

# AGENDA

## **Public Arts Advisory Board**

5:00 pm, November 13, 2019

City Hall, 400 Porter, Taylor TX

### **CALL TO ORDER AND DECLARE A QUORUM**

#### **PUBLIC COMMENT**

#### **CONSENT AGENDA**

*(The Consent Agenda includes non-controversial and routine items that the Commission or Board may act on with one single vote. The Chairman or a Board member may pull any item from the Consent Agenda in order to discuss and act upon it individually as part of the Regular Agenda.)*

1. Approve the Minutes from the Public Arts Advisory Board for October 9, 2019.

#### **REGULAR AGENDA – REVIEW/DISCUSS & CONSIDER ACTION**

2. Discuss, consider and take action on an update to City Council on November 14, 2019 including a request for the approval of the expenditure of funds from the Public Arts Fund.
3. Discuss, consider and take action on the report from the Strategic Plan Task Committee
4. Discuss, consider and take action on the report from the Potters Alley Task Committee
5. Discuss Items for Upcoming Agendas – Richard Stone

#### **ADJOURN**

The Board or Commission may vote and/or act upon each of the items listed in this Agenda. The Board or Commission reserves the right to retire into executive session concerning any of the items listed on this Agenda, whenever it is considered necessary and legally justified under the Open Meetings Act. I certify that the notice of meeting was posted in the Taylor City Hall Lobby before 6:00 pm on Thursday, November 6, 2019 and remained posted for at least 72 continuous hours before the scheduled time of said meeting. I further certify that the following news media was notified of this meeting: Taylor Press.

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Carrie Orts, Administrative Assistant

**Public Arts Advisory Board**

**November 13, 2019**

**Agenda Item Cover Sheet**

**Agenda Item 1 – Minutes for October 9, 2019**

**PUBLIC ARTS ADVISORY BOARD MEETING**  
**October 9, 2019**

**MINUTES**

Meeting was called to order at 5:05pm and a quorum was declared.

Present-Lois Duncan, Melanie Shaw, Richard Stone, Nathan Gray, Janetta McCoy, Brent Humpreys, Bryan Richie

Absent-

Staff-Shelly Shelton, McKenzie Hicks

**CONSENT AGENDA**

1. Approve minutes from the Public Arts Advisory Board for September 11, 2019.

**MOTION-Motion was made to approve the minutes from previous meeting.**

**Duncan/Shaw/Passed**

**REGULAR AGENDA**

**2. DISCUSS, CONSIDER AND TAKE ACTION ON A LOGO FOR THE PUBLIC ARTS PROGRAM**

Brent provided a presentation of a clean and simple logo. The hope is to celebrate and raise awareness of the group. A full package including branding on hats, shirts, jumpsuits, stickers, etc. was presented as well.

**MOTION-Motion was made to approve Brent's logo**

**McCoy/Duncan/Passed**

**3. DISCUSS, CONSIDER AND TAKE ACTION TO RECOMMEND APPROVAL TO CITY COUNCIL OF A PROCESS FOR PROCURING ARTWORK FOR THE ART WALL AT PIERCE PARK**

The direct commission approach is the method the council would like to implement. Artists will be directly approached by the committee and will be selected by the board. Approximately \$600 will be required to prepare the wall with approximately \$4,000 total needed to cover artist fees, prep, and supplies.

**MOTION-Motion was made to use the direct commission method for selecting artists**

**Gray/Duncan/Passed**

**4. DISCUSS, CONSIDER AND TAKE ACTION TO RECOMMEND APPROVAL TO CITY COUNCIL OF A LIVE MUSIC EVENT AT HERITAGE SQUARE**

Discussion was held to discuss who will be invited. Other cities and towns will be invited to perform along with local artists. Songrise Arts was listed as a potential partner. The idea was pitched to offer possible studio time as one of the prizes for the best act. The

Black Sparrow was mentioned as a possible location for auditions and vetting. More information and research is needed before we can move forward on this so the group decided to table the discussion until further information can be obtained.

**MOTION-MOTION WAS MADE TO HOLD OFF ON THIS DISCUSSION UNTIL THE NEXT MEETING.**

**DUNCAN/RICHIE/PASSED**

**5. DISCUSS, CONSIDER AND TAKE ACTION ON THE REPORT FROM THE STRATEGIC PLAN TASK COMMITTEE**

The task force was not ready to present so the decision was made to hold off on their report. Richard asked for an events calendar to help coordinate our events. Three specific events including the Skate Park, Musician Showcase(Battle of the bands), and a large event surrounding the Potters Alley.

**6. DISCUSS, CONSIDER AND TAKE ACTION ON THE REPORT FROM THE POTTERS ALLEY TASK COMMITTEE**

Brick pointing, sealing and wall prep will be a substantial cost before the alley project can move forward. More bids are needed in order to obtain the best price. Nathan and Melanie have scheduled a meeting with the owner of the building in order to figure out how much(if any) money he is willing to contribute to the project preparation. More research and meetings with other parties with an interest in the project.

**MOTION- MOTION WAS MADE TO ACCEPT WHERE WE ARE CURRENTLY ON POTTERS ALLEY AND ALLOW FOR MORE TIME TO GET ALL NEEDED INPUT**

**DUNCAN/McCOY/PASSED**

**7. DISCUSS ITEMS FOR UPCOMING AGENDA**

Further reporting from the previously created task forces. Along with the current task force committees, there is a possibility for a potential new task force to be discussed at the next meeting.

There being no further business, the meeting adjourned at 6:11pm.

Respectfully Submitted,  
Nathan Gray  
Secretary, City of Taylor Public Arts Advisory Board

**Public Arts Advisory Board**

**November 13, 2019**

**Agenda Item Cover Sheet**

**Agenda Item 2 – City Council Update and Funding Request**

# CITY OF TAYLOR

## PUBLIC ARTS ADVISORY BOARD

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### BUDGET REQUEST

#### 50/50 ART WALL | PIERCE SKATE PARK

|                                          |         |
|------------------------------------------|---------|
| Wall Prep/Anti-vandalism treatment ..... | \$500   |
| Artist Fee .....                         | \$2,500 |
| Materials (paint, etc) .....             | \$500   |

**Estimated cost NOT TO EXCEED .....** **\$3,500**

#### MARKETING COLLATERAL

*Budget .....* *\$1,000*

*Board needs to determine what we need to move forward.*

|                             |              |
|-----------------------------|--------------|
| Pint Glasses .....          | \$275        |
| T-Shirts .....              | \$400        |
| Arts Buttons #10 .....      | \$25         |
| Arts Trucker Hats #50 ..... | \$375- \$425 |
| Arts Jumpsuits #6 .....     | \$300        |
| Arts Promo Cards #500 ..... | \$225        |
| Supplies .....              | \$100        |

# Arts





# 50/50 ART WALL

PIERCE PARK SKATEPARK

#### 50/50 ART WALL

THE ART WALL TAKES IT'S NAME FROM THE 50/50 SKATEPARK INITIATIVE AND FUNDRAISER THAT SPANNED 7 YEARS TO BRING THE PARK TO FRUITION. THE 50/50 IS COMPRISED OF OVER 150 ARTISTS THAT DONATED WORKS OF ART IN ORDER TO SEED FUND THE PROJECT.

#### CONCEPT & DESIGN

LOCAL YOUTH WORKED WITH EVERGREEN SKATEPARKS TO CONCEPT AND DESIGN THE ART WALL AS AN INTERACTIVE PUBLIC ART PROGRAM. WHILE THE NORTH SIDE IS A CANVAS FOR ROTATING ARTISTS, THE SOUTH SIDE IS A CINEMA WALL TO BE UTILIZED FOR MOVIES, ACTION SPORT INDUSTRY PREMIERS, ETC.

#### SCALE

THE 50/50 ART WALL IS SCALED AT 12' WIDE X 8' HIGH.

#### MURAL ESTIMATED COSTS

THE COST OF A MURAL TYPICALLY RANGES FROM \$20-\$40 PER SQ. FT.. THE ESTIMATE IS INCLUSIVE OF DESIGN, MATERIALS, WALL PREP AND LABOR. IT IS ESSENTIAL THAT THE ART BE EXECUTED PROPERLY BY EXPERIENCED PROFESSIONALS. THI WILL ENSURE THAT THE QUALITY OF THE FINAL ART WORK MEETS OR EXCEEDS EXPECTATIONS NEEDED FOR AN EXCEPTIONAL PIECE OF ART.

#### ARTIST FEES

WHILE FEE MAY BE NEGOTIABLE DEPENDING ON ARTIST, LEVEL OF DETAIL, ETC. IF THE ART WORK IS INTENDED FOR ADDITIONAL USE BEYOND THE WALL I.E. MARKETING OF EVENTS, MERCHANDISE, ETC., ARTISTS FEES ARE GENERALLY HIGHER. CASE IN POINT AN ARTIST MIGHT AGREE TO 1 - 1.5K FOR THE WALL, ADDITIONAL FEES ESTIMATED AT 1K WOULD TYPICALLY BE REQUIRED FOR THE MARKETING PIECE.

#### ARTIST SELECTION

THE WALL WAS CONCEPTED, DESIGNED AND BUILT WITH THE ORIGINAL 150 PARTICIPATING ARTISTS INVOLVED IN THE 50/50 AS A POOL TO USE. THIS IS A GREAT WAT TO PAY HOMAGE AND KEEP THE SPIRIT AND STORY WILL LIVE ON. PROJECT LOOP HAS AGREED TO ADVISE ACCORDINGLY.

#### DESIGN PHASE

THIS IS A TRICKY AREA TO NAVIGATE, BUT IF THERE IS SUBSTANTIAL EDITING IN ORDER TO PLEASE MULTIPLE PARTIES, THE ART CAN LOSE ORIGINLITY AND FOCUS. IN ADDITION, YOU RUN THE RISK OF REPELLING FUTURE ARTISTS. THE DESIGN PROCESS IS A PAID COMPONENT OF THE ARTIST'S WORK. THE WORK SHOULD BE IN THE CULTURE AND SPIRIT OF TODAYS' YOUTH INWHICH THE PARK SERVES.

#### DURATION OF ART

PUBLIC ART MURALS ARE TYPICALLY PROGRAMMED ANNUALLY AND YOU ATTRACT A HIGHER QUALITY ARTIST KNOWING THEIR WORK WILL NOT BE TRIVIALIZED BY A SHORT DURATION.

#### WALL PREPERATION

THE WALL SHOULD BE POWER WASHED AND ALL CRACKS & HOLES SHOULD BE PATCHED WITH AN ELASTOMETRIC PRIMER SUCH AS PERMAPATCH. HAIRLINE CRACKS CAN BE SEALED WITH CAULK. FINALLY, APPLY A COAT OF TINTED PRIMER (SUCH AS 1-2-3 BULLLSEYE) AND A BASE COAT OF COLOR IN THE SAME BRAND OF PAINT TO BE USED IN THE ART. THESE STEPS WILL CREATE A SOLID FOUNDATION FOR THE ARTWORK SO IT WILL LOOK THE BEST IT CAN FOR AS LONG AS POSSIBLE. IT IS IDEAL TO USE A PROFESSIONAL PAINT CONTRACTOR FOR THE PREP.

**VANDALISM**

MANY WILL EXPRESS CONCERN OVER THE POSSIBILITY OF THE ARTWORK BEING “TAGGED” BY VANDALS. I HAVE VARIOUS THEORIES ON WHY THIS OUTCOME IS UNLIKELY. IN THE CASE OF THE BAY AREA, 60 PUBLIC MURALS WERE PROGRAMMED OVER 15 YEARS IN ALL TYPES OF NEIGHBORHOODS AND NOT ONE AND NOT ONE WAS VANDALISED. WHILE VANDALISM OF PUBLIC ART IS CERTAINLY A RISK, IT’S A LOWER RISK THAN IMAGINED AND CAN BE MITIGATED BY A TOP COAT OF ANTI GRAFFITI VARNISH. IN MOST CASES, THIS VARNISH WOULD BE PERFORMED ON THE CITY SIDE ONCE THE WORK IS COMPLETED.

**CONCLUSION**

A PUBLIC MURAL IS A GIFT TO THE CITY TO ITSELF. IT SHOULD BE A SOURCE OF PRIDE AND SHOULD BE CELEBRATED! PROPERLY PRODUCING A FORMAL “UNVEILING” AND OR MEDIA EVENT SURROUNDING THE PROCESS TO MAKE THE END OF A SUCCESSFUL PROJECT AND INAUGURATE THE ARTWORK INTO THE CITY.

**ESTIMATED COST**

|                 |            |
|-----------------|------------|
| WALL PREP FEE   | \$1,000    |
| ARTIST FEE      | \$2,500    |
| SUPPLIES        | \$500      |
| ESTIMATED TOTAL | \$4,000.00 |

**50/50**  
SKATEPARK INITIATIVE  
TAYLOR, TEXAS



Hey Michael, I'm 13 years old. I thought it would be awesome to have a datebook in Taylor's place that I got is ironic to it would keep me and a lot of other people out of trouble so I would love if you help me on this project

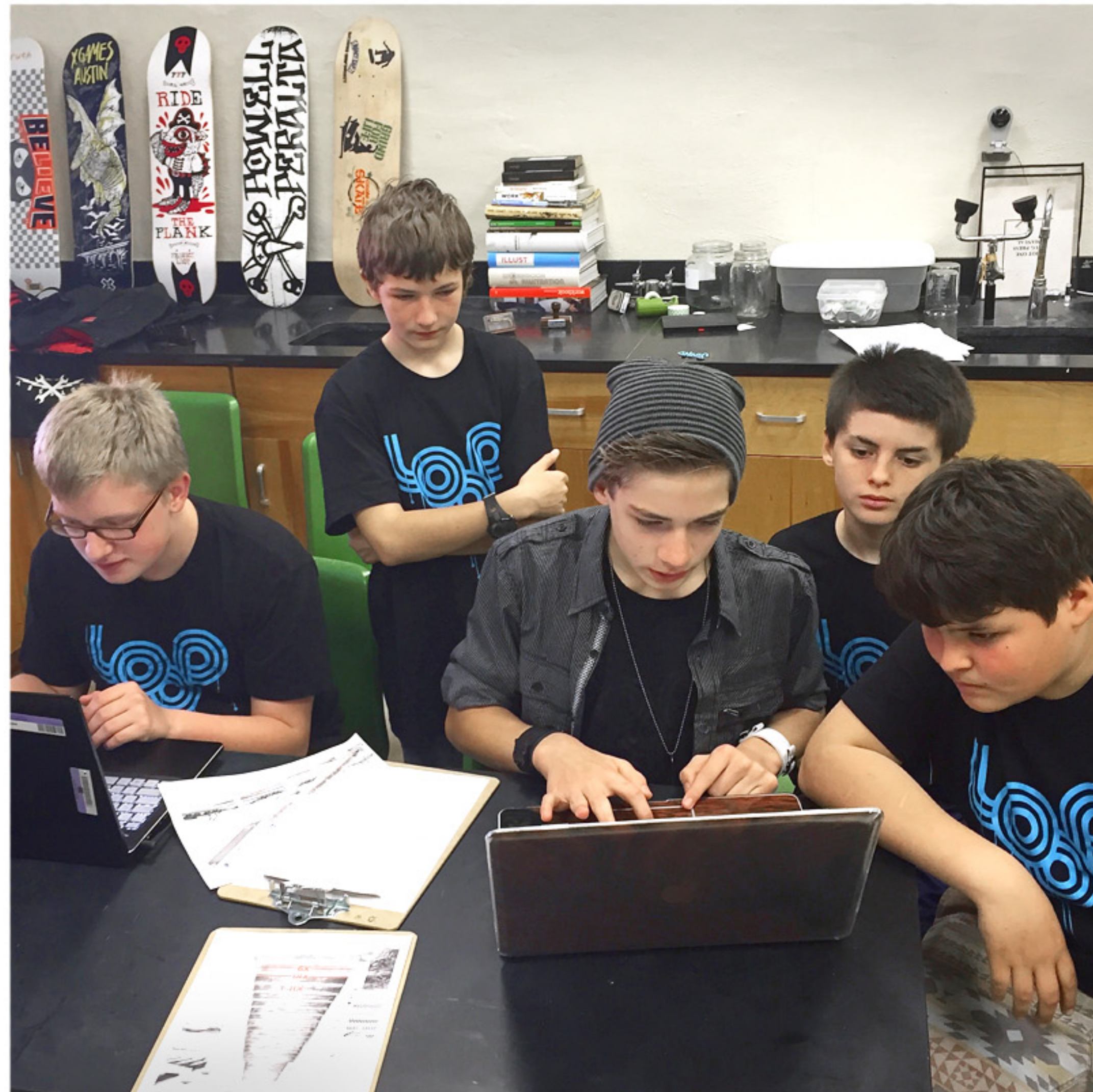
Sincerely: Gage Fed



## WHAT IS THE 50/50?

TO BENEFIT THE YOUTH OF OF TAYLOR, WE CAME UP WITH AN IDEA TO HELP RAISE AWARENESS AND FUNDING FOR A SKATEPARK. THE KIDS WOULD WRITE LETTERS TO 50 ARTISTS IN THE ART, BMX, MUSIC AND SKATE INDUSTRY REQUESTING THEY WORK ON A SKATEBOARD WHICH WE WOULD THEN AUCTION. THE KIDS SET A GOAL OF \$15,000. AS WORD SPREAD ON SOCIAL MEDIA, WE SOON HAD OVER 200 ARTISTS INCLUDING BILLY JOE ARMSTRONG OF GREEN DAY, MAT HOFFMAN, MICHAEL STIPE OF R.E.M., TONY HAWK, WILLIE NELSON AND OTHERS. OVER THE COURSE OF 3 YEARS WE AUCTIONED OVER 350 ONE-OF-A-KIND SKATE DECKS TO 11 COUNTRIES AROUND THE WORLD AND RAISED OVER 100K.





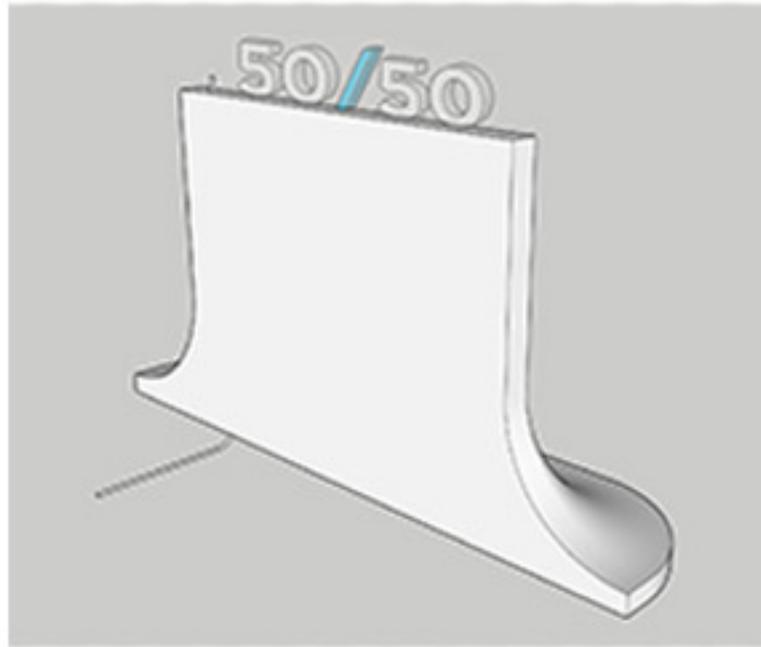
#### DESIGNING A SKATEPARK

LOCAL YOUTH WORKED IN A SERIES OF WORKSHOPS WITH EVERGREEN SKATEPARKS TO LEARN HOW TO DESIGN A SKATEPARK BY LEARNING 3D MODELING AND SKETCHUP. WE USED THIS KNOWLEDGE TO CONCEIVE AND DESIGN THE 50/50 ART WALL. NOT ONLY DID THIS EARN US VITAL POINTS THROUGH THE GRANT PROCESS, IT SERVES AS A MONUMENT TO CYCLE ARTIST WORKS AND WILL NO DOUBT CONTINUE TO CREATE POSITIVE YOUTH ENGAGEMENT AND EXPOSURE FOR TAYLOR AS AN ARTS CENTRIC COMMUNITY.



#### 50/50 MEMORIAL

WE WILL BE UNVEILING THE CORTEN STEEL 50/50 MONUMENT THAT DISPLAYS OUR HISTORY AND ALL ARTISTS AND PARTNERS.



#### ART WALL

WE WILL BE UNVEILING OUR ART / CINEMA WALL. ARTIST & LOOP MENTOR TIM KERR WILL BE THE FIRST TO GO. ONE SIDE IS DEVOTED TO PUBLIC ART AND THE OTHER FOR MOVIES IN THE PARK, PREMIERES, ETC.



#### TIM KERR

TIM IS A LEGEND IN THE MUSIC AND SKATE COMMUNITY BUT MORE SIGNIFICANT IS HIS LOVE FOR SHARING HIS ART WITH YOUTH. WE'VE NEVER MET A MORE GENEROUS AND INSPIRING INDIVIDUAL. TIM HAD THE IDEA TO CREATE A MURAL THAT WOULD PAY HOMAGE TO MANY OF THE HARD WORKING TAYLOR KIDS THAT WORKED TO BRING THE SKATEPARK TO FRUITION.



**Public Arts Advisory Board**

**November 13, 2019**

**Agenda Item Cover Sheet**

**Agenda Item 3 – Strategic Plan Task Committee Report**

## TAYLOR PUBLIC ARTS PROGRAM GUIDELINES

## VISION and PURPOSE

The Vision of the Taylor Public Arts Program is to create innovative artistic experiences that explore Taylor's history, strengthen the sense of place, reinforce the high quality and uniqueness of the City's built and natural environment, and set Taylor apart as a place to visit, live and do business.

The purpose of these Public Arts Program Guidelines is to establish a process for the selection, purchase, commission, placement, and maintenance of public works of art as provided by City of Taylor Ordinance 2018-21.

## I. DEFINITIONS

As used in these guidelines, the following words and phrases shall have the following meanings:

"Ordinance" shall mean the City of Taylor Ordinance 2018.21 as signed into law on November 8, 2019.

"Public Arts Advisory Board" or "Board" shall mean the advisory panel appointed by the Taylor City Council responsible for advising the Council on matters relating to the implementation of the Public Arts Program Ordinance.

"Artist" shall mean a person in the arts generally recognized by critics and peers as a professional, and who possesses serious intent and ability in the arts.

"Review Jury" shall mean a group of persons as defined herein who will serve as a peer review committee to make recommendations to the Board about potential public art works.

"Jury Member" shall mean an artist, arts educator, art critic, arts administrator, arts dealer, designer, art historian, curator, fine art collector, architect, urban planner, or landscape architect who is well respected in his or her field; who is knowledgeable with regards to contemporary visual and performing arts; and who is willing to participate effectively in a panel process as provided herein.

"Public Arts Fund" or "Fund" shall mean the fund for appropriated public funds, grant funds, and donated monies which has been established by the City, and which shall be used for the purpose of commissioning or acquiring public art, or the implementation of other portions of the ordinance.

## II. APPLICABILITY and INTENT

- a. The ordinance applies only to only those projects which received approved funding after the effective date of the ordinance, and shall not apply to donated works of art as provided by City ordinances and policies on donations.
- b. It is the stated intent of the Public Arts Program Ordinance to promote the acquisition by the City, of works of art to be displayed in public places, and to raise awareness of and heighten interest in the arts, and to encourage funding for artistic projects.

## III. FUNCTION OF THE PUBLIC ARTS ADVISORY BOARD

- a. The Public Arts Advisory Board, appointed by the Taylor, TX City Council, shall seven (7) members and serve as a standing committee of the Taylor Public Arts Program. Selection of the Board members shall reflect the ethnic, artistic, economic, and demographic diversity of the community. All members shall possess knowledge of the production and relevance of art in the life of the community. The Board shall elect its own Officers and establish its own operating procedures.
- b. The primary functions/responsibilities of the Board to:
  - 1. Assist in the promulgation of guidelines to implement the provisions of the Public Arts Program Ordinance, including methods of selecting artists and commissioning works of art;
  - 2. Provide review responsibilities for the provisions of the Art in Public Places Ordinance and its Guidelines;
  - 3. Make recommendations regarding appropriations for works of art and art projects to the City Council;
  - 4. Review, on an annual basis, the artwork projects of the Public Arts Program as a reflection of the intent Public Arts Ordinance and Program.

#### IV. REVIEW JURIES

**Appointment of Jurists.** For each Public Arts Project, an independent jury of professional artists shall be established for the purposes of making an artist/artwork recommendation. The following guidelines shall be used in the development of a jury for each project and in determining the jury's responsibilities:

a. **Review Juries.** Review juries shall be appointed by the Board as needed to review potential works of public art, and shall be limited by the charge established by the Board at the time of appointment. The Board shall have the option of constituting itself as a jury.

b. Each jury shall be comprised of a minimum of three jurors, with jury size depending upon the size of the project.

c. **Recommendations.** The jury shall recommend the artist or artwork for each project to the Board. The Board may accept the recommendation, alter the recommendation, or decline the recommendation.

d. Jury members shall serve without remuneration until the date established by the charge creating the panel.

e. **Jury Meetings.** All jury meetings shall be subject to the Open Meetings Act and to applicable City policies on meetings. Recordings of each meeting shall be made and maintained permanently, and minutes shall be prepared for submission to the Board.

f. **Conflict of Interest.** No person shall serve on a review jury who is, or has been within the last fiscal year, an applicant for funding for a work of public art. No person who is employed by an applicant, or has been employed by an applicant within the last fiscal year shall serve on a review jury. No person who is employed by a production company that produced a public work of art, or has been employed by during the last fiscal year by such a company shall serve on a review jury.

## V. ELIGIBLE PROJECTS

An eligible project is a permanent or temporary installation of art in a publicly visible and/or accessible location. All forms of original creations of visual or performance art may be portable as well as permanent. Eligible projects may include, but are not limited to, the following categories:

a. Visual Arts: Paintings of all media, including both portable and permanently affixed works such as frescoes and murals; Sculpture of any form and in any material or combination of materials to include statues, monuments, fountains, arches, or other structures intended for ornamentation or commemoration. Also included but not limited to, are reliefs, mobiles, kinetic, electronic and neon sculptures; inscriptions, stained glass, fiber works, carvings, mosaics, photographs, drawings, collages, textile works, prints, crafts both decorative and utilitarian in clay, fiber, wood, metal, glass, stone, plastic and other materials, artist-designed landscapes and earthworks, including the artistic placement of natural materials or other functional art objects.

b. Performing Arts:

1. Dance - Including, but not limited to, ballet, jazz, avant-garde and modern, experimental, folkloric, folk, ethnic, traditional, or historic dance forms and collectives of individual choreographers.
2. Media Arts - Creating, producing, recording, presenting, promoting, or supporting film, video, audio, media programming, and multi-media installation.
3. Multidisciplinary - Fusing two or more art forms in a single event or program
4. Music - Classical, traditional, and new music including but not limited to symphonic, orchestral, opera, chamber, choral, contemporary, early, vocal, popular, concert band, jazz, ethnic, gospel, electronic.
5. Theatre/Performance Art - Producing, presenting, promoting, exhibiting, recording, or supporting theatre and performance including, but not limited to performance art, folkloric, cultural, drama, comedy, ensemble and solo work, and avant-garde performance.

c. Arts Education: Note: Each project should have an educational component. Every application will have an opportunity to address that component.

d. Art Fund Allocation Methods:

1. Open Entry Competition; open to any eligible artist/applicant
2. Limited Entry Competition; open to selected pool of artist/applicant
3. Direct Selection/Commission; invitation extended to specific artist
4. Direct Art Purchase; purchase of specific completed art work

e. Fiscal Year Priorities by Categories:

The Arts Advisory Board will identify total available funding and funding by category if appropriate. Example:

1. Visual Arts:

Permanent installations  
Temporary Exhibition

2. Performing Arts:

Group performance  
Solo, duo, trio

3. Advisory Board Activities:

f. All Public Arts Projects are budgeted for a pre-determined amount.

## VI. EXPENDITURES

All expenditures shall be managed by the City Manager's designee and shall comply with City's purchasing policies and procedures and applicable State Law.

## VII. CRITERIA FOR SELECTION OF ARTISTS AND ARTWORK

a. Eligibility. All Public Arts Projects are open to any professional artist, excluding Public Arts Advisory Board members, members of the jury, or employees of the City of Taylor.

b. Artist Selection. Artists shall be selected on the basis of the appropriateness of the proposal to the particular project, and the project's probability of successful completion. In the case of a design team approach, an artist's willingness to fully participate in a collaborative process shall also be considered a criterion for selection.

## VIII. PROJECT IMPLEMENTATION AND DOCUMENTATION

1. **Eligible Costs.** All Public Arts Projects contracts shall require the artist to design, produce, deliver and install a work of art for a guaranteed maximum cost. The cost may include the cost of the work itself and any associated costs which may be required by the City of Taylor or directly related to the implementation of the project. The following costs may be included in the total project funding:

- a. The work of art itself, including but not limited to:
  - 1. Artist's design or production fee;
  - 2. Additional labor, materials, and contracted services required for the production of the work;
  - 3. Transportation of the work to the site;
  - 4. Installation or staging of the work.
- b. Identification plaques and labels, programs, and educational materials.
- c. Photographs, slides or videos of the completed project for the purposes of documentation of the project.
- d. Permits or fees necessary for the installation of the work of art or production.

### 2. Ineligible Costs:

- a. Directional elements such as supergraphics, signage, or color coding except where these elements are integral parts of the original work of art or production;
- b. Art objects or art work of standard design which is mass produced;
- c. Reproductions, by mechanical or other means, of original works of art, except in cases of film, video, photography, printmaking or other media arts;
- d. Landscape architecture and landscape gardening except where these elements are designed by the artist, and are an integral part of the work of art or production;
- e. Services or utilities needed to routinely operate or maintain the artwork over time that are not included in rental fees;
- f. Project Consultant's fees;
- g. Modifications or improvements to building surfaces or to the structural elements of the building or site.

### 3. Documentation:

The following are required for documentation:

**Public Arts Advisory Board**

**November 13, 2019**

**Agenda Item Cover Sheet**

**Agenda Item 4 – Potters Alley Task Committee Report**

# Taylor Arts/Potter's Alley Task Force

## Meeting Minutes

October 26, 2019

Present: Nathan Gray, Melanie Shaw, Kate Smith

Next meeting: November TBD

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### I. Announcements

-Second meeting of Taylor Arts' task force for Potter's Alley to formalize the graffiti wall on the alley between 209 Main Street & 213 Main Street. 213 Main Street Owner, Ricardo Zuniga, invited, but arrived very late after Nathan and Kate had departed.

### II. Discussion

- Brought Kate up to speed on the general agenda to date.
- No bids to date from Nathan and/or Melanie for wall preparation
- Mr. Zuniga arrived late after Nathan and Kate departed. Melanie and Ricardo discussed wall maintenance and prepping of surface. Mr. Zuniga approved sourcing of contractors for wall preparation. He is renting the building but will have new potential tenant agree to alley artwork. He provided two photos of suggestions for large-scale work to potentially take place on alley wall. Will schedule another appointment with him when we have preliminary contractors bids to discuss participation in costs.

### III. Prior Meeting Notes

- Determine costs to repair existing brick façade (pointing), update gutters as needed, cover and coat wall in a primer that is weather resistant to sustain.
- Determine who and how to fund repairs, via public or private funds or a combination of both. Potentially need a fundraiser to start this project.
- Discuss with artists with existing work the need to replace and seal the surface and in some cases to potentially redo existing graffiti that has become a local visitor's stop, like the Alley Angel wings by Cody Sigmund
- Determine existing means to cover and protect work (post wall repair) in order to protect works for a specified length of time, 1 year suggested for each work, still open to discussion.
- Determine artist' cost & potential stipend to add a work to the wall
- Orchestrate a city contract for each artist to sign off on works as potentially being used as artwork for posters, T-shirts, etc. to collect funds to sustain the project over a period of time
- Texas Beer Company has already proposed to Dennis a fundraiser for supplies needed for artists
- City to provide signage as needed for information/contact purposes on designated wall
- Determine insurance by city needed for wall artwork to be covered
- Determine a point person to "curate" artworks added to the wall within a specified timeframe (might need to re-appoint person(s) over time as needed)

- Discussed also how to potentially manage mixed media style graffiti, still researching
- Nathan G. to gather informal costs on brick pointing, sealing, and gutter repairs potentially needed
- Melanie S. to talk to Ricardo (213 Main Street Building owner) to discuss repairs and hopefully see if he might be able to fund part of the repairs needed
- Dennis L. to talk to artists with existing artwork to discuss replacing works after wall repairs have taken place, also to potentially curate the next round of artists to fill the space for the determined timeframe

#### **IV. Roundtable**

Summary: Second meeting, to follow up as designated post TA board meeting.