trust is not violated.

Implementation of the following recommendations will illustrate and enforce the City's commitment to the care and preservation of its public art collection.

Recommendations

Maintenance and conservation of the City's public art collection is the responsibility of the PASA Director in consultation with experts in the field. Routine maintenance must be performed by qualified, trained personnel and if extraordinary maintenance is required, the artist or a qualified conservator must perform said maintenance.

The following must be undertaken to assess the current condition of the City's public art collection and to determine conservation needs, ongoing maintenance requirements, and an estimated budget for these services:

1. **Staff.** Hire a full-time PASA staff member dedicated to public art collections management. This staff position is similar to that of a museum registrar. Responsibilities include the development of systems and schedules for routine evaluation, condition reporting, preventative care, conservation, and

cleaning of the collection. In addition, the staff registrar should be responsible for instituting a participatory program engaging citizens in funding artwork care and for developing a list of pre-approved, qualified artwork maintenance and conservation specialists for contracting on an as-needed basis.

2. **Inventory.** Produce an inventory of existing artworks in the City's collection. Determine what is owned by the City, note the location of the artwork, and map it on the City's GIS system. To facilitate this inventory, a memo should be sent to all City departments since some have been caring for City-owned artworks without a formal maintenance plan. Artwork inventory software should be purchased for effective collections management with an inventory number assigned to each artwork.
3. **Assessment.** A conservation/condition assessment must be made by a qualified professional once the inventory process is complete. Contract with a qualified conservation professional to assess and record the condition of each artwork, make recommendations for required repair and ongoing care, and estimate the cost of needed services. The professional should prioritize the requisite conservation and produce a plan and schedule for ongoing maintenance. Assessment of the City's art collection should be conducted every five years, at a minimum.
4. **Record Keeping.** Ongoing record keeping is vital to proper collections management. Concurrent with the assessment process, the following must be attained to produce a proper record of each artwork: photographs, measurements, date

created, date acquired/commissioned, medium, information about mounting (frame, pedestal, etc.), maintenance requirements (i.e. cleaning, refinishing, polishing, etc.), and any other information relevant to the care of the City's collection.

5. **Care of Integrated Artworks.** For artworks integrated into the design of a facility, verify that cleaning has occurred and will continue to occur on the same schedule as facility cleaning. Identify sites where specialty cleaning must occur and conduct training sessions with City department personnel who will do the cleaning.

6. **Funding.** A public art collections maintenance and conservation fund should be established in a designated PASA account, preferably interest-bearing. In addition, a fund at the San Antonio Area Foundation (SAAF) should be set up for private contributions to support maintenance and conservation. An announcement of the City's initiation of a public art maintenance and conservation program should be issued along with a citywide request for contributions to the SAAF fund. Partner with the Conservation Society.

a. For the existing public art collection, the assessment will help to establish the required budget for repairing City-owned artwork, project the cost of ongoing routine maintenance for the collection, and prioritize the artwork based on need.

b. For future additions to the public art collection, not less than five percent (5%) of each new public art budget must

be deposited annually in the abovementioned PASA account. These funds will be utilized to care for all artworks in the collection.

7. **Adopt an Artwork.** An Adopt an Artwork program, modeled after the existing programs for cleaning and maintaining roadway medians and rights-of-way, should be initiated to help make a connection between the public and their City's public art. Solicit companies, individuals, neighborhood associations, and others to provide funding for maintaining the art. Create a "Friends of Public Art" or "Public Artwork Guardians" to increase awareness of public art and to alert PASA staff of any damage or need of attention to the City's collection.

8. **Public Art as a Community Enterprise.** Once PASA has established a viable public art maintenance and conservation program for City-owned artworks, consideration should be given to expanding this program to provide similar services for non-City entities that have public art, such as corporations and other governmental and quasi-governmental agencies. Overseeing care and maintenance of other artwork could be done under a fee-for-services contract with PASA as with other public art services offered.

METHODOLOGY AND LISTS OF INTERVIEWEES, COMMITTEE MEETINGS, PUBLIC FORUMS & SAMPLE QUESTIONS

Methodology

The Freeman/Whitehurst Group and Gail M. Goldman Associates, with Projects in the Public Interest and Rolando Briseño, developed Public Art San Antonio/PASA over a period of eight months between November 2006 and June 2007. Their work included four community forums attended by over 300 citizens and multiple meetings with the Public Art Committee, committees of The Cultural Collaborative, and City officials and staff. In addition, meetings were held with the following individuals who generously provided their time and expertise. Additional meetings took place during review of this document.

Interviewees

Felix Almarez, *University of Texas, San Antonio (UTSA), History Department*
Arturo Almeida, *UTSA, President's Office*
Manjiri Akalkotkar, *VIA Metropolitan Transit*
Andres Andujar, *3D/I-Parsons Architects*
Rene Barilleaux, *The McNay Art Museum*
Gilbert Barrera, *Artist*
Marco Barros, *San Antonio Area Tourism Council*
Tracey Bennett, *San Antonio Library Foundation*
Ron Binks, *UTSA, Art Department*
Ben E. Brewer, III, *Downtown Alliance*
Cathy Brillson, *Southwest School of Art & Craft*

Julie Brown, P.E., *Texas Department of Transportation*
Jelynn Burley, *Deputy City Manager*
William Butler, *Carver Community Cultural Center*
Nate Cassie, *Artist*
Pete Campos, *Aviation Department*
Rose Catacalos, *Gemini, Ink.*
Norma Cantú, *UTSA, Classics Department*
Chris Chambers, *Texas Department of Transportation*
George Cisneros, *Artist*
Stephanie Coleman, *Port of San Antonio*
Lila Cockrell, *San Antonio Parks Foundation*
Edward E. "Sonny" Collins, III, *San Antonio River Foundation*
Bonnie Connor, *San Antonio Parks Foundation*
Catherine Cook, *San Antonio River Foundation*
George Cortez, *Businessman*
Jason Cosby, P.E., *Public Works Department*
Deborah Crawford, *Carver Community Cultural Center*
Marva Crisp, *Carver Community Cultural Center*
Ed Cross, *Cross & Company*
Ed Davis, *Economic Development Department*
John Davis, *Institute for Texan Cultures*
Rick Drury, *Drury Southwest, Inc.*
Matthew Drutt, *Artpace*
Shawn Eddy, *Asset Management Department*

Bill Fitzgibbons, *Blue Star Contemporary Art Center*
Mary Flanagan, *The Cultural Collaborative (TCC), Authenticity and Creativity Committee*
Pat Frausto, *Carver Community Cultural Center*
Michael Frisbie, *Capital Improvements Management Services (CIMS)*
Tom Frost, III, *The Cultural Collaborative Steering Committee*
Omar Garcia, *Economic Development Department*
Santiago Garcia, *Council District 5 staff*
David Garza, *Housing and Neighborhood Services Department*
Rický Garza, *Mayor's Office*
Malena Gonzalez-Cid, *Centro Cultural Aztlán*
Ben Gorzell, *Finance Department*
Sharon Guerrero, *Carver Community Cultural Center*
Milton Guess, *San Antonio Area Tourism Council*
Linda Hardberger, *The Tobin Theatre Arts Fund*
William Harrell, *D. B. Harrell Commercial Real Estate Services*
Delicia Herrera, *City Council Member, District 6*
Jon Hinojosa, *Say Sí*
Lori Houston, *City Manager's Office*
Marcie Ince, *San Antonio Conservation Society*
Priscilla Ingle, *VIA Metropolitan Transit*
Charlie Jarrell, *Office of Cultural Affairs*
Gracie Jimenez, *Carver Community Cultural Center*
David Johnson, *UTSA, History Department*
Bonny Johnston, *Institute for Texan Cultures*
Terry Kannawin, *Development Services Department*
Sean Kemp, *Public Works Department*

Hank Lee, *San Angel Folk Art*
Kaye Lennox, *San Antonio Library Foundation*
James Lifshutz, *The Lifshutz Companies*
Karen Mahaffy, *Artist*
Michael Marines, *Artist and Educator*
David Marquez, *Bexar County*
Malcolm Matthews, *Parks and Recreation Department*
Marise McDermott, *Witte Museum*
Bruce McDougal, *San Antonio Conservation Society*
Ann McGlone, *Planning and Community Development Department*
Bruce Miller, *Port of San Antonio*
Char Miller, *Trinity University, History Department*
Emil Moncivais, *Planning and Community Development Department*
Victoria Montalato, *Say Sí*
Henry Muñoz III, *Kell Muñoz Architects and Museo Alameda*
Deirdre Murphy, *Carver Community Cultural Center*
Virginia Nicholas, *Bexar County Historical Society*
Steve Niven, *Economic Development Department*
Milo Nitschke, *City Manager's Office*
Nina Nixon-Mendez, *Planning and Community Development Department*
Marion Oettinger, *San Antonio Museum of Art*
Paula Owen, *Southwest School of Art & Craft*
Rolando Pablos, *Attorney*
Linda Pace, *Artpace*
Felix Padrón, *Office of Cultural Affairs*
Aaron Parks, *Institute for Texan Cultures*

Dan Pfeiffer, *Artist*
Dan Poteete, *Carver Community Cultural Center*
Penny Postoak-Ferguson, *Assistant City Manager*
Barbara Prossen, *Aviation Department*
Patti Radle, *former City Council Member, District 5*
Chuck Ramirez, *Sala Diaz*
Monica Ramos, *Public Works Department*
Rudy Rodriguez, *Texas Tejano*
David Rubin, *San Antonio Museum of Art*
Bret Ruiz, *Guadalupe Cultural Arts Center*
Kent Rush, *UTSA, Art Department*
Sylvia Salazar, *Carver Community Cultural Center*
Robert Salluce, *San Antonio Convention and Visitors Bureau*
Graciela Sanchez, *Esperanza Peace & Justice Center*
Laura Sanford, *AT&T Foundation*
Scott Scherer, *UTSA, Gallery Director*
Mike Sculley, *San Antonio Sports Foundation*
Cindy Segovia, *Bexar County*
Tom Shelton, *Institute for Texan Cultures*
Frances Sheretz, *Aviation Department*
Ethel Shipton, *Artist*
William G. Shown, *Silver Ventures*
Hills Snyder, *Sala Diaz*
Arthur Sosa, *Capital Improvements Management Services*
Penelope Speier, *The Cultural Collaborative (TCC) Authenticity and Creativity Committee*
Beth Standiford, *San Antonio Conservation Society*

Colleen Swain, *Downtown Operations Department*
Pic Swartz, *Businessman, Public Art Committee*
Paul Tenner, *Public Works Department*
Jon Thompson, *UTSA, Architecture Department*
Sonny Torres, *City Council District 6 staff*
Leticia Velazquez, *Carver Community Cultural Center*
Maggie Valentine, *UTSA, Architecture Department*
Joe Villarreal, *Artist*
Margaret Villegas, *Finance Department*
Sherry Kafka Wagner, *Consultant*
Mark Webb, *Aviation Department*
Thomas G. Wendorf, *Public Works Department*
Scott L. White, *San Antonio Convention and Visitors Bureau*
Clarence R. "Reggie" Williams, *San Antonio Area Foundation*
Kevin Wolff, *Council Member, District 9*
Nelson Wolff, *Bexar County Judge*
Peter Zanoni, *Office of Management & Budget*

Committee Meetings

Public Art Committee

November 17, 2006; December 15, 2006; May 11, 2007

The Cultural Collaborative (TCC), Authenticity and Creativity
Committee

March 29, 2007

US-281 Gateway Committee

May 10, 2007

Public Forums

Artists, Architects, Designers

Feb. 13, 2007, Central Library

Community Meeting

March 27, 2007, Carver Cultural Center

Community Meeting

March 28, 2007, One Stop Center

Community Meeting

May 12, 2007, Tool Yard

Sample Questions for Interviewees by Public Art Consultants

- What are the landmarks in your neighborhood? What would you take a visitor to see? Is it beautiful? Historical? Humorous?
- What institutions and cultural sites anchor and hold your neighborhood together? School? Church? Library? Theatre? Shops?
- Is there a building material – for houses or fences or a plant type – that is so typical of your neighborhood that, when you see it, you know you are home?
- Who are the people who live here? Is the neighborhood fast moving, with new neighbors all the time? Or is it slow moving, with long-term residents?
- Can you name something, someplace, or some people that, if gone tomorrow, would cause this neighborhood to stop being this neighborhood?
- How can a diverse community express itself in the form of public art?
- How can art be used to strengthen cross-cultural connections?
- What is one word that describes your dream for San Antonio?

Additional questions for business leaders:

- Does the image of San Antonio serve to encourage businesses to relocate into the community?
- If so, what attracts them? If not, what can be done to attract more?

Sample Questions for Interviewees by Public Historian

- If mussels and pecans are major historic produce, what stories are the pearls and nuts for San Antonio?
 - What are the most influential sources of information about San Antonio's history, cultures, characteristics, and uniqueness?
 - What are those influential images, icons, stories, histories, folk tales? Are they intertwined?
 - Who "owns" the history of San Antonio? Who gets to tell the history?
 - What buildings, public art, television, tourism brochures, etc. are most responsible, now, for telling San Antonio's history?
 - What is left out?
 - Does the City support SA history? Preservation only? For tourists, for the communities?
 - Have historians, other than preservationists, been seen as a resource for the City? If so, which? If not, why? If only several, who and why not others?
 - What are the metanarratives for San Antonio?
 - How do newcomers get their understanding of the City?
 - What are the resources of this institution/organization?
 - Would you be interested/willing to be involved in public art projects?
 - Give some examples of public art projects that adequately inform people (as well as delight, intrigue, etc. aesthetically.)
- Give some examples of public art projects that are cookie cutter and have no real role here, other than tourism.
 - How would you suggest historians be involved in the process?
 - What organizations should be consulted?
 - What other individuals should be consulted?

Resources

Books

- Arreola, Daniel D. *Tejano South Texas, A Mexican American Cultural Province*, Austin: University of Texas Press, 2002.
- Bremer, Thomas S. *Blessed with Tourists, The Borderlands of Religion and Tourism in San Antonio*, Chapel Hill: University of North Carolina Press, 2004.
- Buitron, Richard A. Jr. *The Quest for Tejano Identity in San Antonio, Texas, 1913-2000*, New York: Routledge, 2004.
- Chabot, Frederick C. *San Antonio and Its Beginnings*, San Antonio: Naylor Printing Co., 1931; reprinted 2006 by Paso de la Conquista, San Antonio, Texas.
- Fisher, Lewis F. *Saving San Antonio, The Precarious Preservation of a Heritage*, Lubbock: Texas Tech University Press, 1996.
- Flores, Richard R. *Remembering the Alamo: Memory, Modernity, and the Master Symbol*, Austin: University of Texas Press, 2002.
- Garcia, Richard A. *Rise of the Mexican American Middle Class: San Antonio, 1929-1941*, College Station: Texas A&M University Press, 1991.
- Geron, Kim. *Latino Political Power*, Boulder: Lynne Rienner Publishers, Inc., 2005.
- Matovina, Timothy M. *The Alamo Remembered: Tejano Accounts and Perspectives*, Austin: University of Texas Press, 1995.
- Mason, Kenneth. *African Americans and Race Relations in San Antonio, Texas, 1867-1937*, New York: Garland Pub, 1998.
- Miller, Char. *Deep in the Heart of San Antonio: Land and Life in South Texas*, San Antonio: Trinity University Press, 2004.
- Miller, Char, editor. *On the Border, An Environmental History of San Antonio*, Pittsburgh: University of Pittsburgh Press, 2001.
- Miller, Char. "Tourist Trap: Visitors and the Modern San Antonio Economy," in *The Culture of Tourism, the Tourism of Culture: Selling the Past to the Present in the American Southwest*, Albuquerque: University of New Mexico Press, 2003.
- Nelson, George. *The Alamo. An Illustrated History*, Uvalde, TX: Aldine Press, 1998.
- Rosales, Rodolfo. *The Illusion of Inclusion: The Untold Political Story of San Antonio*, Austin: University of Texas Press, 2000.
- Rothman, Hal K., editor. *The Culture of Tourism, the Tourism of Culture: Selling the Past to the Present in the American Southwest*, Albuquerque: University of New Mexico Press, 2003.
- Santos, John Philip. *Places Left Unfinished at the Time of Creation*, New York: Viking, 1999.
- Teja, Jesús F. de la. *San Antonio de Béxar: A Community on New Spain's Northern Frontier*, Albuquerque: University of New Mexico, 1995.

Neighborhood Guides

Beyond the Alamo. Neighborhood Discovery Tours Guidebook copies, City of San Antonio, Office of Cultural Affairs.

- West Side/Murals, draft of May 24, 2002
- East Side/Ellis Alley, draft of May 7, 2002
- South Side/Missions, draft of May 22, 2002
- Near North Side/Deco District, draft of Jan. 22, 2002
- Fort Sam Houston/Government Hill, draft of Jan. 22, 2002

http://www.sanantonio.gov/art/website/PDFs/Eastside_rtf.pdf

http://www.sanantonio.gov/art/website/PDFs/Govhill_rtf.pdf

http://www.sanantonio.gov/art/website/PDFs/Southside_rtf.pdf

http://www.sanantonio.gov/art/website/PDFs/Westside_rtf.pdf

http://www.sanantonio.gov/art/website/PDFs/Nearnorthside_rtf.pdf

Reports and Presentations

A Foundation for Our Future, Mayor's 2007 State of the City Address, 2007.

City of San Antonio Tourism Infrastructure and Marketing Assessment, Comprehensive Findings and Recommendation Report, HTC Group, September 2006.

Community Bond Committee Report and Recommendations, presented to City Council January 31, 2007.

Cultural Collaborative, A Plan for San Antonio's Creative Economy, The Cultural Collaborative Steering Committee and the City of San Antonio Office of Cultural Affairs, June 2005

Currents and Eddies: Towards an Aesthetic Confluence of People, Nature, Culture, and Built Environment, City of San Antonio and the San Antonio River Authority, 2006

Destination SA, CSL International in conjunction with Brand Insights, 2005

Hemisfair Park Area 2004 Master Plan, Recommendations on Public Art Planning and Inventory Management for Existing and Future Artworks, City of San Antonio Public Art & Design Enhancement Program, 2004.

Preparing for the Future: Improvements, Goals, and Strategies, City of San Antonio Design Enhancement Office, February 2007.

San Antonio Downtown Development Work Sessions. June 29-30, 2007. Michael Stevens, AICP, Capitol Riverfront BID.

San Antonio Parks and Recreation, System Strategic Plan (2006-2016), 2006.

Digitized City of San Antonio Plans and Policies

Aviation Department

http://www.sanantonio.gov/aviation/info_art.asp

City Council

<http://www.sanantonio.gov/council/>

Convention and Visitors Bureau

<http://www.sanantoniovisit.com/>

Convention, Sports, and Entertainment Facilities Department

<http://www.sanantonio.gov/convfac/>

Cultural Collaborative (Cultural Plan):

<http://www.sanantonio.gov/tcc/pages/tccfocus.htm>

Economic Development Department

<http://www.sanantonio.gov/edd>

GIS Maps

<http://maps.sanantonio.gov/>

Historic Preservation Office:

<http://www.sanantonio.gov/historic/?res=1024&ver=true>

Master Plan Policies

http://www.sanantonio.gov/planning/master_plan.pdf

Neighborhood and Community Plans

http://www.sanantonio.gov/planning/neighborhoods/planning_services.asp

Office of Cultural Affairs

<http://www.sanantonio.gov/art>

Parks and Recreation Department

www.sanantonio.gov/sapar/index.asp

Planning Department

<http://www.sanantonio.gov/planning>

Port San Antonio

<http://www.portsanantonio.us>

Public Works Department

<http://www.sanantonio.gov/publicworks>

*Unified Development Code: Historic Preservation and Urban Design
(Division 5: Public Art & Design Enhancement Policy and
Guidelines)*

<http://epay.sanantonio.gov/dsddocumentcentral/upload/ord06Historic.pdf>

SARIP Art Master Plan

www.sanantonioriver.org/pdfs/Currents_and_Eddies_6_12.pdf

San Antonio River Foundation

www.sanantonioriverfoundation.org

Cultural and Educational Organizations

AIA San Antonio

www.aiasa.org

Artpace

www.artpace.org

Bexar County Historical Society

<http://www.rootsweb.com/~txbexar/>

Blue Star Contemporary Art Center
www.bluestarartspace.org

Carver Community Cultural Center
www.thecarver.org

Centro Cultural Aztlán
www.centroculturalaztlan.50megs.com/

Downtown Alliance
www.downtownsa.org

Esperanza Center
www.esperanzacenter.org

Gemini Ink
www.geminiink.org

Guadalupe Cultural Arts Center
www.guadalupeculturalarts.org

McNay Art Museum
www.mcnayart.org

San Antonio Area Foundation (SAAF)
www.saafdn.org

San Antonio Museum of Art (SAMA)
www.sa-museum.org

San Antonio Art League
www.saalm.org

San Antonio Conservation Society
www.saconservation.org

San Antonio Parks Foundation
www.sanparksfoundation.org

Say Sí
www.saysi.org

Southtown Mainstreet Alliance
www.southtown.net

Southwest School of Art & Craft
www.swschool.org

Texas Tejano
www.texastejano.com

Trinity University
www.trinity.edu/departments/art_art_history/index.htm

UNAM - San Antonio
www.usa.unam.edu/engframe.htm

UTSA Institute of Texan Cultures
www.TexanCultures.com

UTSA School of Architecture
www.utsa.edu/architecture

UTSA School of Art
www.art.utsa.edu/

Witte Museum
www.witemuseum.org

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