PUBLIC ARTS ADVISORY BOARD
REGULAR MEETING AGENDA

March 19, 2018  4:00 P.M.  Administration Annex
                 401 McAdoo Street

ROLL CALL:
Sid Bryan, Tourism
Eduardo Alicea, Art Representative
Cary “Jagger” Gustin, Sierra Arts Council
Andy Underwood, Business Community
Juan Fuentes, City Manager

A. APPROVAL OF MINUTES
   1) November 13, 2017 Meeting
   2) January 16, 2018 Meeting

B. COMMENTS FROM THE PUBLIC

C. CHANGE OF MEETING LOCATION, Juan Fuentes

D. FYE 2018 ART PROJECT
   1) Update on Art Park/Conceptual Plan, Linda DeMarino
   2) RFP (Request for Proposals), Jagger Gustin/Linda DeMarino

E. SET TIME, PLACE AND DATE FOR NEXT MEETING
   (Traditionally meets quarterly on the 3rd Monday of the month at 4:00 PM. However, regular
   meetings can be scheduled as needed.)

F. ADJOURN
PUBLIC ARTS ADVISORY BOARD MEETING  
November 13, 2017  
MINUTES  

TIME & PLACE:  
The Public Arts Advisory Board of the City of Truth or Consequences, New Mexico met in the conference room in the Administration Annex at 401 McAdoo, Truth or Consequences, New Mexico on Monday, November 13, 2017 at 4:00 P.M.

PRESIDING OFFICER:  
The meeting was called to order at 4:02 PM by Sid Bryan.

ATTENDANCE:  
Sid Bryan, Tourism  
Eduardo Alicea, Art Representative  
Cary "Jagger" Gustin, Sierra Arts Council  
Andy Underwood, Business Community  
Juan Fuentes, City Manager  

Other Staff Present: Traci Burnette, Linda Sparks, Secretary  
Visitors Present: Linda DeMarino, Sazi Marri  

QUORUM: There being a quorum present, the Board proceeded with the meeting.

APPROVAL OF MINUTES:  
A motion to approve the minutes of the October 16, 2017 meeting was made by Andy Underwood, seconded by Juan Fuentes, and it carried.

COMMENTS FROM THE PUBLIC:  
No comments at this time. Linda DeMarino participated in Board discussions later.

REED ROCKETS SCULPTURE:  
Juan referenced the letter from Sabina Muñoz dated August 15, 2017 regarding her concerns over the spring on the reed rockets weakening, causing the reed rockets to lean permanently. Juan stated he ran into Jeff Barbour at the auction and he mentioned the letter from Sabina to him. Juan asked the Board if they want to take a position on her concerns. What is the will of the Board? Both Sabina and Jeff are available by phone if we need to call them. Sabina's letter was in the agenda packet and is incorporated into the minutes by reference herein.

Sid asked Juan if Jeff mentioned taking out the springs. Juan replied that he mentioned the concerns Sabina expressed. Sid asked if Jeff had any comment on that. Juan
suggested calling Jeff at this time. A call was placed to Jeff. Jeff began by stating that he spoke to Sabina that afternoon and he explained the design of the joint. He stated that Sabina’s concern was that people could get their fingers stuck in the springs, but the springs never flex enough for fingers to get into them. Jeff asked if we saw the drawing he sent down. He said he sent it to Linda Sparks, unbeknown to her, about 45 minutes prior to the meeting. Linda checked her e-mail and the drawing had not come in. Juan asked Jeff what was Sabina’s response to his explanation. Jeff replied that she said, “oh, that sounds great, no problem with me.” Juan stated that Sabina will be communicating with Linda DeMarino as well. Jeff said that Sabina was under the impression that the spring itself was going to keep the reed going straight up and down. That’s not the case. That is the wrong kind of spring for something like that motion. It’s designed to prevent extension. The spring has 2 functions: one function is to sit on top of the base. That’s what that kind of spring is designed for. The other function is the actual reed itself sits on top of the spring so it creates a good foot for the upper part of the reed. The side to side motion cannot go any further than the housing will allow it. (Jeff faded in and out during the discussion, therefore, making it impossible to transcribe fully what he said.)

Andy asked Jeff if he had sent the drawing to Sabina. Jeff replied, no – he only sent it to Linda. He added that his explanation to Sabina was sufficient to alleviate her concerns. Andy commented that it sounds like we don’t have an issue anymore, does it. Juan replied that the Board will talk to Sabina and then make a recommendation. If we have any other questions, we’ll give you a call. Jeff stated that the Board has seen the way it’s built; he’s gone over every step of the manufacture. You guys were down there. You’ve seen the whole thing in actuality.

Sid asked Jeff what is the life of the structure. How long can it stay viable? Jeff answered that it’s stainless steel, stainless steel lasts forever. The 3” carbon steel plate (3” questioned by Linda Sparks, replayed recording several times, Jeff definitely said 3”) at the base will last for a long time as well. The springs are almost ¼” round so their quite sturdy. Sid interjected and asked if he was confident that it would last for 5 years. Jeff replied, oh yah, easily. The ¼” drill rod is what is taking all the force and it’s in regular type housing. Jeff stated he actually did a lot of metallurgical research when he built this thing to get the right materials that would be in there. That’s the way it came out. Everyone thanked Jeff for his input. Before signing off, Jeff suggested that we check the fax again since he got a confirmation that it was sent off. Since Jeff was not specific as to which media he used to send the drawing, everyone assumed he had emailed it. Linda Sparks found the fax and returned to the meeting with copies for the Board. (The drawing is incorporated into the minutes by reference herein.) Jeff referred to the drawing, and pointed out the external picture of the spring and the internal of where the rod is. Juan told Jeff that the Board would make a decision after they also spoke with Sabina and the call was ended.

While Juan called Sabina, some members of the Board continued to study the drawing. Sabina did not answer. Juan asked if anyone had a position on this. Linda DeMarino replied that it would be nice to see it in person. Her only other concern that she personally had was on the base he had some wire things around the bottom where he was going to attach it to the cement that she knows little fingers could fit in that.
Eduardo started to explain something about the wires, but Linda interjected at this point. As she recalls, little fingers could fit in that, but doesn’t know which incarnation that was. Juan stated that the goal ultimately is to decide if this is not a concern to the Board then we need to vote on that; but if MainStreet has a concern, then it’s better to address it now. What we don’t want is to try to make changes when it is being constructed. Linda replied that she is not going to say anything because she has not spoken with Sabina. She asked if we could wait. Jeff just spoke to Sabina a little bit ago. Andy commented that Sabina was okay with it after talking with Jeff. Sid agreed. Andy suggested calling Sabina the next day or something. Juan recommended tasking Linda DeMarino to call her and coordinate with her. Maybe we can get an e-mail from her. Since Sabina is working with MainStreet, it should be Linda to make that contact with her. Andy asked Linda to confirm what Jeff just said, that she is okay with it now; and if she is, then we don’t have anything to be concerned about. Sid commented that we can go ahead with it. Sid asked Linda to leave Sabina a message; she may call before we finish the rest of this meeting. Juan asked Linda if she wanted to give her a call or send her a text. Sid commented that it would be nice to know so that we can do it now. Andy added that we could vote on it if we knew it. Jagger commented that if not, then table it.

FYE 2018 RODEO ARENA ART PROJECT:

Sid went on to Item D – FYE 2018 Rodeo Arena Art Project as it seemed to be the consensus to move on.

Juan commented that he thought we were scrapping the rodeo art project. Sid added that he thought we were too.

Jagger asked if he should speak to that. Juan replied yes. Jagger stated that he went out there and reviewed that. He honestly can’t see any place where we can put art. There’s lots of traffic out there. The City and the County have partnered to resurface the ground and paint. It’s all fixed up really nice, but he honestly could not see any place where you can place sculpture where it would be out of the way and where the public could really see it. What he is recommending is signage.

Juan asked Traci if this is what she was working on. She answered yes. She stated that Jagger and she met and talked to Julian Marta. He called her and left her a phone message because they had been playing some phone tag. She doesn’t know the Carl Perkins Grant exactly how it fits into this. Addressing Jagger, Traci said that they discussed that. They talked about signage maybe as a separate issue. Something where you can get materials donated or maybe the Art Board would be interested in sponsoring. She went out and looked at those signs that we had discussed. She thought there were rodeo signs already, but there’s one on Third St. and then one on Broadway before our Service Center. They were done by FFA. It was donated by somebody else. The artist was somebody else. She doesn’t know who made the actual sign. Her concern... Sid interjected that he thought it was a contest and they won and then they got moved to a couple of different locations. Traci, using the computer screen to aid her with her presentation continued, one of the things that she said in her e-mail was that so here is the rodeo arena area and you have Broadway coming through right here; so before a sign could be put up, a decision would need to
be made as to where is the best entry point. Of course, our Street Dept. would have to have a good amount of input as to where the entry point would be for the rodeo. If the main area where they have been coming in, in front of our Service Center, as you can see this is really congested with signs right here anyway so she doesn't know if it would be easily seen or where we would be able to put a sign. She doesn't know, with it being a State highway, what their setbacks are or anything like that. The other option is there are a few different points of entry. You have the one coming up Broadway, in front of our Service Center, which is where most of them come in from. That is a dirt road. She doesn't know what the easement is on that and whether we want all the traffic coming in that way. If they come in up here, some of the trailers she noticed have been coming in off of Broadway down Iron St. and they come into the rodeo the back way where some of the camping area is. She doesn't know if a sign needs to be there instead or some of them come in from down below and they come across clear down here on Hyde on the other side of Family Park and then they go through Veater and come up that way. Before you can even think about a sign, a determination would have to be made whether you want contestants versus participants ... Juan interjected, and that is part of the question. When Traci brought this to my attention, is this something that even belongs to this Board in regards to signage out there. If you all feel that it's not necessarily art tied in too much and it's just a sign, then we'll handle it administratively/externally. Since it's not going to have any sort of art feature to it, then we'll deal with it as a sign. Since Traci was working on this project and this grant, we weren't sure if we tie this in with any art, and if not, we'll just handle this internally/administratively; but since we had talked about art/a sign over at that place, Juan thought to share it with the Board. Jagger commented that it seems like the students and the teachers are very willing to try to help and do something. It seems it's something they can do in that department. The design kids can work out the design on the computer and then it can be shipped over to the Ag kids for welding and fabrication. Traci asked if he was thinking of a sign similar to this one here (referring to the FFA sign). Jagger replied that he thought so because that's what they have the capability of doing. Traci commented that her only concern, and she doesn't know the history of this sign, is that if we put something similar, aren't we competing with an important piece of history or memory out there that somebody else has put up. Sid said that to his recollection it was a contest and after the contest and those were picked, there was disgruntlement. That is when they decided they should have a Public Art Board. That is what he remembers. Whoever won the contest got to have the sign placed and it wasn't originally in that location, they moved it from that location. Traci restated that there are 2 of them, one on Third St. and one on Broadway. Sid said that is definitely what it was. Some people objected to it at the time. Jagger informed Traci that the Carl Perkins Committee meets on Wednesday at 4:30 at the High School. He suggested they go to that and get more information. Traci replied okay. She wants to see how the 2 tie in because she thinks that was her confusion; it seemed to her like 2 totally different things. Jagger said that he e-mailed Julian and asked him, the e-mail is part of the packet tonight, if he thought it would fit; and Julian e-mailed back and said that's exactly the type of thing that they look for their kids to do. It seems to Jagger to be a good fit. (The e-mail chain and the pictures Traci took are incorporated into the minutes by reference herein.)
Juan asked if the Board even wants to have this on their plate or just allow the City to move administratively and deal with it. Sid replied that he has no objections to the City doing it administratively. Juan stated that both Jagger and Traci will be coordinating with the School on the Carl Perkins grant.

Linda DeMarino informed the Board that Sazi spoke to Sabina and she is going to come. The discussion then returned to the REED ROCKETS SCULPTURE. Referring to old photos of the Reed Rockets that Linda Sparks passed out at the meeting and incorporated into the minutes by reference herein, Linda DeMarino asked if these are the springs Sabina is talking about being out in the open. Juan referred Linda to another picture that showed all the springs. This picture showed the springs at the bottom. Linda asked which springs are going to be out in the open for people to touch, possibly. Juan commented that he doesn't think there is any fencing around the art pieces. Andy remarked that according to the drawing he is looking at, the springs that are in the middle section are covered. Linda replied that they're not. Andy continued, Sabina's complaint is that the spring portion needs to be removed to ensure structural integrity because the reeds are leaning permanently and Jeff said they're supposed to lean permanently. They talked together and said that is no longer an issue. Linda replied, according to Jeff. Andy said according to Jeff, right, so we'll find out about that. Andy said then on the bottom, it seems like somebody told him that they had planned a shroud around the bottom that would cover up those springs, and also the anchor bolts that would be showing will have to be addressed. Linda pointed out the shroud to Andy on one of the pictures so no one stuck their finger in. Andy commented that it doesn't look like a shroud to him. Andy stated that there are anchor bolt problems sticking up too that would have to be addressed. Linda commented that we can all use our imagination and that could become a problem a lot of times. It would be nice to see what the final piece will look like. Juan remarked that he doesn't know if Jeff addressed the bolt issue, the springs being there. Juan wondered if we should have one installed and leave it up to test it out there. It's hard to visualize what it's going to do, what it's not going to do when it's not even up. Jagger remarked that it's had story polls there 6 to 8 months and nobody's flipped out or cut them down or yelled or hollered that he knows of. They may not even notice that the real one was installed and we can test it to see if it's doing what we want it to do. Linda added that we can put it on the slab of concrete that is already onsite so not necessarily in the spot that it's going to end up in. She is okay with that as long as it looks safe. The whole issue here, even for Sabina, is safety. She's designing the Art Park. She's going to incorporate these pieces. She wants to make it a safe park. It makes sense to put one up since there are a lot of concerns.

Sazi made it to the meeting. Linda DeMarino filled Sazi in and told her that the Board wanted to know if Jeff is done modifying his pieces or not. According to Jeff, they spoke on the phone earlier today and Sabina was going to text her, but she hasn't spoken to her. She knows Sazi has spoken to Sabina. The last thing that Juan suggested was maybe we take one of the reeds and put it on the concrete slab that's there and see what it is, how it looks, whatever. Sazi replied that one is erected in his yard. There is one up and it leans permanently. It's already happening. Juan asked Sazi if she talked to Sabina. Sazi replied that she left a message earlier today and she didn't listen to it entirely. Sid asked if Sabina called her after she spoke to Jeff. Sazi answered yes –
she left a message. She said that he claims that they're fixed and that they can't move, which is not true because they are leaning. She drove by and saw and said that's not going to work because they're all just going to permanently start leaning and it's a potential hazard and also not very appealing to have them continuously leaning in the direction of the wind. Linda told her that what we've heard today is that it's his intention for them to lean permanently. Sazi said if that's what you all think is appropriate, it looks just like something that is falling over and it's not appealing at all. Sid commented that going back to the original, they all leaned. Linda responded no, they didn't. Sid said the thing that was in his office for a long time . . . Linda interjected that they were all straight up and down. Juan remarked that it was like a pendulum almost. Sazi added that the idea was that they would then move with the wind. Andy commented that now they're moving halfway up. Sazi said that they're constantly at a lean because the springs are giving out so over time . . . Andy interjected, so then we go with Juan's idea and put one up and see if it fails, huh. Juan responded that as Sazi mentioned, there's already one in his property that's up. Andy asked; it's up? Sazi replied that is where all this has come from. If you drive by his house, you'll see it. That's what springs are going to do, is weaken. Over time, 20 years from now how . . . Juan interjected that Sid asked how long will it last. Maybe not even 20 years. Sid stated that he doesn't care if it leans. Juan said the question is what is the extent of the lean? Maybe that's the visual that we need, is a picture from them. Eduardo suggested that we go see how it moves and how much . . . Juan interjected that there's no wind now so how much of a lean is there. There are 12-14. Is that appealing as an art piece? If their leaning that way, the wind will have to be strong enough to pick them up the other way. Sazi commented that they are not going to go one direction. Linda stated that it's not going to throw the reed back from the spring. Sazi added that the height of the reed and the metal used will create movement. Movement will be there without the spring. The spring is not necessary for movement. When the wind blows, the movement is going to occur. The spring isn't necessary, but it is something that is going to break down over time. If this is not something that's temporary, and also once it starts leaning and tightening up on that side, it's a potential hazard. Juan stated that we can install another one that has just been sitting there and see if . . . Sid interjected that if the one that is already there that is leaning was moved in the other direction, the lean would be in that direction, correct. He thought they were going to be crossing. Linda replied that they were never going to cross. Linda added that they would all blow with the wind in the same direction, then the pendulum would bring them back to being straight up and down. Sid asked; where is the mock-up? Jagger replied that he has it. He remarked that was the original design. It doesn't look anything like the current rendition. It's been changed about 3 times that he knows of so it doesn't look anything like the original mock-up that he first constructed. Sazi commented that now is the time to change it. Her son is a metal worker and it is not a big problem to remove the spring and there will be movement. The movement will happen because of the height. Those things will catch the wind and there will be movement without the springs. She envisions this being a permanent part of this park. Eduardo said he can see if he can have Jeff make it straight so that it doesn't move at all. Sazi restated that he just needs to remove the spring. Sid asked if we should call Jeff and see what he thinks about removing the spring, having it go straight. He said he would be available. Discussion continued until Juan asked if it would be too much to ask to modify one to keep it straight and the other leaning. If we install them at the Art Park, one of each, at least we'll know what we
need to do to actual install them there. Eduardo stated that besides that, Jeff was going
to put metallic mesh for the fingers. We all have ideas about how it should work, and
now we’ll have a complete one. Juan added that we’ll find out what is going to be the
mesh and how secure it is. He knows that Jeff is not going to install them because he is
asking the City crew to install them. Juan doesn’t know what our staff will have to do to
install them. He would like to do a trial so that everybody knows exactly what we’re
getting into. That will give us time by the time MainStreet finds out about the grant. Sid
asked what size is the base. Sazi commented that Sabina was talking about maybe
using them throughout the park to slow down water since we’re doing the water
redirection. Maybe utilizing the base of them as seating and/or there were some ideas.
It’s all kind of up in the air as far as how it’s going to be designed and the appropriate
use of them depending on the size and if we get the grant. Andy asked Sazi and Linda
if they felt the reeds are undesirable for their needs at the Art Park. Sazi answered she
thinks it’s up to an expert. Sabina said that they’re totally usable and can be made
appropriate and with artistic merit for the site. Andy remarked so that sounds positive.
Sazi replied absolutely. She is planning on incorporating them. Andy stated that we
need to find out what Sabrina said after she talked to Jeff. Eduardo suggested that we
set 2 up in another place and people can see them exactly. Sazi replied that we don’t
know where they are going to go. Eduardo responded that still if we have something
built, it can give us the proper vision of the whole thing eventually and then maybe know
exactly where they can be put in the future, and see the effect of one straight and one
bending over. Linda remarked that we have the slab that’s already there so possibly
just putting one of each on the slab and take a look and see. Eduardo continued that
it’s not in the pictures, but they went out there once on a windy day, 2 were up that day
and the wind was moving them. They were bent like that, but the wind bent them over a
little more. He thinks he took a video of them, but he’s had different phones in the past
because he’s broken them all. Sazi asked if 2 are erected, can they be taken down
easily. Juan and Eduardo replied yes. Andy asked if Sabina was hired as the architect
for that. Sazi answered that Sabina has been hired to create the design. Andy then
asked why then aren’t we letting her decide. If she wants them all straight, why are we
even considering putting one up at an angle? Are we micromanaging the lady we hired
to do something? Sid responded that she hasn’t said that she wants them all straight.
Sazi countered saying that she did. She actually wrote a letter saying that she wants
the springs removed. Sid responded that he thought she wanted the springs removed
for safety. Jagger said that according to Jeff and speaking with her, they worked all that
out. Linda responded that when Juan asked Jeff; what did she say when you told her
this, he said she said oh. That doesn’t sound like it’s necessarily worked out. Juan
stated that he felt she still had reservations when Linda spoke to her. Her preference is
for them to be straight. Andy stated that if she’s in charge and she is responsible for the
project and she says they should be straight, then there’s a possibility that they should
be straight. Juan added that when it was presented to the Board and the Commission,
they were straight, right? As Jagger said, the design has changed over time. Every
time we met, it was a different design. Andy asked that he never had a chance to work
for her at the time, right? He was working for somebody else when he did all that
design. Eduardo responded that we’ve been dealing with Jeff on this project and
Sabina doesn’t have all the details. Is this a new work change order for Jeff to
straighten him out? Linda replied no, he was never asked to put the springs in the first
place. He took it upon himself to make that change. Sid remarked that no one objected
to it when he did it. Sazi commented that he would say that these things are done now, they are so much better, like the chime. At the meeting that Sazi was at, she said Jeff presented them as having movement, but being straight. Juan agreed. Sid remarked, referring to one of the pictures, that it was done about a year and a half ago and they were leaning then. Andy asked, so what do we do now, put one up and see what it looks like, then get him or get him now. Juan replied that it goes back to what Andy just said. Sabina, as the artist, wants these straight for her design to work and be more appealing. Eduardo added that Sabina likes the art concept, but she doesn’t like the bending. Andy stated that if Sabina is responsible for the whole project and she wants the springs taken out and straightened, then maybe that’s what we should do. There is a lot of talking going back and forth between her and Jeff that we are not privy to. Sazi then played a previously recorded message that Sabina left earlier to the Board. Sabina had also texted her that she was in with a client. Message: “I told Linda Sparks that I didn’t know if he had fixed the pieces recently or done something to amend the issue, but what I saw indicated they were not. They were mobile because if not, what was the point in using springs in the first place.” After further discussion, it was the consensus that there are still a lot of things up in the air. Andy remarked that if we ask Jeff to make these changes, it’s not going to take him 60 days to do it. It’s probably a minor job. He added that he agrees with Jagger, that we may be jumping too quick, we could give it a little time; but he also knows that if Sabina is the person in charge there and she is going to be responsible to offer the warranty to the City or whatever and she says they need to be straightened out, then we should probably seriously consider listening to her. The discussion became repetitive; therefore, it’s not recorded again in the minutes. Sazi commented that when Sabina took on the project, she saw the picture where they were straight and she did have reservations about it, but at the end of the day she said she would incorporate them as long as they were as presented, but when she drove by and they were not then she got concerned.

Jagger stated that we should table it. Juan Fuentes moved to table the discussion on the Reed Rockets, Jagger Gustin seconded it, and it carried.

At this point, Sazi excused herself and left.

RFPs – #1 Under D – FYE 2018 Rodeo Arena Art Project

Jagger began by stating that the Committee met; myself, Linda and Andy, and they revised the RFP and would like the Board to look at it and help them with further revisions and to plug this in and make some changes. Linda passed out the draft of the RFP and is incorporated into the minutes by reference herein. Linda began at the top with the introduction. They changed it to say that the City of Truth or Consequences recognizes the importance of Public Art and creating a sense of place. Public Art has instilled character into the built environment. There is a City Ordinance mandating 1% of Lodgers Tax be utilized for Public Art. The Public Arts Board, a five member committee established for this purpose, will act as jurors for this project and make recommendation(s) to the City Commission. Linda asked Juan if this is all true. Juan replied yes. Jagger took over from here beginning with the “Call for Artists” headline. We need to decide where they’re coming from. Are they just in the City of T or C, or are they countywide, or are they statewide, or are they nationwide. Juan replied that he
doesn't think we can necessarily prohibit anybody from outside from participating, but you can certainly give points for locals like we do with RFPs. Linda asked if it can be from anywhere in the United States. Juan replied that you don't have to specify to participate. Juan suggested saying that preference will be given... Linda interjected that it's down in there, artist who resides in Sierra County gets 10 points. Linda thinks sometimes artists want to know who it's open to. Jagger replied that sometimes they want to know who they're up against. Linda asked if it's open to all artists and if age matters. Juan suggested that it could read that it's open to all artists in New Mexico and other states. Linda read #1 under "Submittal Requirements" where it referenced that all applicants must be 18 years of age. She asked if that was okay. Juan asked if there are any artists under 18 that can do a good job. Linda replied that she didn't know. Jagger moved on to the "Budget" headline. Jagger said they didn't know what amount that was and thought that amount might change, so they plugged in $4,000.00 as a starting point. That would include all the costs listed on Addendum A. Then where are we looking for this art to be? we need to decide that and plug it under "Site Description". "Targeted Space" is listed, but no comments were made. "Size Specifications" - do you want it to be 10' tall, do you want it to be made out of steel, do you want it to be made out of plastic. There are different things you can plug in there to tell the artist/applicant what we're looking for. "Selection Criteria" gives you different points on what they might try to go under. Jagger went on to the 2nd page and stated that there was more information on the "Selection Process and Timeline". Linda interjected moving further ahead to "Submittal Requirements", #2 and a couple of bullet points. Jagger continued that this would give them the parameters of what they would be trying to propose. Juan asked if the space and size specifications wouldn't limit what an artist can submit. If you're doing a call for art, it could be any kind of art; or does everybody already have a specific type of art that we're looking for. Do we say, give us your best shot at what you want to submit as your art piece and we judge it by what you submit. Sid asked if this is for the Public Art or is it for the Art Park. Jagger answered that it is for this Board to select art. Jagger explained the need for specifications referencing art for Evelyn Renfro Park, as did Andy referring to art for the planters at the Healing Waters Plaza. Juan suggested maybe stating something general like that we're looking for an outdoor art piece. Sid agreed. Juan asked if they want to put specific restrictions and if they want to have a theme. Linda referred everyone to the "Selection Criteria" headline, specifically the line starting with "Represents the Character...". She stated that the Board has to identify the area, and then you can populate all the answers that will dictate the specifications for the character of that site. Jagger continued on the 2nd page with "Submittal Requirements". He reviewed briefly the information under this headline. Continuing to the 3rd page, Jagger stopped at the "Submission Deadline" headline and reviewed that section as well. Lastly, he referenced the application in the back and promptly went over it. Jagger asked Juan if it was ready to have City staff look at it. Juan, referencing Linda's comments earlier, replied that the Board needed to select a site first before all this can be populated. He feels it's a great start, about 90% complete. The next question is what is the process for selecting a site? A lengthy discussion ensued with a couple of other options thrown out there, but the Board decided to do a tour of all City parks to help in selecting a site. Listed were Evelyn Renfro Park, Healing Waters Plaza, Triangle Park, Ralph Edwards Park and Rotary Park. Juan commented that what is missing from downtown Main Street is a marquee. He asked if this could be part of a marquee project as there is seed money for it. Linda
opposed the idea and recommended 'no' because a marquee/gateway is part of a bigger project with way-finding signs. She said that you don't want one piece dictating the rest of the way-finding signs. It has to be cohesive with the way-finding signs. You want all of the way-finding signs to dictate that piece.

Jagger commented that the Recycling Center is an area that just begs for recycled art. There is a dirt alley between the 2 complexes and what better place to put some recycled art. Jagger thinks that at some point they need to look at putting a piece out there.

Juan asked if art could include something on the poles downtown on City streets, art pieces that would highlight the downtown area. It's a great opportunity to beautify downtown through different art pieces throughout instead of just one piece. Linda stated that in other places artists will wrap the poles with different textiles so that they are really colorful and interesting. You can assign a pole to an artist.

The discussion returned to arranging a tour of the City parks. Jagger will coordinate the tour with Linda Sparks. Jagger moved to tour the 5 City sights. Juan seconded the motion and it carried.

COMMENTS FROM THE PUBLIC ARTS ADVISORY BOARD:
No other comments, other than those recorded above, were made.

TIME, PLACE AND DATE OF NEXT MEETING:
As the 3rd Monday in January falls on a holiday, the next meeting of the Board was scheduled for Tuesday, January 16, 2018, at 4:00 P.M. at the Administration Annex.

ADJOURN:
There being no further business to come before the Board, the meeting was adjourned at 5:21 P.M. Juan Fuentes moved to adjourn, seconded by Jagger Gustin and it carried.

ATTEST:
Minutes were approved on November 13, 2017 on a motion made by Andy Underwood and seconded by Juan Fuentes, and it carried.

Linda Sparks
Secretary
August 15, 2017

Dear Members of the Public Arts Board,

After having seen the erected Reed Rocket sculpture in Jeff Barbour’s yard, it was apparent that the spring apparatus has weakened and has caused the reeds to lean permanently. I am requesting that the spring portion be removed to ensure structural integrity for the life of the piece. I believe that Mr. Barbour’s intention was to create movement in the pieces. I am certain that with the wind in Truth or Consequences being so strong, it will create the desired effect.

Also, there is a concern about the safety of the spring area in each reed. As they are exposed, they potentially create a safety hazard/liability.

I look forward to utilizing the reeds in the space.

Please call me with any questions.

Sincerely,

Sabina Muñoz

Update: Linda Sparks spoke with Sabina 11/09/17. Linda asked Sabina if she could elaborate on her concerns over the springs on the Reed Rockets. Sabina holds firm that the springs be removed to ensure the structural integrity for the ‘life of the piece’. Her letter is quite clear about the probable safety hazard and liability that the movement in the pieces will trigger.
Fax To Linda Spanks for #
From Jeff Barbour 575-894-6690
For 4:30 Meeting

Rod Rocket Joint Detail

Upper Pipe

Internal set up

Spring / External

2" Pipe

3/4" Drill Rod

3" Steel Base

5/8" Bolt

3/4" Pipe
Traci Burnette

From: Traci Burnette
Sent: Friday, October 27, 2017 3:40 PM
To: Gustin, Cary, DVS
Subject: Re: Commissioning students to design and fabricate sign
Attachments: Image (1).png; Image.png; Image-1 (1).png; Image-1.png; Rodeo Entrance.pdf

Good Afternoon Jagger,
Thanks for meeting with me today. Attached are the pictures of the sign on 3rd Street as well as the one on South Broadway... they are both the same and do not reference the Rodeo. In regards to a sign for the Rodeo Arena, I think the first thing that needs to be established is where to place it... what point of entry do we want main traffic to access for the Rodeo Arena.... I have attached an old map outlining the Rodeo in Yellow with 3 possible entry points marked in Red. The entry point should probably be decided by Juan and/or Don Armijo. Once the entry point is decided, then it would be easier to decide what type of signage would best fit in that area. I have emailed Julian and will get some information pertaining to the grant, as I am unclear what part the grant would play if Art Board purchased or donated the supplies, and the students donated their time for the design and the City did the installation. I will let you know what response I receive from him. If you have any questions or comments/ideas, please let me know.
Thank you

Traci Burnette
Grant/Projects Coordinator
City of Truth or Consequences
505 Sims Street
T or C, NM 87901
575-894-6673 x353

From: Gustin, Cary, DVS <Cary.Gustin@state.nm.us>
Sent: Friday, October 20, 2017 1:28 PM
To: Traci Burnette
Subject: Fwd: Commissioning students to design and fabricate sign

Traci. I hope the weekend Ahead is great for you guys. It seems like it may be possible to get the Hot Springs High School. Computer design kids and their vocational ag students to design and fabricate a sign for the city’s south Broadway Rodeo. Facility. Let me know what you think. And know that I support it and will help with the process Application etc. Julian. Marta Cell #: 432-770-1796. jmarta@lorcschools.net
Cary Jagger Gustin
cary.gustin@state.nm.us
575-894-4244

Sent from my iPhone

Begin forwarded message:

From: Julian Marta <jmarta@lorcschools.net>
Date: October 20, 2017 at 10:40:29 AM MDT
To: "Gustin, Cary, DVS" <Cary.Gustin@state.nm.us>
Subject: RE: Commissioning students to design and fabricate sign

Cary,

Yes, This is definitely something we can do. Get me some ideas on what we might be looking at. We do this type of stuff all the time as long as it’s within our capabilities, and something like this seems like it would be. I usually do this type of stuff at the cost of material, especially since it’s for the community. Thanks. And thanks for e-mailing. It’s the best way to ensure I respond. I meant to call you back, but i'm
Glad you e-mailed.

Julian Marta

Sent from Mail for Windows 10

From: Gustin, Cary, DVS
Sent: Friday, October 20, 2017 10:35 AM
To: Julian Marta
Subject: Commissioning students to design and fabricate sign

Julian--Good Morning and Happy Friday--
I am touching base with regards to the recent CTE meeting and the Carl Perkins Funding at your School.
Is it possible to commission your students to design and fabricate a metal sign for installation at the City of T or C's
Rodeo Arena and Facility on South Broadway here in Truth or Consequences? I am not sure if the Carl Perkins Funding will allow this project. The City Lodgers Tax Funding could possibly provide some funds for materials and installation.
I appreciate any information you may be able to provide and was honored to be asked to participate in the recent meeting at Hot Springs High School.

Cary "Jagger" Gustin, Board President
Sierra County Arts Council
Member: City of T or C Public Arts Advisory Board
Board Secretary Sierra County Lodgers Tax Advisory Board
Good Afternoon Mr. Marta,
I would like to see if I could speak with you regarding the emails below. I can be reached via my cell phone at 575-740-3056 at your earliest convenience. (due to some computer issues, I am not in my office and do not have access to my office line atm.) I look forward to hearing from you.
Thank you

Traci Burnette
Grant/Projects Coordinator
City of Truth or Consequences
505 Sims Street
T or C, NM 87901
575-894-6673 x353

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Cary "Jagger" Gustin, Board President
Sierra County Arts Council
Member: City of T or C Public Arts Advisory Board
Board Secretary Sierra County Lodgers Tax Advisory Board
REQUEST FOR PROPOSALS

RFP accessed online at www.lorcnm.org or by calling 575-894-6673.

INTRODUCTION

The City of Truth or Consequences recognizes the importance of public art in creating a sense of place. Public art helps instill character into the built environment. There is a city ordinance mandating 1% lodgers tax be utilized for public art. The Public Arts Board, a five-person committee established for this purpose, will act as jurors for this project and make recommendation(s) to the City Commission.

CALL FOR ARTISTS

Sculpture artists are invited to participate in the __________________________. This is open to artists who live and work in New Mexico.

BUDGET

The public art amount, inclusive of all costs for the artist, is up to $4000. This includes all costs listed in Addendum A.

SITE DESCRIPTION

The site is located __________________________. A Site Visitation will be held on ________ at 6pm.

TARGETED SPACE

The space that will hold the piece will __________________________.

SIZE SPECIFICATIONS

The entire piece should be at a minimum _____(_____) feet tall, but cannot exceed _____(_____) feet in height. The base can occupy a space no larger than _____(_____) feet wide by _____(_____) feet long.

SELECTION CRITERIA

Exceptional Quality (20 points)  
Enduring Value and Maintenance (25 points)  
Site Compatible (20 points)  
Represents the Character of Downtown Truth or Consequences (15 points)  
Demonstration of Past Experience (10 points)  
Artist Resides in Sierra County (10 points)
SELECTION PROCESS AND TIMELINE

Request for Proposal (RFP)

Artists may develop and submit a proposal based on their evaluation of the project and site opportunities. In collaboration with the artist, the city staff will provide all pertinent project information. Proposals must comply with any code requirements.

Artists will be advised of the final date for recommendation to the City Commission, if and when they are selected and sent a contract. Finalists may be required to present to the Public Art Board at a monthly meeting and to the City Commission. The artist(s) will have at least ninety (90) days to execute and complete their work to coincide with the completion date of the project. A contract approved by the City Attorney’s office must be executed by the artist. The City Commission reserves the right to reject any and all applicants, to waive informalities in any and all responses, to re-advertise, to separately accept or reject any response, and to award and/or negotiate a contract in the best interest of the City. Payment structure is found in Addendum B.

Faxed, e-mailed, or incomplete proposals will be disqualified. All responses must remain valid for a period of ninety (90) days.

Questions Contact:

SUBMITTAL REQUIREMENTS

1. All artist applicants must be 18 years of age and reside in the New Mexico.

2. Work must be suitable for outside installation including but not limited to:
   - Able to be structurally secured to a concrete pad with anchor bolts
   - Fabricated and finished with non hazardous materials
   - Maintenance-free for a minimum of 2 years
   - Appropriate for an active pedestrian environment and proper consideration for the safety of the audience
   - Capable of withstanding adverse weather conditions
     - High winds
     - Extreme temperatures
     - Heavy rains
     - Direct, continuous sun
     - Freeze thaw conditions

3. Application: Complete, sign, and date the attached application.

4. Written Proposal: Narrative summary describing the proposed original and project-specific artwork. Limit: 2 pages 8.5” x 11”.

5. Itemized Budget: Include all aspects of design, complete installation, artist fees, and fabrication. Complete installation budget will include base, lighting, and any other applicable components.

6. Concept drawings of proposed original and project-specific artwork: Submit a maximum of 5 digital images in PDF or JPG format not exceeding 75dpi. Alternatively or additionally, printed
images/drawings/color sketches may be provided on a maximum of five 8.5" x 11" pages; however, digital format is preferred.

7. Model: One (1) small model may be included but not required.

**Note: RFP application and materials will not be returned to the applicant without prior pre-paid shipping or preapproved arrangements made with the Public Arts Board.**

Please note

- Works not following the criteria above will not be considered for installation.
- We will not accept any shipments of final installation artwork on behalf of the artist.
- The City or Truth or Consequences reserves the right to photograph the winning sculpture and/or the artist for documentation, education, and publicity purposes without additional compensation.
- Participation in the entry process constitutes a full understanding and acceptance of the conditions set forth above.

**SUBMISSION DEADLINE**
The required submittal must be received before ________, 2017 - 5 p.m. Materials are to be submitted in a sealed envelope or box clearly marked on the outside "Sealed Materials for RFP for ________________". Materials may be delivered by certified mail, return receipt requested; hand-delivered or couriered. Return receipt recommended.

Address and deliver to:
City of Truth or Consequences- Clerks Office
505 Sims
Truth or Consequences, NM 87901

In compliance with city regulations, materials received after the deadline stated above will be automatically rejected. Absolutely no exceptions will be made for any reason.

**CALENDAR**

Deadline for entry:
Notification of Acceptance on or before:
Install accepted sculptures:
REQUEST FOR PROPOSALS
Application Cover Sheet

Date: ____________________

Applicant Contact Information:

Name: ____________________________________________________

Address: __________________________________________________

Phone(s): __________________________________________________

E-Mail: _____________________________________________________

Website: ___________________________________________________

New Mexico Resident: Yes/No  Sierra County resident: Yes No
(If yes, please attach proof of residency.)

Total Budget/Cost:

Please briefly describe the following if applicable; if not applicable indicate with N/A.

Special lighting required:

Other special requirements:

Type/amount of project access desired:

Installation time required:

Please check the following items to indicate they are attached:

☐ Written proposal.

☐ Itemized budget.

☐ Concept drawings; 5 pages maximum (8.5" x 11") including color sketch or digital rendition.

Digital images PDF or JPG not exceeding 75dpi – 5 images maximum.

☐ If 3-dimensional art proposal, one small model.

Note: Support materials will not be returned to the applicant without prior pre-paid shipping or preapproved arrangement made with Public Art Board.

Signature confirming that all information provided for this application is true and correct.

__________________________________________________________  ________________________________  ____________
Signature -Artist or head of organization Type or print name Date
ADDENDUM A

ELIGIBLE COSTS

Eligible costs and expenditures for the project and the total award include, but are not limited to:
A. Artists design fee
B. Labor, materials, contracted services required for production and installation
C. Artists operating expenses related to the project
D. Travel related to this project, pursuant to statutory limitations
E. Transportation of the work to the site
F. Installation to the site
G. Any permits and fees necessary for the
H. legal costs directly related to the project
I. Liability costs of artist

ADDENDUM B

PAYMENT STRUCTURE

1. Design Phase: 33.3% of total payment;
2. Materials: 33.3% of total when artists submits receipts for materials and eligible costs equal to or
greater than 33.3% of the contract total; and
3. Completion: 33.3% final payment due when installation is deemed complete and contractual agreement
specifications are verified by the City of Truth or Consequences Facilities Director and City Manager.
Payment shall be made upon presentation of an invoice and documentation necessary to support the
completion of the work.
TIME & PLACE:
The Public Arts Advisory Board of the City of Truth or Consequences, New Mexico met in the conference room in the Administration Annex at 401 McAdoo, Truth or Consequences, New Mexico on Tuesday, January 16, 2018 at 4:00 P.M.

PRESIDING OFFICER:
The meeting was called to order at 4:02 PM by Sid Bryan.

ATTENDANCE:
Sid Bryan, Tourism
Eduardo Alicea, Art Representative
Cary “Jagger” Gustin, Sierra Arts Council
Andy Underwood, Business Community
Juan Fuentes, City Manager

Other Staff Present: Traci Burnette, Linda Sparks, Secretary
Visitors Present: Linda DeMarino

QUORUM: There being a quorum present, the Board proceeded with the meeting.

APPROVAL OF MINUTES:
Linda Sparks apologized that she was unable to complete the November 13, 2017 minutes in time for this meeting. Minutes were tabled.

COMMENTS FROM THE PUBLIC:
None

REED ROCKETS SCULPTURE:
Juan stated that he placed this topic on the agenda because the Board was waiting on the grant for MainStreet, but that fell through. Juan asked the Board if they want to continue to hold off on that. Andy commented that he heard that the architect MainStreet hired, Sabina Muñoz, is working on something that nobody knows for sure what it is and that she may still include the Reed Rockets sculpture at the Art Park. They had been planning on that big grant coming in and that was going to be a reclaimed water base and so now that they don’t have that, they are regrouping and he doesn’t think they really know what is going on with all that yet. Sid added that he heard that too. He had asked Linda DeMarino and she told him that the landscaper, Sabina, hasn’t been able to do anything. Sabina may have been here last weekend, but he doesn’t know. Sid stated that he guesses there’s nothing to do except put it off. Juan
commented that he put it on the agenda because it's been some time since Jeff finished it, but at the end of the day if the Board just wants to sit on it, he won't put it on the agenda anymore; or are we just going to bite the bullet and if we want it up, let's put it up. If we don't, let's put it in storage and forget about it. Sid suggested asking Linda, since she and Sazi are in communication with Sabina, to give us at the next meeting a sort of a time schedule, otherwise, it really will just go away completely. Juan reminded everyone that we can't compensate Jeff until it's completed. Andy asked if we can consider putting it somewhere else. Jagger stated that at the last MainStreet Board meeting they talked about meeting with Sabina and try to put her on a timeline as to what she thought it would take to finish and submit a preliminary sketch or a maquette of what it might look like and he doesn't know where they are on that. Also, they talked about meeting with Traci Burnette and talk about a timeline of it. Traci confirmed that they did meet. It is kind of tied into the Clean & Beautiful fund. Juan stated that it is really up to this Board to make that recommendation. It’s been held up long enough. Eventually, at some point, this Board will have to take a firm position on what’s going to happen with this sculpture. Sid replied that we may do that today because Andy took down notes from their trip last week to the city parks. Andy asked Jagger if he feels that Reed Rockets is still going to be used up there, at the Art Park. Jagger answered that he thinks so even though there's been some issues and questions about the liability of the spring and the mechanism that works and all that. When they met with Sabina, she talked favorably of it and liked it. He anticipates her including it in the plan, but until we see something from her . . . Andy interjected, it could be a long time to come. Sid stated that after last week’s tour, we may want to change that anyway. If at the Healing Waters Plaza, where it wouldn’t be moving necessarily and we eliminate all of those things because we can wax on for meeting after meeting on does it have the right mechanical . . . Andy interjected, with MainStreet out of the picture, all we have to do is please him (Jeff Barbour). We don’t have to please everybody else, right? It would be easier to get it placed, paid for and move on. Sid commented that there are spots in back of the Lee Belle Johnson building . . . Andy interjected, there’re some spots where they can be put up and they might be very attractive and they wouldn’t be in such a place where people are moving around so much.

Jagger reported on the city parks tour. He began by thanking Juan and Linda Sparks in facilitating the tour. Jagger said that it was a really good opportunity for the Board to really see what the city parks look like, see the layout, see the sizes, and where things possibly could fit. It was a very informative tour. Sid agreed. Jagger continued, they saw the Recycling Center, all the parks in the City, the big Ralph Edwards Park that’s been down there forever, and the Rotary Park down by the river. Sid commented that they came up with some possible conclusions that Andy has written down. With that, Sid turned it over to Andy. Andy reported that they thought the Healing Waters Plaza was probably the best place for art because of the location, people already associated with it and there’s some room for some more pieces, some large and some small. It got 5 stars on their tour. Evelyn Renfro Park, there’s some room in the corners of it; there’s room in the front of it for lots of big pieces of art. They did note that the City uses it at Christmas time and they have some blowup balloons. We would have to certainly keep that in mind. They were told that there are no garden clubs, or anything like that, that are associated with the Park. That was a 4 star park for them. The
Recycle Center, there's some places where stuff can be down out there, but it is so far out of town that they didn't feel like it is a viable place at this time, maybe later when there's more money or years down the line after we art up the downtown area more. That was a 1 star stop. The Rodeo Arena, they gave no stars to because it's off the road. They talked about that at the last meeting about how maybe we just needed to have a sign and turn that over to the City and get out of that completely. He thinks we still agree with that. Ralph Edwards Park, 1 star. They don't know that they need to put a bunch of art there; just keep it as it is – one big open space. The Triangle Park, they gave it 4 stars because it has lots of visibility. It may be a good place for something like the Reed Rockets. It's not so accessible to foot traffic even though there's a path going across it. The traffic is a bear on all sides of it, but it's very visible. It would be a great place for art. It was a 4 star stop for them. What they would put there, they didn't really talk a lot about that. Sid added that there was agreement between all of them, and Steve Green was sort of leading in that we get more bang for our buck in any of the ones with the many stars than we do for ones that would do better off with signs and later after we get things done in one area, you may as well have it where people are going to visually get rewarded. Andy stated that Steve was talking about cantilever fishing platforms at Rotary Park. It would be crazy for us to put art in there right now until maybe that plan is realized. It's a great, big, huge, beautiful spot though, but again, it's far from the downtown. Right now, the immediate loop of the downtown is where most of the tourists are. It seems that the center of town is the center of town. Sid continued that there is no art in the Healing Waters Plaza at the moment. It's beautiful to look at, but a couple of pieces would add to it. It's already got a good base there. Evelyn Renfro Park needs something else to give it a little splash, but the people are definitely able to see it there, and the same with the Triangle Park. Andy led the discussion back to the Reed Rockets sculpture. Somebody told him that originally Reed Rockets was going to be put at Triangle Park, before the Art Park. Sid confirmed that was true. Andy stated that it would be great if they could put it up somewhere and get Jeff paid.

Linda DeMarino joined the meeting at this time. Juan suggested that Linda may be able to update the Board on the Art Park and Reed Rockets. Linda stated that Sabina was contacted and Sabina told them it would be 6-8 weeks from the time she was contacted for the conceptual design. Sazi Marri feels like Sabina actually works pretty quickly so she's looking at the end of February. Sid asked Linda what she thought if the Reed Rockets was moved to the Healing Waters Plaza or the Triangle Park. Linda replied that she would love to see it at the Triangle Park. She doesn't think there is a good spot for it at the Healing Waters Plaza. It's a tall thing and you already have the palm trees there. She asked where we thought of putting it. Andy answered that they would be next to the building on the high side behind the shades and around the windows where they have many split system chases running. Linda said that Bill Slettom mentioned that he was going to try to get with Andy about redoing the windows and the doors. Andy said he was told that we weren't going to redo the windows on the backside. That's what Steve told them. Andy asked Steve specifically that the other day. Juan stated that the original window is still there. It is just a matter of taking out the stuff on the outside. Linda remarked that that may not be Steve's plan, but she knows that there are other people who . . . Andy interjected, even if you kept the windows, there's still
room around that building. You don’t have to put them all in one spot, you can move them around. Everybody had concerns about this, and if we put them in a spot where they can remain stationary, that would take that out of it. Sid commented that Triangle would be good too and it is where it was originally thought of and it wouldn’t be in with too many other things that can take up more space as you enter the downtown. Andy added that the only time there’s people there is when we have a good protest going. Juan remarked that 14 reed rockets seem like they would really clutter up that place, it’s not that big. Sid responded that the original maquette showed them closer. Andy asked if they all have to be in the same park. Could you put 7 there, 3 there and 4 there? Eduardo commented that we need to ask the artist about that. Andy said that was what his next statement was going to be; we shouldn’t dissect the guy’s art without asking him. Jagger asked Linda if she knew if Sabina is planning to include them in her conceptual plan. Linda answered that she didn’t know. Sid suggested to Linda that she talk to Sabina and see if she is going to stick them in or not, then we’ll at least be able to visually see what she comes up with. Juan remarked that the same thing would happen here; they would have to be separated, 14 is a lot. It’s a big art piece because they’re huge. To put 14 of those around the same area would take a lot of space. Andy agreed, but they could be scattered and they can be used in different ways. As Eduardo said, it’s probably important to ask the artist. You know, they’re still his. Once they get paid for, I guess you can do anything you want to with them. Until then, they’re his. Sid commented he thought Jeff might like them in 3 different places. Andy replied that he might. He thinks 1 or 2 here and there would look rather grand around that building. Spread out at the other place might be too much, might be perfect, he doesn’t know. Sid commented that at least Sabina doesn’t have to feel like she’s tied to anything, right. Andy replied that we really can’t do anything until we find out if Sabina has them in her project or not. Sid asked for a motion then to wait for Sabina. Andy moved to wait until Sabina comes back and table it. Jagger seconded the motion to table and it carried.

FYE 2018 ART PROJECT:

Jagger, acknowledging that it wasn’t on the agenda, asked the Chair where the Board is at with the development of the RFP (Request for Proposals). He asked Juan, have you had time to look at that? Juan replied that he thought Jagger had said that a location had to be first selected so that when you put together an RFP, the person would have a better idea how to incorporate it . . . Andy interjected that he thought everybody was reasonably happy with the rough draft and we just need to decide what we’re going to do. So at this time do we need to think about selecting a spot to put more public art or should we wait to see if we can deal with Reed Rockets first. Sid asked Juan if we have more money available. Juan answered, for this coming year, yes. Sid commented that they have 3 spots that got stars and the rest didn’t. Linda DeMarino asked which ones got stars. Sid answered that it was Renfro, Healing Waters Plaza and Triangle. Linda asked if the other one was Rotary. Sid replied that it was Rotary, Rodeo Arena and the Recycle Center. Juan commented that if there is an art piece to be done at the Healing Waters Plaza, there are those spots that always get flooded, that’s an area we can redevelop to incorporate an art piece to cover that up because we have all these problems with that soft area. It could be kind of like a vase, or whatever the sculpture is, not too big, but we can have 2 on each side that would cover up those spots. Andy asked Juan if we have a plan showing those low spots. Juan replied that if that is the
location, those could be the preference sites because we have problem areas with the grass there. Andy commented that they thought about even small pieces in the planters, just jazz it up. Linda stated that in parks, she really would like art that kids can crawl around on too. Andy said we should have a playground for kids to crawl around on, a rock climbing wall. He has a little lawyer in him always thinking liability, liability, liability. Sid agreed too. Andy asked Juan about how much money do we have to spend on public art. Juan replied he doesn’t know if part of it is the balance of the Reed Rockets; we want to say about $4,000.00, but we would have to check. Andy asked that if maybe as a Board they should think about a $2,000.00 piece somewhere or $400-$500 pieces. Jagger suggested that maybe we could split it up and not just do one park, but do two. Sid suggested that it should probably be the Healing Waters Plaza since we want it to be sort of the crown, it should have most of that money and then the other 2 would get smaller amounts. Linda asked if the Board is going to move the Reed Rockets depending on how quickly the Art Park comes about, that may be a consideration as well. Andy replied that we are waiting on Reed Rockets until we hear from the landscape architect if she is going to use it or not. And, we probably should talk to Jeff; tell him we’re going to break it up. Juan stated that the Board selected the Art Park for the Reed Rockets and when the presentation was made to the City Commission, it was always that site and that is what the Commissioners approved. So it’s not really up to Sabina to decide whether she will incorporate it or not. That has already been determined. Does the Board want to speed it up and incorporate it with whatever she is doing and make it happen? The Advisory Board has to take a position to get this thing done. It has been dragging on for some time. Obviously, Jeff is going to want to get paid. The location has already been determined. Sid suggested that the Board make that decision at the next meeting. Sabina will have given an answer. We’re open that if it can’t be there without any more changes, then we may as well move it either to . . . Andy interjected that if we move it, we’ll have to go before the City Commission and ask them if we can move it. Juan asked; why couldn’t it be fit in there? Sid replied that in that spot, it created as many problems as it did benefits. So if there was an easier location, they could start moving ahead on the Art Park and on Art in Public Places. We spent an awful lot of time with it. We should know by the next meeting what Sabina says, then we can move on to another thing. After that tour, that changed our looks and thoughts. Andy just want to see something happen quicker than it is and this way action can be taken on the Art Park continually while we’re still doing other projects instead of having the whole Art Board just concerned with the Reed Rockets and the Art Park. There’s not very much economy in motion. Andy commented that a wise guy told him the other day that money sitting in a checkbook is worthless, it should be used. Linda asked, and you call it wise? Andy answered, yes; it’s in the economy, it’s helping everybody. Are we going to move on to something else and let Reed Rockets dangle there? Sid replied that it won’t have to dangle anymore. It depends on what we all say. We can also get in touch with the artist to see how he feels so that by the next meeting we should have enough data to decide whether it moves to the other ones or stick with the original thing, but not spend any more time on the things people are worried about it in that location. Andy asked if we have to go before the Commission again. Juan answered that he thinks it would be a good idea eventually to inform the Commission. Juan recommended that if we want to split the money, say take $2,000.00 and move on a project with an RFP at the Healing Waters Plaza, let’s just do that and not talk about any other site. Let’s take care of one site with an RFP and go
through the process. Once the template/process is laid out, then we can easily implement it on something else. Let’s focus on the product with an RFP for one project for $2,000.00. Sid asked Juan if he wanted to make that a motion. Juan said he’ll make that as a motion. Jagger seconded it and it carried. Linda stated, so we’re creating the RFP for $2,000.00 at the Healing Waters Plaza. Do you have any specifics about what you want it made of or the size? That would determine the RFP. Andy replied that we should take Juan’s advice and look for a low spot and make it better. If there’s a flooding spot, put something on a pedestal and that will take care of that. That’s a great idea if we can come up with something like that. For a $2,000.00 piece, that’s a pretty big piece of art. Juan remarked that when the RFP is put together, it will be up to the artist to make that proposal. Linda commented that what you’re really doing is breaking up the grassy area. You can’t play Frisbee in it if it’s going to be . . . Andy interjected, is that where the flooding is, in the grassy area? Juan answered; yes, it’s in the far end. Sid commented that you don’t want anybody playing Frisbee there anyway. Juan added that he doesn’t think it’s safe to be playing Frisbee there anyway. Sid agreed. Andy commented that if we decide to do that, it will be really easy for us to walk over there and take a better look now that we know that the 5 star park is going to get a $2,000.00 art project. Maybe the Board should go back over there and get on the physical plain and look at it. Jagger commented that there are several sites that lend itself to art, not just the one place. Juan asked if you have to designate the area, why not just get a proposal. Linda stated that designating the area determines the size. If you are going to put it in a planter, it’s going to be a much smaller thing than it would be if it’s out. Andy recommended giving a roundabout size and say that it’s to be determined depending on what the proposals are, right or is that crazy? Eduardo suggested giving the artists the dimensions and that way it won’t be too big for the space later on. Sid said we can also show them where it is. He also said that Joe Waldrum would have a small painting and put it on a huge wall because that painting was able to hold the wall. There were some other paintings that were very large and it would be on a large wall and it wouldn’t fit, sometimes it would fit too. You don’t have to restrict whether you give the artist space this big or double the size of where we are; it doesn’t necessarily mean that what they build to make it hold your eye has to be big because it’s in a bigger space. It can still sometimes be small and be so attractive that it’s going to get more interesting. Andy asked if we’re considering a mural on the wall. Sid replied that he didn’t know if we could touch that building. Linda answered no, it’s a historic building. Juan stated that he would have to check with SHPO, State Historic Preservation Office. Sid said that using the $2,000.00 would be part of that too, that wall needs to be repaired. Steve Green was going on about that, where the paint is falling off of it. That would be a double bang for your buck. Linda added that the way the trumpet vines are planted along the back pillars and they are starting to grow, once they keep growing, they will have less visibility probably back there as well. Eduardo asked Linda if she had some ideas of good spots to put artwork there. Linda replied that she will walk over to the Plaza with the Board and look at it. She mentioned that there are a couple of opportunities: in those rocks there’s possibility and in the planters there’s possibility. Andy remarked that the whole place is nothing but possibilities. He doesn’t know if we need to pick a spot or have an artist come in and pick a spot. Eduardo stated that you need to think of when you have activities there, that they are not in the way of the crowds. Sid commented that if you have a plat that shows places where we can’t do it because of something underground, we can narrow the spaces
down and just be inclusive with as many as we can put there and then let the artist pick. Eduardo responded that he thinks we should decide on which area for the artwork and then the artist can focus on that spot. If you give them unlimited space, they all want to get creative and decide which... Sid interjected; then it’s up to us to approve one of those.

Sid asked if we should adjourn the meeting and then go to the Plaza to look. Juan Fuentes moved to adjourn, Andy Underwood seconded it and it carried.

Linda Sparks reminded the Board that they needed to schedule the next meeting.

COMMENTS FROM THE PUBLIC ARTS ADVISORY BOARD:
No other comments other than the ones made during the discussions recorded above were made.

TIME, PLACE AND DATE OF NEXT MEETING:
One Board member stated he would not be here until the 5th of February. Linda DeMarino added that Sabina won’t have the conceptual design ready until the end of February so March would be a good time. The next meeting of the Board was scheduled for Monday, March 19, 2018, at 4:00 P.M. at the Administration Annex.

ADJOURN:
There being no further business to come before the Board, the meeting was adjourned at 4:35 P.M. Juan Fuentes moved to adjourn, seconded by Andy Underwood and it carried.

ATTEST:
Minutes were approved on March 19, 2018 on a motion made by ______________ and seconded by ______________, and it carried.

_____________________________________
Linda Sparks
Secretary