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INTRODUCTION

Public Art in Odessa: Building on Community Strengths

This is a great time to be establishing a formal Public Art Program in the City of Odessa.

There is a strong history of public art in the community. From important, historic works such as *Stampede* by Tom Lea at the Odessa Post Office, to community-wide civic projects like the Jackrabbits, to recent installations such as *Longhorn Bull* by Joe Barrington at Fourth Street and Grant Avenue downtown and the *Stragglers* by Terrell O'Brian on the UTBP campus, people in Odessa are engaging with art in public places. The dialog around public art is well underway, the process for developing this Public Art Master Plan has been informed by how the community has appreciated and engaged with these projects.

The City of Odessa has a legacy of supporting the arts. Since 1982, the City has made a generous financial commitment to the arts through the City's Hotel Occupancy Tax. Historically a portion of this funding has been allocated specifically for public art projects. A formal public art program, with a strong vision, guidelines and an established process for selecting artists and managing projects, will help ensure that in the future these funds will be used purposely and in a fiscally responsible manner.

The City also has a great partner in the Odessa Council for the Arts and Humanities (OCA&H). The City currently allocates HOT funds to OCA&H to support nonprofit arts groups throughout the community. The OCA&H has dedicated staff, a 36-year history, a strong relationship with the City, and longstanding relationships in the Odessa community. It has been entrusted with managing the City's existing Public Arts Committee. It is also an independent nonprofit organization, which may help serve the Public Art Program in terms of fundraising, and curatorial and administrative flexibility.

The City is also actively thinking about and planning for its future. A process to update to the City's Comprehensive Plan, *Envision Odessa*, is nearing completion, which includes a discussion of projects in Odessa that enhance the overall quality of life in the community, including arts and aesthetics. And the City recently adopted a Parks, Recreation and Open Space Plan that sets out a long-term strategy for park improvement, new parks, recreation facilities, beautification and public art.

Odessa's formalized Public Art Program will build upon these strengths as well as its cultural assets, such as the Ellen Noel Art Museum, the Noel Wagner Performing Arts Center and fine arts programs at Odessa College and University of Texas of the Permian Basin.

Developing the Plan

The need for a comprehensive public art master plan for the City of Odessa came to light through recent requests to the City to accept gifts or fund artwork, as well the growing need for the City to have tools to manage the growing number of public art projects being sited on City

property. Through funding allocated by the City of Odessa to OCA&H, OCA&H conducted a search and hired Via Partnership to lead the planning process for a Public Art Master Plan.

Via worked closely with the OCA&H, the sitting Public Art Committee and the City to develop the recommendations in this plan. The process included multiple community interviews, roundtable discussions, and tours of the community. A survey was launched in March 2015 which was designed to gather input regarding people's awareness of public art currently on view in Odessa, to learn more about people's perceptions of the city, and to gather input on a broad set of possible directions for public art, and received 295 responses. The survey was followed by a community workshop called "Imagine Art Here" held on May 30, 2015, at which more than 40 citizens of Odessa gathered to help shape a public art vision for Odessa and provide critical input into identifying locations for and approaches to public art throughout the community. Via has worked closely with the City to ensure that the recommended administrative guidelines reflect best practices and fit within existing City policies and procedures.

ADMINISTRATIVE GUIDELINES

The Administrative Guidelines recommend procedures and policies to guide the way that the City of Odessa and the Odessa Council for the Arts and Humanities work collaboratively to commission and acquire public art, review gifts and loans of artwork, and maintain and conserve the City's public art collection.

Formal Establishment of the City of Odessa Public Art Program

The City of Odessa should formally create a Public Art Program by ordinance. This ordinance should formally establish the Public Art Committee, describe the administrative partnership with the Odessa Council for the Arts and Humanities, and outline the charge of the program.

Vision

Public art in Odessa:

Invites play and exploration, actively engaging people in looking, thinking and interacting.

Beautifies the community, resulting in more visually pleasing places for people.

Builds a stronger identity for Odessa, as a place of cultural significance.

Demonstrates and fosters pride, that Odessa is a place that people care about and are proud to call home.

Mission

The City of Odessa Public Art Program

The City of Odessa Public Art Program is a collaborative effort between the City of Odessa and the Odessa Council for the Arts and Humanities (OCA&H).

The mission of the City of Odessa Public Art Program is to foster the commissioning, acquisition and presentation of permanent and temporary public art, act as a steward of the City's public art collection, and engage the public in the collection.

The Odessa Council for the Arts and Humanities' Public Art Mission

Odessa Council for the Arts and Humanities administers the City of Odessa Public Art Program.

In addition, OCA&H. consults with other public agencies to provide artist selection and project management services for public art projects.

The Relationship between the Odessa Council for the Arts and Humanities and the City of Odessa

The City of Odessa has long partnered with The Odessa Council for the Arts and Humanities, a nonprofit organization, to provide support to the community's cultural institutions, present cultural events and support artist development. OCA&H receives Hotel Occupancy Tax funding through the City of Odessa to support these activities. In 2014, the City of Odessa requested that OCA&H develop a public art committee to assist in the review of proposals for the siting and funding of public art projects that were being made of the City. This strong history and relationship should serve as the foundation for the City's Public Art Program and be a model for implementation.

Through a formal partnership established by policy or by contract, the City would delegate day-to-day management of the Odessa Public Art Program to OCA&H. The City would support the program financially, though both Hotel Occupancy Taxes and, in some cases, a percent of City capital construction budgets. The City would also approve members of the Public Art Committee (nominated by the Board of Directors of OCA&H) to advise on the selection of artists and artwork, the acceptance of gifts and loans, the de-accession of work, and public art policies and guidelines.

OCA&H would manage the Public Art Program and act as steward of the City's collection. It would develop and present an annual report of its activities and an annual work plan and budget to City Council for approval.

This relationship combines City resources, community oversight and professional guidance to ensure a successful Public Art Program.

Definitions

Accession – The act of adding or acquiring a work of art to the City of Odessa Public Art Collection through commission, purchase or gift.

Acquisition – An artwork that is added to the Odessa Public Art Collection through purchase. Acquisitions are one-of-a-kind, not mass-produced or off-the-shelf, unless it is part of a limited edition.

Annual Public Art Work Plan and Budget - Plan developed by OCA&H, in collaboration with the Public Art Committee, that outlines public art activities and the use of public art funds for the coming fiscal year. Approved by City Council.

Annual Report – A report developed by OCA&H that accounts for the expenditure of the Public Art Fund and outlines accomplishments from the year.

Artist – An individual generally recognized by critics and peers as a professional practitioner of the visual, performing or language arts, based on his or her body of work, educational background, experience, exhibition history, publication and/or creation of artworks. For commissioning and acquisition purposes, an artist cannot be a City employee, a member of the Public Art Committee or the relevant Art Selection Panel. If part of a Capital Project, the artist cannot be a member of the Prime Consultant's firm or team.

Art Selection Panel – An ad-hoc subcommittee of the Public Art Committee that can be organized to recommend the selection of an artist or artwork for public art projects.

Artwork – An aesthetic creation of permanent or temporary medium or combination of media resulting from the skill and creativity of an artist or artists.

Call to Artists – General term for a request for artists to apply for a public art commission.

Capital Improvement Program – Section of the City of Odessa Adopted Budget that outlines City Capital Projects for the coming fiscal year.

Capital Projects – Building projects outlined in the Capital Improvement Program.

Commemorative Artwork – An artwork that commemorates an individual, idea or event that has shaped or impacted Odessa.

Commission – An artwork, permanent or temporary, that is created by an artist specifically for a site / community.

Concept Design – The phase of a public art project in which an artist creates an initial proposal, including diagrams or a maquette, and conducts a preliminary cost estimate.

Conservation – The regularly scheduled examination, documentation, treatment and preventative care of an artwork conducted by a professional art conservator.

De-accessioning – The permanent removal of a work from the Odessa’s Public Art Collection by selling, donating or destroying it.

Donations of Artworks – Artworks that are proposed to be donated to the City by a Donor. They are only proposals until reviewed and accepted by the City for inclusion in Odessa’s Public Art Collection.

Donor – An individual or entity that proposes to donate an artwork to the City or make a monetary contribution to the Public Art Fund.

Final Design and Construction Documents – The phase of a public art project in which the artist finalizes the design, placement, installation specifications and cost estimate, and has relevant components prepared and stamped by a licensed engineer.

Gift – Art donated to the City of Odessa from a private individual, institution or other outside source.

Loan – Artworks provided to the City for its use for a period of time and to be returned to the owner after the loan period expires.

Maintenance – The routine care and repair of works of public art that does not require specialized expertise (i.e.: dusting, washing, changing light bulbs, lubrication of moving parts, etc.).

Odessa Public Art Collection – Public art owned or commissioned by the City.

Project Plan – A document, developed by OCA&H with input from the Public Art Committee, which outlines the work that must be done to undertake a specific public art commission or acquisition and establishes the goals against which the project will be reviewed. The Individual Project Plan is endorsed by the Public Art Committee and approved by City Council before a project begins.

Public Art – Elements of a public place that are designed by a professional artist or artist team. Public art can be permanent, temporary or functional. Public art can be stand-alone or integrated into the architecture, landscape or infrastructure such as public buildings, bridges and parks. Public art can be the sole creation of the artist or it may result from a design team approach in which artists work on project teams with architects, engineers, landscape architects and others to design and create public places.

Site-Specific Artworks – Artworks that are inspired by and created to fit the context of a particular place.

Temporary Public Art – Works of art that are created to be in a public place for a limited period of time, generally less than five years.

Roles and Responsibilities

Mayor and Odessa City Council

Description: The Odessa City Council is the legislative policy-making body of the City. The Council consists of a Mayor at Large plus five Council Members representing the different districts within the City of Odessa.

Responsibilities:

- Designate OCA&H as the agency responsible for implementing the Odessa Public Art Program.
- Approve the Annual Public Art Work Plan and Budget.
- Allocate funds for public art through the HOT allocation process.
- Approve members of the Public Art Committee.
- Approve Project Plans for public art projects.
- Approve the final Concept Design for public art projects.
- Approve de-accession of public art from the City's collection.
- Approve gifts and long-term loans of art to the City.
- Approve memorials and commemorative artwork.

City of Odessa City Manager

Description: The City Manager's office oversees the day-to-day operations of the City with direction and guidance from City Council.

Responsibilities:

- Participate as an ex-officio, non-voting member of the Public Art Committee.
- Meet regularly with the Executive Director of OCA&H and the Director of Parks and Recreation to review and discuss project opportunities.
- Approve short-term loans of artwork to the City.

City of Odessa Director of Parks and Recreation

Description: The Director of Parks and Recreation will be the City's staff liaison for all matters related to the Public Art Program.

Responsibilities:

- Participate as an ex-officio, non-voting member of the Public Art Committee.

- Meet regularly with OCA&H staff to review project opportunities, including reviewing capital projects undergoing planning and/or coming up in the City's capital budget.
- Work with OCA&H on coordinating execution of public art projects on City property.
- Maintain duplicate records of the City's public art collection.

OCA&H Staff

Description: OCA&H is a nonprofit, 501(c)3 designated organization whose mission is promoting the arts and humanities in Odessa and Ector County. OCA&H is the City's designated agency to develop and manage the City's Public Art Program and collection.

Responsibilities:

- Through a partnership with the City of Odessa, manage the City's Public Art Program.
- Ensure that the City's public art collection is properly documented, maintained and conserved.
- Work with the Public Art Committee Director of Parks and Recreation to develop the Annual Public Art Work Plan and Budget and Annual Report.
- Oversee the commissioning and installation of new works of art for the City's public art collection, including developing the Individual Project Plan and managing the artist selection process, project implementation, documentation and community education.
- Review and recommend the acceptance of gifts and loans of artworks to the City.
- Develop programs designed to inform and engage people in the Public Art Program.
- Pursue partnerships and additional funding opportunities to support the vision and goals of the Public Art Program.

OCA&H Board of Directors

Description: OCA&H's board of directors is comprised of arts, civic and corporate leadership from throughout Odessa and Ector County.

Responsibilities:

- Nominate members of the Public Art Committee.
- Approve the Annual Public Art Work Plan and Budget.
- Board President or his/her designee serves as ex-officio member of the Public Art Committee.

Public Art Committee

Description: The Public Art Committee is a citizen-based committee that advises OCA&H and the City of Odessa on matters related to the Public Art Program.

The Public Art Committee will consist of seven members who will be nominated by the Board of Directors of OCA&H and approved by City Council. Members of the Public Art Committee will

serve in three-year terms and can serve a maximum of two consecutive terms. In addition, the City Manager, the Director of Parks and Recreation, the Board President of OCA&H, and the Executive Director of OCA&H serve as ex-officio, non-voting members. The Public Art Committee will annually select one member to serve as Chair. The committee will be managed and staffed by OCA&H. The composition of the committee should include a mix of visual arts professionals, artists and Odessa residents who are involved in issues regarding the City's built environment.

Responsibilities:

- Advise OCA&H staff on the Annual Public Art Work Plan and Budget and Annual Report and recommend to City Council for approval.
- Approve Public Art Projects Plans.
- Review recommendations made by Art Selection Panels and forward to City Council for approval.
- Advise City Council on the acceptance of gifts, loans and memorials.
- Advise City Council on the de-accession of work.
- Advise the City on public art policies and guidelines.

Art Selection Panels

Description: For new public art projects, OCA&H and Public Art Committee may decide to appoint an ad-hoc subcommittee, referred to as an Art Selection Panel, to review artists' qualifications and artist concept proposals and make a recommendation back to the PAC. Each panel is comprised of the seven-member Public Art Committee plus two to four project-specific stakeholders. For public art incorporated into City Capital Projects, a representative of the City Department where the art will be located should sit on the Artist Selection Panel as a non-voting, advisory member. Non-PAC members would be recommended by OCA&H staff and approved by the Public Art Committee.

Responsibilities:

- Review artist qualifications and select finalists for Public Art Projects.
- Review finalist concept proposal and/or interview finalists for public art projects and recommend selection to City Council.
- Review and recommend approval of artist concept for public art projects to City Council.

Parks and Recreation Advisory Board

Description: A Council-appointed board that makes recommendations to the City Council regarding matters related to the City's Parks and Recreation system.

Responsibilities:

- Review recommendations by the Public Art Committee for new public art projects, loans, gifts and memorials to be sited in Public Parks and recommend to City Council for approval.

Funding

Sources of Funds

Hotel Occupancy Tax Funds

The City annually allocates funding to OCA&H specifically to support public art. OCA&H develops an annual request and is allocated funding through the City's regular process. Arts projects funded through HOT must "promote tourism and the convention and hotel industry."

Percent for Art

Percent for art is a public art funding mechanism in which a set percent (generally .5 to 2 %) of capital project funds are set aside for the commissioning of public art. Of the 400+ public art programs in the US, a majority are funded through percent. These funding mechanisms are usually established by Ordinance, though percent can also be a tool that is adopted through practice.

In Odessa, a "percent for art" approach would supplement HOT funds and ensure that public art is commissioned as a part of significant City capital projects, regardless if they promote tourism and the convention and hotel industry.

Instead of an across the board approach to percent for art, the City of Odessa should apply a percent to capital projects that meet specific criteria. For these capital projects, one percent of the project's construction cost could be set aside in the project budget as a line item for public art. This funding would be built in during the budgeting process for the capital project, so that it is an anticipated cost as the project moves through development. This strategy will ensure that public art is planned for and budgeted at the onset of the capital project.

The capital projects that would set aside one percent for art would meet the following criteria:

- Percent for art should apply to new facilities as well as renovations of parks, recreational facilities, and community or civic facilities that are built with the intent of community-use.
- The cumulative project budget should be \$1,000,000 or greater. The definition of budget should account for all project costs from start to finish, not just expenditures in any one year

Grants and Donors

OCA&H should actively cultivate donors to support public art, as well as other OCA&H programs and initiatives. To begin to build a base of supporters, OCA&H should consider developing a signature event.

OCA&H should work also with the City and other partners to seek local, state and national grants to support public art. A list of possible grants is in Appendix X.

Public Art Fund

HOT funds earmarked for public art are held by the City and are made available to OCA&H upon invoice. These and any other funds earmarked for public art, once received by OCA&H,

should be accounted for in a separate Public Art Fund. This fund will be used exclusively to support OCA&H's public art mission and in the manner described below.

Uses of Funds

The Public Art Fund should be used for expenses associated with the management of the Public Art Program, and for expenses related to the selection, commissioning, acquisition, installation, conservation, maintenance and removal of works of public art.

These expenses may include:

- Administration of the Public Art Program, including management of artist selection processes, project management, managing the community and artist-initiated grant processes, and staffing the Public Art Committee.
- Project consultants and contracted services, if related to the commissioning, acquisition or conservation of artwork.
- Artist fees and artist travel and expenses that are related to the commissioning of a work of art.
- Artwork fabrication, storage, and installation.
- Acquisition of existing works of art.
- Required permits and insurance during the fabrication and installation of the artwork.
- Artist selection costs such as artist travel and honoraria.
- Education, outreach and publicity for a specific public art project, including collateral materials, symposia and special events.
- Curatorial services.
- Conservation and maintenance.
- Public art planning.
- Other purposes recommended by OCA&H and deemed necessary for the successful implementation of the program.

Other Funds

Grants or donations received by OCA&H or the City of Odessa for the benefit of the Public Art Program should be used in accordance with the restrictions specified or required in association with the grant or donation.

Restrictions on the Public Art Fund

Public Art Fund monies should not be used for:

- Mass produced work, with the exception of limited editions controlled by the artist.
- Artwork produced or designed by artists not recommended by the Public Art Committee.

- Decorative, ornamental or functional elements that are designed by the architect or landscape architect that has been hired by the City to design the related capital project, if applicable.
- Purchase of existing works of art outside of the selection process.

Planning Processes for Public Art

Annual Public Art Work Plan and Budget

OCA&H staff, working with the City Manager's Office, the Director of Parks and Recreation, and the Public Art Committee, will develop an Annual Public Art Work Plan and Budget that outlines proposed public art activities and projects, and details the uses of the Public Art Fund for the coming fiscal year. The Annual Work Plan and Budget lists new and ongoing public art projects, including location, requested allocation, artist selection process or artist (if already selected), anticipated completion date and a brief project description. The Annual Public Art Work Plan and Budget will be approved by the Public Art Committee and the OCA&H Board and forwarded to City Council for its approval as part of its annual budget request. Once a public art project is in an approved Annual Public Art Plan and Budget, OCA&H may proceed with the commissioning or acquisition of artwork.

Quarterly Reports

OCA&H presents a quarterly report to the City that outlines the use of City public art funds for the fiscal quarter.

Annual Report

In conjunction with the Annual Public Art Work Plan and Budget, OCA&H will prepare an Annual Report that accounts for the expenditures of the Public Art Fund, and report on accomplishments from the previous fiscal year.

Project Plans

OCA&H staff will develop a Project Plan that guides each public art project. The Project Plan should outline each aspect of the project, including:

- A description of the project's location and other information regarding the proposed siting,
- The project goals, and how the project relates to the overall vision for public art in Odessa,
- Evaluation criteria against which the artist selection and Concept Design can be evaluated,
- The budget and funding sources,
- The project schedule,
- Project stakeholders,
- The artist's scope of work,
- The artist selection method,
- Recommended Selection Committee members with alternates, and
- A community outreach strategy.

The Project Plan should be informed by the Public Art Master Plan and other planning documents related to the site.

The Project Plan is developed by OCA&H staff in collaboration with the Director of Parks and Recreation, other relevant City Departments and the input of stakeholders. The Project Plan is endorsed by the Public Art Committee and approved by City Council before a project begins.

Project Development and Review Process for Public Art Projects

Project Development Guiding Principles

The following guiding principles should serve as a foundation for the process for commissioning and acquiring public art in Odessa.

- The decision-making process should be open and transparent.
- The process should take into consideration the needs of the site, the community the project will serve, and the identified public art project goals.
- The decision-making body should include people with knowledge and experience in the visual arts, as well as people with a stake in the final project.
- A competitive process that challenges and inspires artists will lead to a more creative and exciting final product.
- To create original, site-specific and integrated works, an artist must spend considerable time researching the site, learning about the community and understanding related capital project or urban design conditions. Artists should not be requested to submit detailed artistic proposals at the initial solicitation stage of artist selection, nor should they be requested to submit proposals without an appropriate design fee.
- A selection process that engages the community can be an enriching experience and help build support for the public art program.

Project Identification in the Annual Public Art Work Plan and Budget

Throughout the course of the year, OCA&H staff will work with the City Manager's Office, the Director of Parks and Recreation, and other relevant City departments to identify potential public art opportunities. When it is time to develop the Annual Work Plan and Budget, the OCA&H staff will do the research necessary with City departments and other stakeholders to gather information relevant to determine the viability of a project.

Projects are then identified in the Annual Public Art Work Plan and Budget, which is reviewed and recommended by the Public Art Committee, approved by the OCA&H Board and approved by the City Council. Approval by City Council gives OCA&H the authority to begin the process of commissioning or acquiring a work of art.

OCA&H should use the following criteria to help determine which projects to put in the work plan, though not all criteria *must* be met for a project to be included:

- There is an opportunity to create a work of art that supports the vision for the public art program.
- There is a CIP project that meets the criteria for public art funding, or other funding resources are eligible and available.
- There is little or no public art in the particular area where the project would be sited.

- Site is owned by the City of Odessa, or if not the property owner is willing to partner to have the project on-site.
- Site is visible and accessible at least eight hours a day.
- The project presents a good opportunity for a strong artistic outcome.
- There is appropriate budget, staffing resources and time available for the project to be successful.

Define the Art Opportunity

The first step for a public art project is to define the general parameters of the project in a Project Plan. A Project Plan is an essential tool that documents all aspects of the project and can be used as a reference for all parties involved with managing and approving the project. Each plan would discuss the proposed site, specific goals for the project (including relationship to the master plan and other City plans), a budget, the timeframe, and the methods for community engagement and artist selection.

OCA&H staff develops the Project Plan with input from the Public Art Committee, the Director of Park and Recreation, and other relevant City departments, and submits it to the Public Art Committee for its recommendation and to the City Council for approval.

Standard Commissioning Process

In most cases OCA&H will commission an artist to create a unique, new work of art. Each artist selection process should be uniquely designed to match the conditions of the project. However, the process should follow the basic procedures shown below.

Select the Artist

In general, artists should be selected in a two-phase process. In the first phase, OCA&H would issue a Request for Qualifications to artists. Interested artists submit qualifications packages (generally a cover letter, resume, images of past work with descriptions, and references). Artists can be invited through an open call or by invitation. An ad-hoc Art Selection Panel (that includes members of the Public Art Committee) reviews artist qualifications and selects finalists.

In the second phase, finalists would be invited either to develop a site-specific artist concept for the project or to interview with the selection panel. If a concept proposal is requested, the artist would present a physical representation of the work (rendering, three-dimensional model), and written project description, a description of materials and fabrication techniques, expectations regarding reparation and infrastructure needs, a detailed budget and timeline. The Art Selection Panel would review artist concepts and/or interview artists and recommend the selection of an artist for the project to the City Council for approval. (The final artist concept would also be presented to the Parks and Recreation Advisory Board for their review and recommendation to City Council for any art placed in Public Parks)

Execute the Agreement

Upon the recommendation of the PAC, OCA&H prepares a contract that includes the scope of work, fee, schedule, and relevant terms and conditions. The scope of work will vary depending on the project, but will generally include final design and engineering, fabrication of the artwork, and installation of the artwork.

Review the Artist Concept

If the artist is selected based upon an interview, then the *Art Selection Panel and the Parks and Recreation Advisory Board* would review the selected artist's concept design and recommend it to the City Council for approval.

Monitor Final Design and Fabrication

Prior to fabrication, the artist would take the concept through design development, further refining the design, fabrication techniques, materials, budget, etc. At this point, the artist may also need to have elements of their design reviewed and stamped by a licensed engineer in the State of Texas.

The artist should also submit the detailed design to OCA&H staff for technical review. OCA&H staff would keep in regular contact with the artist through the fabrication of the work, including inspecting the work (photographically or in person) prior to installation.

Oversee Installation

OCA&H Staff and the Director of Parks and Recreation would work with the artist to ensure that all necessary site permissions and permits are obtained prior to installation, and that any site preparation or other infrastructure that is not being provided by the artist is in place (these details should be worked out in the artist proposal and agreement). OCA&H staff would also be involved in coordinating the scheduling of the installation and coordinating with necessary City departments and property owners. If there are maintenance requirements for the work, the artist will provide detailed instructions to OCA&H staff. OCA&H staff, working with the City, will be responsible for ensuring that the maintenance instructions are followed.

Oversee Maintenance and Conservation

Works of art in should be cleaned regularly and/or otherwise maintained by the City department responsible for the facility, building or site in which the work of art resides. Works of art should be maintained in a manner appropriate to the medium and characteristics of the artwork, and in accordance with the Visual Artists Rights Act of 1990. The City department should report any damage or conservation needs to OCA&H, and should not perform any non-routine maintenance unless requested. In some cases, works of art will need special attention to ensure their proper appearance and longevity. For newly commissioned or purchased works of art, the artist should guarantee the work of art against any repairs for one year (unless otherwise stipulated in the contract). Periodically the City should conduct a conservation assessment of the works in the City's collection and ensure all necessary repairs are completed.

Communications, Submittal of Project Documentation and Project Closeout

Once the work is installed, OCA&H will execute a transfer of title to the City of Odessa, who will be the owner of the art. A communications strategy is planned and implemented by OCA&H and the City. The artist is required to submit all required paperwork, including all drawings and a maintenance and conservation worksheet,

The Acquisition Process

In certain cases, OCA&H and the Public Art Committee could determine that it is in the best interest of the City to acquire, or purchase, an artwork directly from an artist or from a gallery. The reasons for purchasing a work instead of commissioning would be outlined in the Project Plan.

When acquiring a work of art, OCA&H and the City should follow the procedures as outlined above, with the following modifications:

Select the Art

OCA&H would invite artists and/or galleries to submit images and descriptions of existing and available artwork. The information should include the artist's basic qualifications (résumé or bio, portfolio), an image of the artwork, dimensions, materials, date fabricated, condition, provenance and asking price. An Art Selection Panel (including members of the Public Art Committee) would be convened to review the existing work based on the goals and criteria outlined in the Project Plan, and make a recommendation. Prior to forwarding a recommendation for purchase to the City Council, OCA&H should consider obtaining an independent, qualified appraisal of the fair market value of the artwork and a professional art conservator's report on the condition of the artwork.

Execute the Agreement

The City would enter into an agreement of sale with the seller.

Oversee Installation

Depending on the nature of the agreement with the seller, the OCA&H may have to take full or partial responsibility for site preparation, design of foundations, landscape and hardscape, shipping and installation.

Communications, Submittal of Project Documentation and Project Closeout

As with acquisitions, OCA&H and the City will develop a communications strategy. The seller is required to submit all required paperwork, including all drawings and a maintenance and conservation worksheet, prior to project closeout and final payment.

Artist Solicitation Methods

The Odessa Public Art Program should select an approach to recruiting and selecting artists that is specific to each project, reflecting the specific goals of each project and offering the greatest chance of finding the best artist. Selection processes should be competitive, except in situations where OCA&H staff and the Public Art Committee determine there are extraordinary circumstances, as expressed in the approved Individual Project Plan.

Open Competition

In an Open Competition, any artist may submit his or her qualifications, subject to any requirements established in the Call to Artists. The call should be sufficiently detailed to allow artists to determine whether their work is appropriate for consideration.

An Open Competition allows for the broadest range of possibilities and can bring in new, otherwise unknown, and emerging artists. However, Open Competitions can consume a large amount of staff resources, and sometimes discourage established artists who prefer to respond to limited competitions or to be directly selected for projects.

Limited Competition or Invitational

In a Limited Competition or Invitational process, several pre-selected artists are invited to submit their qualifications and/or proposals. This method may be appropriate when looking for a small group of experienced artists, when there is a limited time frame, or if the project requirements are so specialized that only a limited number of already identified artists would be eligible. It is possible that this list of artists would come from a Registry.

Artist Registry

OCA&H may decide to develop a pre-qualified pool of artists, or Artist Registry, from which it can choose artists for Limited Competition/Invitational or Direct Selection. This Registry would be developed based on a comprehensive review of qualifications from artists who responded to an Open Call to Artists. This list could be focused on a specific set of opportunities, or be used broadly for a range of commissions. If the Registry is meant to be used for several years, it should be updated annually or bi-annually to allow new artist to be considered, and for Registry artists to update their materials.

A Registry requires upfront work and ongoing management, but it allows for artist selection for specific projects to proceed much more quickly. This would be a viable strategy if Odessa were anticipating a large number of commissions over a short period of time.

Direct Selection

On occasion, OCA&H and Public Art Committee may choose to directly recommend an artist for a project. Direct selection may be useful on projects where there is an urgent timeline, low budget, or when very specific project requirements exist. It is possible that this artist would come from a pre-qualified list or Registry. Such selection would need to be consistent with City of Odessa procurement procedures and be approved as part of the Individual Project Plan.

Gifts and Loans

Private individuals, foundations, corporations or other organizations may wish to give or loan work or works of art for public display to the City of Odessa or OCA&H.

Gifts and loans can be a great way to enrich Odessa's public spaces. However, it is important to consider carefully whether the gift or loan meets the vision of the Public Art Program and ensure that the related costs and risks of the gift or loan are understood.

City staff, OCA&H staff and the Public Art Committee should review and make recommendations regarding the acceptance and display of gifts and loans of works of art. The Public Art Committee may choose to include additional stakeholders in the review process by establishing an ad hoc review committee. This extra level of review will ensure that the work of art will be accepted by the neighborhood in which it will be placed.

Any work that is to be placed on City property for permanent display should be donated to the City of Odessa and not OCA&H to ensure that the work becomes part of the City's permanent collection.

Donation Proposal Types

OCA&H and the City of Odessa should consider the following types of proposed donations of artworks to be placed on City property:

- A donor's offer to commission an artwork by means of a public art competition. Donors should be encouraged to collaborate with OCA&H staff to define a project that serves existing civic priorities, and recruit artists through a competitive process.
- A donor's offer to commission an artwork by a specific artist or artists.
- A donor's offer of an already existing artwork.

Acceptance Conditions

The following conditions should be met for the OCA&H staff to take a proposed donation to the Public Art Committee for review:

- All expenses for the donated artwork should be the responsibility of the donor, except in extraordinary circumstances. The donor is responsible for funding the design, fabrication, shipping, insuring, site preparation, installation, signage and lighting of the proposed donated artwork.
- OCA&H should consider funding a portion of the costs of a proposed donation of artwork only if, in the judgment of the Executive Director of OCA&H and the Public Art Committee, the artwork would meet all the criteria to be considered as an artwork that the City would commission or acquire through the Public Art Fund.
- Funds equal to 10 percent of the commission cost or appraised fair market value of the artwork should be paid into a public art maintenance reserve, held by OCA&H, at the

time of the acceptance of the donation. If, in the opinion of the Executive Director of OCA&H, the donation is likely to incur high maintenance, conservation and/or operations costs, staff can require a larger contribution to the maintenance reserve.

- Proposed donations of artworks that are commemorative in nature should be presented by a “Civic Donor.” A “Civic Donor” must be an incorporated, non-profit organization of good standing, organized at least five years before the submission of the proposed donation, or a government or other public agency.

Procedures for Review of Proposed Donations and Long-Term Loans of Artwork

Step 1: Preliminary Inquiry

The donor should begin the process by conferring with OCA&H staff about the requirements and process for proposed donations of artworks.

Step 2: Proposal Requirements for Gifts and Long-Term Loans

Donors who express an interest in making a gift or long-term loan of a work of art to the City should be required to submit a proposal to OCA&H that includes:

- Drawings, photos and written descriptions of the artwork. This should include size, colors, weight, materials, and any information that will establish that the item has the requisite physical integrity to be placed on public display and withstand exposure to the natural elements.
- An explanation of how the artwork supports the vision for public art established in the master plan.
- Background on the artist (resume or bio).
- The proposed location for the installation.
- The method of display and required site improvements (i.e.: hardscaping, landscaping, buildings, utilities, security devices, anchoring, etc.).
- Cost estimates for installing the artwork, including but not limited to site improvements, foundations, landscaping, seating, lighting and other improvements and the funding source to cover these costs. Cost estimates should also include the 10% contribution to the maintenance fund.
- Written explanation of legal issues, including but not limited to, certifying the current legal owner of the artwork and the existence of any copyrights, patents or other title rights in or to the artwork; and an explanation of any conditions or limitations on the donation of the artwork.
- The estimated fair market value of the artwork (including appraisals if available or requested by OCA&H).
- A condition report prepared by a conservator.
- The anticipated date(s) for the gift or loan to occur.

- If a commemorative artwork, a description of the individual, idea or event and how he/she/it has shaped or impacted Odessa.
- Any additional information OCA&H deems necessary or appropriate.

Step 3: Preliminary Review

OCA&H should conduct a preliminary review to determine whether the application is complete, that it is an artwork that meets the OCA&H definition of artwork, or is for an artist competition. If the proposal is for a commemorative artwork, OCA&H staff should ensure that it meets the social and merit criteria described below.

Step 4: Technical Review

The City Manager's Office and OCA&H staff should first conduct a technical review of the proposed gift or loan, including other City Departments as needed. The review should consider whether the proposed donation conforms to the City's land use and urban design goals for an area, as well as applicable code regulations. Specific review criteria are outlined below.

Step 5: Public Art Committee Review

The Public Art Committee should review the proposed gift or long-term loan for aesthetic and site considerations.

Step 6: Final Approval

For permanent gifts and for loans that would be on display *for ninety days or more*, the recommendations from the City Manager, the OCA&H staff and the Public Art Committee regarding acceptance of the gift or loan would be forwarded to City Council for approval. For loans of ninety days or less, the recommendation would be forwarded to the Mayor's office for approval.

Once the loan or gift has been approved, a written agreement should be prepared detailing the roles and responsibilities of the City of Odessa, OCA&H, and the entity lending or donating the work of art.

Review Criteria for Gifts and Long-Term Loans

Technical Review Criteria

Technical review should focus on the following issues:

- Ownership. If the donor is proposing to donate an existing artwork, has the donor documented that the artwork can be legally given to the City?
- Costs. Has the donor documented that the costs associated with the artwork have been adequately anticipated and can be met?
- Safety and Liability. Is artwork durable? Does it pose any safety or liability concerns?
- Maintenance and Conservation. Are the anticipated maintenance and conservation needs documented, and can they be met?
- Availability of Site. Is the proposed site available for the installation of artwork? Are necessary electrical, plumbing or other utility requirements defined and available?

- Timing. Is there sufficient time for the normal review process by the City, OCA&H and the Public Art Committee? Has the donor provided timely and appropriate responses to PAC and staff requests for additional materials?

Aesthetic Review Criteria for Gifts and Loans

When reviewing the work the PAC should take into account the following:

- The artist should meet definition of artist that is included in the Public Art Master Plan.
- The artwork should meet the definition of artwork that is included in the Public Art Master Plan.
- The artwork supports the City's vision for public art.
- The artwork demonstrates excellence in aesthetic quality, workmanship and creativity.
- The artwork is appropriate to the site in scale and form, and is of materials/media suitable for the site.

Collection Management

Ownership

All public art funded by the City of Odessa and on City of Odessa property should be owned and insured by the City.

Documentation of the Collection

An important aspect of collection management and, ultimately, long-term maintenance of the Odessa Public Art Collection is keeping accurate, updated records. The main aspects of this are identifying the project on-site, keeping accurate records for each project, and maintaining a comprehensive inventory of the collection.

OCA&H will be responsible for keeping records of the City's public art collection, including developing records for existing work and documenting new works entering the collection.

Project Identification

Each new artwork should be identified with a plaque stating the artist's name, the artwork title, the media and the date the work was created. The plaque should be placed in an appropriate location near the artwork that can be easily viewed by pedestrians.

Over time, plaques should be created or updated for existing works in the City's collection to ensure that the works are recognized as belonging to the City and that people can learn about the work.

Project Records

A file should be maintained by OCA&H for each commission or acquisition that contains information such as:

- A copy of the artist contracts.
- A copy of project correspondence.
- The maintenance instructions provided by the artist and subsequent conservation records.
- Plans and drawings generated by the artist during the commissioning process.
- Hard copy images.
- Media clippings.

Duplicate files should be made for the City and kept on file with the Department of Parks and Recreation.

Public Art Inventory

OCA&H should maintain a full inventory or database of the entire City of Odessa's Public Art Collection. This inventory should include information such as (when available or applicable):

- Name of artist
- Title of work
- Location (kept in a format compatible with the City's GIS system)
- Year completed/installed
- Owner of work
- Media
- Dimensions
- Budget/cost and source of funds
- A brief description of the work suitable for publication
- Maintenance and conservation needs as defined by the artist and conservation assessments
- Schedule of maintenance or conservation needs
- Conservation history
- A unique number assigned to each work of art that can be used for cross-referencing with hard files and other digital files.

Conservation and Maintenance of the Collection

Public art is a community asset that should be properly maintained. Conservation and routine maintenance should be undertaken to preserve artworks in the best possible condition.

Conservation

Conservation is the regularly scheduled examination, documentation, treatment and preventative care of public art conducted by a professional art conservator. Starting immediately, OCA&H will conduct, or hire a conservator to conduct, a survey of the condition of each work in the Odessa Public Art Collection and make recommendations for conservation, cost estimates and a recommended schedule for implementation. OCA&H will be responsible for subsequent conservation work. Conservation should be paid for through the Public Art Fund and through funds specially set aside for works donated to the City.

In addition, OCA&H will take steps to identify conservation needs prior to the fabrication and installation of new works or the acceptance of donations. OCA&H can require, when necessary, that artists consult with a conservator during the design development phase of the project to identify the conservation needs of the project. Alternately, OCA&H could have design documents reviewed by an independent conservator prior to executing the fabrication and installation portion of a contract. For commissioned works, artist should provide OCA&H with a worksheet that identifies the conservation and maintenance needs of the work, including the frequency, methods and materials recommended.

Maintenance

Maintenance is the routine care and repair of works of public art that does not require specialized expertise (i.e.: dusting, washing, lubrication of moving parts). OCA&H will coordinate with City Departments to ensure appropriate routine maintenance. In most cases, routine maintenance of public art can be conducted by the City Department that maintains the facility and/or site where the art is located.

Works of art should be maintained in a manner outlined in the above-mentioned maintenance and conservation worksheet, appropriate to the medium and characteristics of the artwork, and in accordance with the Visual Artists Rights Act of 1990.

The City Department should not conduct any non-routine maintenance or conservation unless requested by OCA&H or the City Manager's Office. The City Department should notify OCA&H immediately if an artwork is damaged or stolen, or if the City Department plans to move the artwork or in any way alter its site. Any work that is recommended for relocation or de-installation would be subject to the de-accession policy.

De-accession and Relocation of Artworks in the Collection

De-accession is a term for the permanent removal of a work from the City's public art collection by selling, donating or destroying it.

Instead of de-accession, relocation of artwork is an option that may be considered when the artwork is deemed to no longer be appropriate for its current site.

The City should seek to ensure the ongoing integrity of the artwork and the sites for which they were created, to the greatest extent feasible, in accordance with the artists' original intentions, and consistent with the rights afforded by the 1990 Visual Artists Rights Act. However, there will be circumstances when the City will deem it necessary to move or remove a work of art.

OCA&H and Public Art Committee should review any proposal for de-accession or relocation of an artwork. Consideration of de-accession should involve the same degree of careful review as a decision to commission a work of art; decisions should be informed by professional judgment and in the interests of the public. In addition, works of art commissioned with the intention of permanent display should only be considered for de-accession only after being in the collection for a minimum of 10 years.

Procedure

- The City should not remove any artwork from the site for which it was selected, nor remove it from display, without prior review by OCA&H and the Public Art Committee.
- The Public Art Committee shall review the circumstances surrounding the proposed de-accession or relocation. The Public Art Committee may choose to hold a public meeting for the purpose of gathering community feedback on a proposed de-accession, relocation or removal or gather community input through other methods.
- The Public Art Committee may recommend de-accession, relocation or removal of a work of art for any of the following conditions:
 - The condition or security of the artwork cannot be reasonably guaranteed;

- The artwork requires excessive maintenance or has defaults of design or workmanship and repair or remedy is impractical or unfeasible;
 - The artwork has been damaged and repair is impractical or unfeasible;
 - The artwork endangers public safety;
 - Significant changes in the use, character, or design of the site have occurred which affect the integrity or relevance of the work;
 - Significant adverse public reaction has been documented over an extended period of time (a minimum of five years);
 - The work is of inferior quality or is judged to have little aesthetic and/or cultural value;
 - A suitable location for the artwork has been identified that better satisfies the original goals of the project; or
 - The artist requests removal due to concerns listed above.
- During the review process, unless there is imminent danger to the public, the artwork shall remain accessible to the public in its original location.
 - The Public Art Committee will make a recommendation to OCA&H.
 - OCA&H will make a recommendation to the City Council, which makes the final decision regarding de
 - OCA&H staff should make a good faith effort to notify the artist that his or her work is being considered for de-accession.
 - If the artwork is site-specific, OCA&H staff should make a good faith effort to notify the artist that his or her work is being considered for relocation.
 - De-accession and removal of artwork shall be done in a manner that complies with all other applicable city, state and federal procedures, policies and regulations. For example, de-accession, relocation and removal actions must comply with applicable procedures and laws relating to the disposition of city property and with laws protecting artists' rights.

PUBLIC ART OPPORTUNITIES

The public art opportunities outlined below represent ideas that were developed and evolved during the public art master planning process, and are grounded in the many community conversations, interviews, work sessions, and research that was conducted as part of that process.

These projects represent our best thinking, at the time of the writing of the plan, of a diverse collection of projects that support the vision for public art in Odessa, are dispersed throughout the City, and build on existing community and cultural assets. These projects opportunities, however, are not intended to be set in stone. As City capital planning evolves, as well as private development, these opportunities may change and evolve. It will be the responsibility of OCA&H to develop an Annual Public Art Work Plan and Budget that outlines the specific projects it plans to undertake in each given fiscal year. As described elsewhere in this plan, the Annual Public Art Work Plan and Budget will be presented to City Council for approval.

PERMANENT PUBLIC ART PROJECTS

Permanent public art projects are an important part of a community's fabric. They can become familiar landmarks and icons, and leave a legacy for future generations. OCA&H should work with the City of Odessa to commission a limited number of high-quality, permanent public artworks that will stand the test of time.

Permanent public art project opportunities fall into x categories, each described below:

- Downtown Convention Center
- Gateways and Corridors
- Parks
- Civic and Community Buildings

Downtown Convention Center

The City, working with a private developer and hotel operator, are planning a convention center for downtown Odessa. Located on one and half blocks in downtown (between Fifth to the South, Texas to the West, Sixth to the North, and the alley between Jackson and Hancock to the East), the site will include a 110 to 150–room hotel, a convention center, a x-space parking garage, and a plaza facing Fifth Street.

OCA&H should work with the City of Odessa, the CVB, and the convention center developer to commission an artist to create an artwork or artworks for the conference center.

Convention Center Art Opportunity #1: Plaza

An artist should be commissioned to create a site-specific artwork for the plaza. The artwork should be fully integrated into the design of the plaza. An artwork incorporating a water feature could be possible, but the work should be visually appealing whether the water is turned on or off.

Goals:

- Serve as an anchor point for downtown and for the plaza.
- Support making the plaza a comfortable and inviting place for people to inhabit.
- Create a strong, memorable visual image for Odessa.
- Invite engagement and interaction.

Convention Center Art Opportunity #2: Parking Garage

An artist should be commissioned to create a site-specific work to enhance the City-owned parking garage design. An artist could focus on the garage façade and/or elevator tower.

The goals for the public art at the parking garage should include:

- Enhance the overall visual appearance of the parking garage.
- Positively contribute to the identity of downtown with a visually impactful work of art.

Implementation of Convention Center Art Projects

As soon as possible, OCA&H staff should meet with the appropriate City and convention center stakeholders and/or designers to full develop the scope and budget for the art projects.

Artist qualifications should be solicited through an invitational or open competition. Three finalists should be invited to develop site-specific proposals. The Art Selection Panel should include stakeholders from Downtown Odessa, Inc., the Convention and Visitors Bureau and the Convention Center.

Public art projects at the Convention Center should be funded through OCA&H's HOT fund. Baseline project costs such as foundations and utility work should be borne by the baseline construction budget for the related project.

Gateways and Corridors

In key places throughout Odessa, public art can create a stronger and more visually interesting sense of arrival to the city or to areas within the city.

In the near-term, there are two main locations that would lend themselves to large-scale works of art – one that marks the entry to the City, and one that marks the entry to downtown. These opportunities are described below. Future opportunities may emerge as the City does major road construction projects, or even in places where City parks align with major gateways.

Gateway Art Opportunity #1: Cloth World

The privately-owned “Cloth World” sign is a framework of a former retail sign at the intersection of 8th Street and Maple Street (814 Maple). The x-foot tall sign is a mid-century design relic. Visible from great distances, it serves as an eastern gateway into downtown, as well as a well-known icon on 8th Street.

Working in partnership with the sign-owner, OCA&H should commission an artist to transform the sign into a contemporary icon for Odessa. Artists should be asked to respond to the mid-century vocabulary of the sign, and what it represents. Artists could utilize the planting bed at the base. The tower would need to have work done to clean and stabilize the foundation, and new electrical would need to be brought to the sign if needed.

The installation should be of long-term duration (10 to 20 years), but not considered permanent. Necessary easements and ownership agreements would need to be negotiated with the property owner.

Gateway Art Opportunity #2: Eighth Street/Business Loop 20 Gateway

Although there is not currently a capital project planned for this space, OCA&H, working with the City of Odessa and TXDOT should create a new gateway to Odessa where the current “Welcome to Odessa, Texas” monument sign is located at the intersection of Eighth Street and Business Loop 20. In conjunction with the artwork, funds should be raised to make changes to the paving and landscaping at the site to best highlight the work of art.

Future Gateway and Corridor Public Art Opportunities

In the future, OCA&H should meet regularly with the City to determine if there are major capital projects that would lend themselves to the incorporation of public art that serves as a gateway or corridor enhancement.

Projects should be evaluated based upon the following criteria:

- The project is in a highly visible location.
- It can be enjoyed by pedestrians as well as motorists.
- If adjacent to residential neighborhoods, there is demonstrated community support.
- The project lends itself to the successful inclusion of art.

Goals for Gateway and Corridor Public Art Projects

Public art projects at gateways and corridors should reflect one or more of the following goals:

- Welcome people to Odessa and let them know they are in a place that values art and culture.
- Reflect an aspect of Odessa's unique landscape, environment, and/or industry.
- Mirror the community's spirit of optimism.
- Be visible from a moving vehicle, both day and night.

Implementation of Gateway and Corridor Public Art Projects

Artist selection and project management should go through the standard commissioning process outlined in this master plan. Artist qualifications should be solicited through an invitational or open competition. Three finalists should be invited to develop site-specific proposals.

Funding for gateway and corridor projects can come from a variety of sources, but primarily the HOT fund.

Parks

Parks are a central part of community life in Odessa. They provide places for active recreation, quiet relaxation and the enjoyment of natural beauty.

Odessa currently has 36 parks, organized in a hierarchy that includes neighborhood-scale parks, community-scale parks, sports complexes and special use facilities.

The Parks, Recreation and Open Space Master Plan, adopted by City Council in 2014, calls for the incorporation of public art in parks as a way to help make parks in Odessa beautiful and unique.

Parks that already have public art include Noel Plaza, Memorial Gardens, and Freedom Park.

Public Art Opportunities in Parks

Parks will continue to be an important location for the placement of public art in Odessa. They are some of the most important community gathering places, are used by people of all ages and backgrounds, and are conducive to the enjoyment of art.

The following criteria should be used to prioritize which parks should be candidates for public art projects. Priority should be given to parks:

- Where there is a new park being developed or major renovation that would enable the public art to be integrated into the overall construction project.
- That do not already have public art.
- Parks that are in parts of the City that do not already have public art.
- That are larger in scale and draw a larger audience (community and special use parks).

Goals for Park Public Art Projects

Public art in parks provides an opportunity introduce an interactive, playful element to parks; to reflect the unique character of the surrounding area, and highlight the natural landscape of the surrounding.

Public art in parks should address some or all of the following goals:

- Introduce elements to the park that are engaging, fun and distinctive.
- Be playful and/or incorporate interactive features.
- Reveal or tell the stories that have shaped the specific park neighborhood or the entire Odessa community.
- Complement and enhance the visual appearance and design of the park.

Artist Scope of Work

In parks, artists could be commissioned to develop site-specific, stand-alone works of art, or artists could integrate their work into the park features and infrastructure, such as artist-designed pavilions, plazas, and gathering areas.

Implementation of Parks Public Art Projects

Artist selection and project management should go through the standard commissioning process outlined in this master plan.

Public art in parks should be funded primarily through a percent for art (see p. ___).

Park Monument Signs

The City of Odessa Parks and Recreation Department is planning to add or replace, over time, all park monument signs. There is an opportunity for OCA&H and the Parks and Recreation Department to partner to commission an artist teamed with an environmental graphic designer (and perhaps a landscape architect to develop a planting plan) to create an artistic monument signage package for the City that can be fabricated and installed as funding becomes available.

Consideration should also be given to having the same team review other park system signage.

Park Monument Sign Goals

The parks signage program should result in a distinctive and flexible design that is:

- Inspired by the natural environment and/or unique culture of Odessa.
- Includes unique designs for each park and/or is adaptable to different park types.
- Affordable to fabricate and install.
- Durable.
- Timeless.

Park Sign Scope of Work

The team would develop a preliminary design, construction specifications, siting specification, landscape recommendations and cost estimates for a full design package for Odessa's 36 parks, and a scope for developing designs for new parks as they arise.

Implementation of the Park Monument Sign Public Art Project

Artist/Design Team selection and project management should be a joint effort between OCA&H and the Parks and Recreation Department. A Request for Qualifications should be marketed to both artists and environmental graphic designers, with the requirement that the project include both disciplines on the team. Artists and firms with experience with this type of project should be targeted. Qualifications would be reviewed by a selection panel (comprised of parks and arts stakeholders) and a team would be selected upon their qualifications and an interview.

Funds earmarked for public art will contribute for costs over and above what a regular designer / standard park monument sign would cost. Public art funds should come from a variety of sources, including HOT, grants and raised funds.

Civic and Community Buildings

When the City of Odessa builds or makes significant renovations to City facilities that are purpose-built for community use and/or are in highly visible locations, public art should be a part of the project. Public art should only be considered for facilities where there is a major capital improvement, such as new construction or major renovation that is taking place and would enable the public art to be integrated into the overall construction project.

Goals for Public Art in Civic and Community Buildings

Public art in Civic and Community buildings should address some or all of the following goals:

- Add to the richness and welcoming nature of these places.
- Create a unique identity for the facility that is relevant to the surrounding context.
- Enhance and complement the facility design.
- Complement the facility's use.

Artist Scope of Work

When public art commissioned in conjunction with a major capital project, the specific opportunity and scope of work should be developed in consultation with the architect and landscape architect for the facility. Consideration should be given to work that:

- Addresses the arrival experience, either on the outside or inside of the facility, or both.
- Addresses the main gathering or communal spaces within the facility.

Implementation of Public Art in Civic and Community Buildings

Projects should be managed through the standard commissioning process.

Funding should come from a percent for art (see page ____).

TEMPORARY PUBLIC ART

OCA&H should develop a vigorous program of temporary public art to complement permanent artworks. Temporary public art can help keep the experience of a place fresh and new, can capture new artistic ideas and a greater variety of artists, and have the potential to draw in new audiences because there are here today, gone tomorrow. In Odessa, temporary public art can help draw new visitors to downtown and the City overall, bring energy into underutilized areas, engage local and regional artists, and create greater exposure to the arts for all.

Funding for temporary public art will come primarily from HOT funds, funding raised by OCA&H, and partnerships.

Downtown Temporary

OCA&H should work with Downtown Odessa, Inc. to develop a program of temporary public art exhibitions. Through a collaborative planning process, the two groups should develop a work plan based on one or more of the ideas below, or another idea that evolves through that planning process. Each organization should commit resources to the execution and promotion of the project(s).

Downtown Temporary Art Opportunity #1: Storefront Galleries

OCA&H should commission artists to create window display installations in one or more vacant storefronts. Working with downtown property owners, retail windows can become vibrant, pedestrian-only viewing galleries. These rotating exhibitions should be open to local and regional (West Texas) artists, and even college or graduate level art students. Artists should be selected through either a juried or curated process. Artists should be encouraged to think creatively about utilizing the storefront as a space for installation work as well as the traditional exhibition of two-dimensional work or objects.

Goals:

- Energize pedestrian spaces downtown.
- Provide space for local and regional artists to show their work.

Downtown Temporary Art Opportunity #2: Cool Winter Lights

OCA&H should develop a program of artist-designed, temporary light installations in downtown. The projects would take place during the winter months, after the new year, to capitalize on the long nights and to create a draw for people to explore downtown. A minimum of three artists should be invited to create one to three month installations. Projects could be along the street, or utilize civic or private buildings.

Goals:

- Bring life and energy to downtown during the winter.
- Be a draw to bring people downtown.

Downtown Temporary Art Opportunity #3: OCA&H Parade of Lights Float

Odessa's annual holiday parade, the Parade of Lights, is a well-loved holiday tradition. OCA&H should consider commissioning a local artist or artist team to design a parade float, perhaps in conjunction with, or to kick-off Cool Winter Lights.

Goals:

- Elevate the visibility of OCA&H and the public art program.
- Introduce a fun, creatively designed float to the parade.
- Be a part of the civic spirit of the parade.
- Provide an opportunity for a local artist to have a unique experience and gain exposure.

Downtown Temporary Art Opportunity #4: Art at Hot Summer Nights

OCA&H has already begun to incorporate the visual arts into Hot Summer Nights with the Art Walk. OCA&H should continue this growth of Hot Summer Nights into a celebration of the arts by commissioning an artist or artists to install temporary installations in conjunction with concert series. Fun, interactive art installations can be up for the duration of a single performance, or help activate Noel Plaza both during the concert and in-between shows.

Goals:

- Activate Noel Plaza.
- Bring new buzz and new audiences to Hot Summer Nights.

Citywide Temporary

Temporary public art projects can help enliven the entire city. Below are two ideas for platforms for temporary public art that invites 2-d artists to bring their art to public places. Temporary public art can also be a great way to test art approaches in places identified as locations for permanent public art. These and other ideas should be explored annually through the development of the Public Art Work Plan.

Citywide Temporary Art Opportunity #1: Electrical Boxes

Intersections that have traffic signals generally also have a traffic signal boxes. These small boxes have become a part of the everyday streetscape and can become a platform for artwork. OCA&H should commission an artist or artists to develop a design for the electrical boxes. To create a stronger visual impact, a single artist should be assigned at least four contiguous boxes. Artists could hand-paint the boxes or they could be wrapped with the artwork printed on vinyl. Projects could last a minimum of five years.

Goals:

- Create a platform for local artists and designers.
- Bring art and visual interest to major traffic arteries throughout the city.

Citywide Temporary Art Opportunity #2: Billboard Gallery

OCA&H should consider finding a donated or affordable billboard space for a rotating, two-dimensional art display. Exhibitions could last from four months to a year.

Goals:

- Provide exhibition and exposure for local and regional artists.
- Bring artistic energy throughout the city.
- Place art in unexpected spaces, getting people to re-consider how these spaces are used.

Literary Odessa

OCA&H has developed a strong line of programming in the literary arts. One Book Odessa, Books in the Basin, and a number of exciting authors visiting Odessa have had a great reception. The public art program can build upon this success by developing one or more series of collaborative public art projects that bring together the visual and literary arts.

Content for “Literary Odessa” Installations

Literary content for these projects could come from a number of sources.

- Original writing or excerpts from authors featured in One Book Odessa or Books in the Basin.
- Work in the public domain.
- Work submitted through a local or regional call for entries.
- Work developed through an educational program at a local school, college or university.

The authors/writers (if living) could be paired with an artist or graphic designer, who would create a visual representation of their words for installation at one of a number of platforms.

Platforms for Temporary “Literary Odessa” Installations

There are a number of places where “Literary Odessa” installations could be installed. Some are outlined above in the description of downtown temporary projects:

- Storefront Gallery
- Billboard Gallery
- Electrical Boxes

In addition, other sites could be identified, including, but not limited to:

- Posters in bus shelters
- Bus wraps
- Street or building banners
- Unused theater marquees
- Other, unexpected places

Mural Assistance Center

Murals are part of the public art tradition in Odessa. Generally located on private-property, murals can be a way to enliven business districts and create a sense of place. OCA&H should develop the “Mural Assistance Center,” a one-stop shop for information and resources for property owners and artists on how to create and maintain murals. The Mural Assistance Center will help support the flourishing of this art form, and ensure that murals are well executed.

The Mural Assistance Center could provide a variety of resources, including:

- Technical tips on wall-preparation, paint, graffiti coating and restoration
- Assistance in seeking the proper City permits
- Guidance to the City on policy issues related to murals
- A roster of artists capable of executing murals
- Mini-grants to property owners and artists for new murals and mural restoration

