

# BOISE CITY DEPT OF ARTS & HISTORY

A UNIQUE CITY IS DEFINED BY  
THE QUALITY OF ITS ART AND  
THE RICHNESS OF ITS HISTORY.  
EXPERIENCE BOISE.

## AGENDA

Wednesday, June 1, 2016  
11:30 am – 1:00 pm  
Tablerock Room, 3<sup>rd</sup> Floor, City Hall

*Lunch served at 11.30*

- I. Call to Order – Alecia Baker, Chair
- II. Approve Minutes of April 7, 2016
- III. Reports and Approvals-- *Reports in board packets provide status of all projects.*

### Public Art (LeClair) – Approvals

- a. Gift of Sculpture: John Powell Sculpture from David Airhart, see attached report and letter.
- b. Transit Shelters for Vista Neighborhood/VRT partnership: Six artists selected. Proposals will come forward to the Commission. \$17,000 design/fabrication budget.

- IV. Hot Topics – Review *Fostering Boise's Cultural Future: City of Boise Cultural Master Plan*
  - a. Text draft ready for review/discussion

### V. New Business

### VI. Adjourn meeting

**Meeting Schedule for 2016** – All meetings – unless otherwise noted – take place on the first Wednesday of the scheduled month from 11:30 am – 1:00 pm in the Tablerock Room, 3<sup>rd</sup> Floor, City Hall:

August 3  
October 5  
December 7

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## A&H Commission Meeting

04/07/2016

### Members Present:

Alecia Baker  
Jody Ochoa  
Jessica Flynn  
John Hand  
Eduardo Canales  
Hannah Hilgeman

### Staff Present:

Terri Schorzman  
Karen Bubb  
Josh Olson  
Amy Fackler  
Karl LeClair

### Members Absent/Excused:

Eve Chandler  
Dede Ryan

### Staff Absent/Excused:

Rachel Reichert  
Brandi Burns  
Annie Murphy

**Call to Order:** Baker 11:30a.m.

Thank you to The Cabin and Kurt Zwolfer for hosting the A&H Commission meeting.

- **Motion:** Approve February 2016 minutes; Baker moves to make minor changes and fix typos.
- **Motion:** Approve February 2016 minutes; Ochoa seconded. **Motion Carried.**
  
- **Motion:** Approve Special Joint Library Meeting 2016 minutes; Baker moves to approve
- **Motion:** Approve Special Joint Library Meeting 2016 minutes; Hand Seconded. **Motion Carried**

Introduction of Kurt Zwolfer and The Cabin. Kurt provided background about The Cabin's mission and programs.

## Reports

### Cultural Programs – Fackler

- Grants Program will be celebrating 20 years in 2017
- Archives/Storage assessment is still in progress
- Collection Policy is still in progress

### Communication – Schorzman reported for Reichert

- Approvals are in place for the James Castle Home Site and site work will commence this spring

### Cultural Assets – Olson

- River Sculpture re-repair
- Lots of corrective maintenance
  - Airport terrazzo floor
  - Basque history mural
- Working with Amy on collection policy

### **History Program – Boehm reported for Burns**

- *Boise: An Illustrated History* is nearing completion
- Broadway Bridge Mitigation is in Progress
- Fettuccine Forum speakers have been selected for next year

### **Public Art – Bubb**

- Bubb presented entire scope of public art projects in progress

### **Approvals:**

- Broadway Interchange Cottonwood Leaves by Matt Grover
  - **Motion:** Ochoa moved to approve the design. Baker seconded. **Motion Carried**
- Linen District Fence Art by Sarah Davies
  - **Motion:** Flynn moved to approve the designs. Ochoa Seconded. **Motion Carried**

### **Hot Topic**

- New data available through the Creative Vitality Index
  - Staff is exploring how the data will be useful to the mission of the department
- Culture & Community Event will be held on April 21, 2016. Commissioners are encouraged to attend.

**Meeting Adjourned at 1 pm.**

## MEMO

June 1, 2016

**TO:** Mayor Bieter, Jade Riley, Ben Quintana and Arts & History Commissioners

**FR:** Terri Schorzman

**RE:** April - May, 2016

### *General Admin*

- Met and worked with our new fiscal manager regarding A&H budget. We established a process for review and analysis.
- Met with HR to review positions for A&H.
- Held an planning session for A&H staff to review status of FY16 projects and determine the work plan for FY17.
- Coordinated with staff to launch the draft cultural plan for community input.
- Continued to look at facilities for a potential home for A&H with City real estate manager.

### *General Projects*

- Prepped for and attended the AAM conference in late May, where I attended a number of sessions related to historic site management (i.e., for the James Castle House project).
- Continued to meet with team regarding work on next phase of Cultural District development.
- Held the Cultural & Community event on April 21 for the cultural organizations and business community.
- Began my series of meetings with cultural orgs, and arranged for new directors of orgs to meet with the mayor.
- Met with the ISHS regarding incorporation of local art into the new exhibits in the renovated museum.
- Met with City team involved with “placemaking” issues – this time specifically for enhancements in the Ustick neighborhood.
- Prepped for upcoming June meeting with Mayor of Olympia and Kris Tucker (former BCAC director).
- Hosted members of the Boise Art Museum’s “collector’s forum” and the board of trustees at the James Castle House for a tour.
- Met with members of the Portland Art Museum’s collector’s forum at the James Castle Archives about Castle art; A&H staff presented about the JC House project as well.

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MEMO June 2016

**TO:** Mayor Bieter, Ben Quintana, Jade Riley and Arts & History Commissioners  
**FROM:** Karen Bubb  
**RE:** Public Art Program

## REVIEW & COMMENT/REQUEST FOR APPROVAL

- **Gift of Sculpture:** John Powell Sculpture from David Airhart, see attached report and letter. (Karl presenting)
- **Transit Shelters for Vista Neighborhood/VRT partnership:** Six artists selected. Proposals will come forward to the Commission. \$17,000 design/fabrication budget. (Karl managing/presenting)
- **Boise Cultural Plan:** Text draft ready for review/discussion. (Terri presenting)

## NEW ACTIVITY

- **Public Art Academy:** Please see attached cumulative evaluation of course.
- **Traffic Box Art Wraps 2015:** Three fabricators selected, who successfully complete the first 12 boxes. Trademark (Boise), Signs 2U (Boise), and Traffic Wrapz (Florida) are all moving forward with additional boxes, to be completed this summer – 39 total new wrapped boxes.
- **Valley Regional Transit Center's Multi-Modal Center:** Amy Chang design moving forward. Images to be on glass identified as 10 native plant images and 10 microbe images. Contracts underway for 5 projects (Stephanie Inman, John Francis). \$120,000 budget all projects combined.
- **Neighborhood Reinvestment Project:** New project to hire an artist to design placemaking pole signs for Sunset Neighborhood Association. \$43,800 design/fabrication budget.
- **NEW PROJECT: Public Works:** Artist-designed utility hole covers for the streets in the Central Addition/LIV/Eco District neighborhoods. Call-to-Artists to go out in June for one unique design for 15 – 20 utility hole covers.

## WORKS IN ACTIVE DESIGN/FABRICATION

- **Temporary public art:** The third Temporary Public Art from Public Art Academy students is by Candy Canning of a stone cairn which will be done later this summer. \$3,000 design/fabrication budget. (Karl managing)
- **Idaho Transportation Department:** Matt Grover working on a project to sculpt two cottonwood leaves for Broadway freeway bridge abutment. Awaiting installation funding information. \$10,000. (Karl managing)
- **Parks: Rhodes Skate Park Upgrade and Proposed Public Art:** Projects moving forward as permits/funding allows: Perri Howard, Stephanie Inman, Sector Seventeen, Reham Aarti, Anna Webb, and Trademark. \$200,000 budget, all projects.
- **Linen District Fence:** Sarah Davies fabricating for 2016. April VanDeGrift preparing designs for 2017. \$3,000 design/fabrication budget each year. (Karl managing)
- **Whittier Elementary Artful Fence:** Dennis & Margo Proksa in fabrication of fence artwork. \$38,000 budget.
- **Public Art Academy: Temporary Public Artworks:** Two artists selected for a temporary public art project for the James Castle Home Site: Marlene Mussler-Wright and Nicole MacDonald. Revised proposal will come before the Commission at a later date. \$9,000 budget.
- **Public Works/Boise WaterShed:** Amy Westover working on the design team. Byron Folwell, Matt Grover, Reham Aarti, and Michael Anderson projects under fabrication. Amy Westover/design lead. \$175,471.64, see attached report.
- **Public Works/BSU Geothermal Theme:** PW & BSU are partnering to create an artwork on BSU campus that celebrates geothermal water at BSU. Leslie Dixon and Ken McCall fabricating. \$25,000 budget.
- **2016 Fire Stations:** a. **Fire Station 4/Ustick Road:** Byron Folwell, in design phase. \$40,000 budget.  
b. **Fire Station 8/Overland Road:** Dixon/Baltes/McCall, in fabrication. \$40,000 budget.
- **Library! At Bown Crossing:** Janet Zweig of Brooklyn design approved. Project in fabrication. \$60,000 budget.
- **NRP:** Movable Art Project for neighborhood association. Ken McCall is fabricating his designs. \$10,000 budget.
- **Boise City Hall Public Art on the Plaza:** CTA Studio & Ecosystem Science design initiated. \$200,000.
- **Little Free Libraries:** 1 team, Marsters/Armstrong, working on finishing "Little Free Library." \$3,000.



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## Arts & History

### MEMO

**TO:** Boise City Arts & History Commission  
**FROM:** Karen Bubb, Public Arts Manager/Department of Arts & History  
**DATE:** May 11, 2016  
**SUBJECT:** Request for Approval of acceptance of donation of public artwork

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### ACTION REQUIRED:

Consideration and request for approval of donation of artwork on 8<sup>th</sup> Street by John Powell.

### FISCAL IMPACT/BUDGET IMPLICATIONS:

There is minor fiscal impact. The future care and maintenance of the work, and preparing an identifying sign are the costs, which should be under \$1,000.

### RECOMMENDATION:

Staff recommend approval of the donation.

### BACKGROUND:

A public artwork by John Powell was installed on 8<sup>th</sup> Street in 1982. The owner of the work, David Airhart, moved away from Boise in 1992, but left the artwork in place, essentially abandoning it. It has received some vandalism over time and was not being cared for by anyone. A & H Public Art staff reviewed the work. It is in need of minor repairs to straighten out the neck of the piece on the base, which was bent by a vandal.

Due to the length of time the work has been in place it has become associated with 8<sup>th</sup> Street Marketplace and the Department of Arts and History (A & H) staff sees a benefit to keeping it in place, but would like to make sure it is insured and maintained. A & H reached out to David Airhart to request information and ask him to consider a formal donation of the artwork to the City.

Capital City Development Corporation (CCDC) recently re-did the streetscape at this location and removed the work, changed out the concrete base for a sandstone base, and re-located the work in the new streetscape. CCDC is paying for the costs incurred to replace the base and re-site the sculpture.

Please see attached letter from David Airhart regarding the donation of the work and an image of the work in its current state.



Untitled, 1980

John Powell

With new sandstone base provided by CCDC in 2016

Located on 8<sup>th</sup> Street between Myrtle and Broad

March 27, 2016

Dear Karen Bubb,

As per our phone conversation, I would like to donate the John Powell sculpture at 409 S. 8th St. to the city of Boise. The work is circa 1980, made of Corten steel. Art Attack Gallery, which I owned, erected the piece probably about 1982 or so. I am pleased that the piece is under consideration for restoration and repair. As I said by phone it is not supposed to be a tilt. It was bent over sometime after I left in 1992. A welder could make the repair quite easily I am sure. I chose to leave the artwork in place, but have not lived in Boise for several years and nobody has really taken care of the artwork since I left.

John Powell was at the forefront of a rather progressive group of artists that set up some studio spaces in the lofts prior to 8th St development. He was highly respected in the art community, friends with Rick Collier and his staff at what was then Boise Art Gallery (now BAM). He was living between Boise and Hagerman where he was trying to build a stone house off the grid utilizing both solar and hot springs. He held an annual lamb roast that the who's who in Idaho arts attended, at the Hagerman site. He was a multi-faceted sculptor and also was doing mixed media 2 dimensional works.

He moved to Boston in the early 80's where he worked with an art transport company. I lost track after that. I came in to possession of the piece through barter for framing some of his print work. Art Attack Gallery included his work in one of our first few exhibitions. I am sure Sandy Harthorn could provide more information about John. I do think he was very important to an emerging progressive art scene in Boise. I will be curious to know what happens.

Sincerely,

David Airhart



### Cumulative Evaluations:

- [Blue indicates Positive Feedback]
- [Red indicates Constructive Criticism]

Was the book a helpful resource and would you advise that we use it for future classes? **11** yes no

Why? Good Resources, very informative.

Eight weeks, 2 – 3 hours a week was a significant commitment of time and energy.

Was this too much time? yes: **1** no: **8**

Not enough time? yes: **2** no: **4**

Worth your time? yes: **11** no:

If we had charged for this class, would you have taken it? Yes: **9**  no

If yes, what would you have paid for the series? \$25: **2** \$50: **1** \$80: **1** \$100: **1** \$150: **3**

What sessions were the most valuable to you? Rank in order of value to you 1 – 8, and tell us why.

Session 1 Introductions; program overview; what is public art? Barrier brainstorm

Why? 1: #1 rank, 2: #2 rank, 1: #5 rank, 1: #7 rank, 2: #8 rank

- Gave an idea of what to expect. Good to explore barriers.
- Introductions were great.
- Mix it up even more next time so students are forced to work with everyone.
- Over-all wake up call.

Session 2 Translating studio art to public art; fabricator resources;

Guests: Artist panel presentation (Leslie Dixon, Ken McCall)

Why? 1 #2 rank, 4 #3 rank, 1 #4 rank, 1: #6 rank

- Inspiring.
- It presented the realities of fabrication.
- Eye opening.
- New idea: the power of working in teams and with fabricators was potent.
- Great understanding of how to translate art into Public Art.

Session 3 A national perspective on public art; finding opportunities; introduction of final project concept;

Why? 2 #3 rank, 1 #4 rank, 1 #6 rank, 2 #7 rank, 1 #8 rank

- Great resource for national opportunities.
- Great examples of other cities & options.
- Presented the scope of possibilities.
- Liked learning about the final project.

Session 4 Peer panel of public artists brainstorming

Guests: Artist Panel (Sector Seventeen, Byron Folwell, Stephanie Inman)

Why? 1 #1 rank, 4 #2 rank, 1 #4 rank, 1 #6 rank

- Hearing other artists talk about their struggles and success gave me insight and confidence.
- Inspiring, great question and answer time.
- New appreciation of artists and commission guidelines.
- Good variety of presenters.
- One of my favorite classes. Many take away was to be persistent & continually put myself out in the competition.

Session 5 Applying for public art projects; preparing proposals

Why? 2 #1 rank, 1 #3 rank, 1 #4 rank, 2 #5 rank, 1 #5 rank, 1 #7 rank

- Good to learn how a judging panel works. Learned that I had been making the same mistake repeatedly.
- How to prepare proposals was great.
- Great basics.
- Made us aware of how our presentations need to reflect the call. Use their words & scenarios.
- Most relevant and immediately translatable.
- Learning the step by step process takes a lot of the trial and error out of applying that can be intimidating.

Session 6 Legal issues: Visual Artists Right Act, contracts, insurance, and copyright;  
Guest Insurance Agent Jeremy Kroll

Why? 2#1 rank, 1 #5 rank, 1 #6 rank, 2 #8 rank

- I had no idea of the amount of legal issues involved.
- **Dry but important.**
- Good info on the perils of contracts.
- **My least favorite class yet very valuable for the insights.**
- **More interesting than I expected. Still confused about insurance.**
- It was so nice to see examples and be able to ask a person all the questions we could think of.

Session 7 Maintenance, conservation, budget, finding opportunities, and goal setting;  
Guests Lawyer Jennifer Pitino and Cultural Asset Manager Josh Olson

Why? 1 #2 rank, 2 #5 rank, 1 #6 rank, 1 #7 rank, 1 #8 rank

- Very interesting. I liked the art walk with Josh and it gave me a conservation perspective that I didn't have before. Being able to see the practical side and what happens after you've finished with a piece of public art was something I found helpful.
- Josh's walking tour was very helpful.
- Insightful/hadn't considered/educational.
- Good advice on the perils of contracts and the difficulty of maintenance issues.
- Very interesting learning about maintenance.
- **I found the Asset Manager info more useful than the guest lawyer.**

Session 8 Final presentations by participants; celebration!

Why? 2 #1 rank, 3 #4 rank, 1 # 5 rank, 1 # 7 rank

- I was amazed at the diversity of presentations.
- Closer/purpose/goal/learning curve
- Truly fun.
- Nice to celebrate the accomplishment of having completed the course.

- I feel it was important for everyone to implement all the tools from the class and book into a final project and go through the exercise of a presentation. Doing this in front of other people we were familiar with made it more relaxing and less stressful.

### Were our key objectives for this class met?

Yes: 8 No: 3 That we all get to know each other better and use each other as resources.

Yes: 11 No: That you will encourage and assist your fellow artists in the public art realm

Yes: 8 No: 2 That you create your own opportunities for public art through grants, private sponsorship, or other ingenious ways

Yes :11 No: That perspectives on PA shared with you help you see your work in different ways so you see that you are capable of making diverse types of art for public places

Yes: 11 No: That you apply for future public art projects

Were your key objectives for taking this class met? Yes: 11 No:

### What were your expectations?

- Exceed my expectations. I applied to learn how artists get their work into the airport. I got so much more!
- To see if I'm a good candidate for public art, to understand what resources I have for applying for public art. The first objective was met, the second I'm not so sure about.
- Objectives were to find ways to grow my art practice, meet other artists in Boise, to find resources to expand my practice and to understand more fully what is happening in Boise in the arts from an artist perspective not as a spectator.
- I wanted to demystify the application and selection process and to understand the inner workings of selection committees. I also wanted to get to know others that may be in my peer group.
- I wanted to learn more about the process. The public art arena was a complete mystery to me. I probably won't bend what I do too much to match a call for proposal but I will be on the look-out for projects that match my abilities. Now I can that I can see how to bend in certain directions to apply for a project.
- Understanding the process.
- Mind expansion, learning about potential, not being stuck in old ways.
- To learn more about the Public Art process, as an artist/ architect who seeks new opportunities and as a member of the community who would like to have more public art. I learned a few things about professionalism and stuff I didn't expect like legal issues and copyright issues. Surprisingly fascinating.
- Have a better understanding of process including grant proposal process.
- Wanted a better understanding of what it actually means to make public art and how to be a competitor. My new goal is to apply specifically for projects that I'm excited about and are suitable for the art that I make.

### How can we improve the class for future participants?

#### Is there information you'd like to know but did not get through this series related to public art?

- Continue to bring in public artists with a variety of experience and continue providing the info you already do.
- Different space/location. Too much sunlight for presentations and noise was a problem. I wish it could have lasted longer.
- Are there ever opportunities for an artist to propose a project that has not been considered by the City? How would you do that?

- I liked the Trailhead venue but it was distracting to have other functions going on at the same time.
- I wish there was a way to let future (potential) applicants know how valuable the information presented was. I was excited for the class but didn't really know what the class entailed until I got involved. Artists struggle to make a living with their art and this class was the best resource I've ever encountered to help with that struggle.
- I would like opportunities to work with artists who are already doing public art, like an apprenticeship. I would like to feel less competitive in the class. It was a little intimidating to compete with each other for a project. The final project was more work than I planned for. Perhaps a warning is in order about how much time to expect to spend outside of class.
- A field trip to a fabricator's workshop would be great.

**How can we make the process of applying for public art projects less intimidating for emerging artists?**

- Keep application fees for emerging artists free or low.
- Apprenticeships, opportunities to try without going through the jurying process.
- I don't think the application process is such a struggle.
- Encourage them to take the class.
- Keep offering this class. I feel very at ease now in the process.
- Add a second academy session.
- I look at every rejection as a building block for my future success, maybe the class could help future students understand that.
- Make a short video about what the class entails.

**Would you like to go on field trips? We can propose dates for a later time.**

Boise Airport	Yes: 7	No: 2
Boise Watershed	Yes: 8	No: 1
Downtown Walking Tour	Yes: 8	No: 2
Boise Park Locations	Yes: 7	No: 2

**In the future, would you be interested in getting together socially to talk about experiences people are having in applying for public art, being finalists, and getting projects?** Yes: 10 No:

**Can we follow up with you via e-mail or by phone regarding how this information is useful to you over time?**

Yes: 11 No:

**Can you give us a blurb we could use on our promotional materials about this class for future artists?**

- "Are you wondering what it takes to be a public art artist? This is the class for you." Theresa Burkes
- "This class is an essential resource for anyone interested in the public art field. It provides valuable insights into the process of finding, applying for, and creating art for public spaces." Toby Davis
- "The Public Art Academy is a great opportunity for growth, knowledge and competitive edge in the realm of public arts." Shelly Jund
- "The Public Art Academy was a great opportunity for me to get out of my studio and meet other artists. As a class we learned from each other, built relationships and were able to demystify the grant process and idea of *what it takes* to be successful. Thank you so much!" Meg Kahnle
- "When I walked through the door to the Public Art class, I was completely in the dark. At the end of the class I felt confident I could create a concept for public art, write it up and present something to Boise City." Michelle Larsen
- "This was a smart, totally informative wake up call for artists who have never had a successful application to public art calls. All aspects of public art were covered in detail. It was loaded with tips and approaches we will need. It became clear that we artists need to do way more homework before even applying to any call." Jeff Leedy

- “This class helped demystify the public arts process. It covered all topics including where and how to find opportunities, working with other artists and makers, best practices for applying to RFQ and RFP, when to take caution, how to figure expenses and work within a proposed budget, and most importantly we applied for real opportunities that employed what we were taught during the class.” Susan Madacsi
- As an emerging artist, this class was invaluable for my confidence as well as opening my eyes to the world of public art.” Nicole McDonald
- “This was a fact-crammed class taught by knowledgeable staff of experienced artists and art professionals. I strongly recommend this class to artists at any stage of their career or accomplishment who want to explore public art. I still can’t believe this was a free class.” Claire Remsberg
- “My recent experience with the City of Boise Arts Commission and their efforts to bring greater awareness to Public Art was both inspirational and promising. The collaborative time shared with other local artists took me out of the studio and myself. To experience the inter-connectivity of like-minded individuals focused on the noble worthy cause of keeping and developing the arts in the public domain was delightful. The guidance of ‘how to’ take our art into the public sphere was conveyed with artful intelligence and good orderly direction. I am grateful I had the opportunity to participate in the voice of art in Boise Idaho.” Marie Stewart
- “A large portion of being a professional artist is learning the ‘business’ of art, something not generally taught in art education. The Public Art class gave me valuable tools and resources to use not only in applying for public art commissions but also in my own studio practice. I would highly recommend the class to all artists trying to make a living at producing art.” Connie Wood

#### **Anything Else you’d like to share with us?**

- Somehow we didn’t get to know each other very well, but I did make one valuable contact. Thanks for that!
- Thank you so much, I really appreciate your help.
- Karen, you are a great teacher. Annie, you were a great assistant. I also appreciated the feedback on the JCHS. I am excited for Nicole and Marlene. Their proposals are great and they will have a lot of impact at the site. I also agree with all of the feedback that Meg and I received. It was great to work in a team in this capacity and we both really wanted to learn how we can do that for future reference. We both had different strengths that we were able to bring to the table and we learned from each other. Thank you!
- Thank you Karen, Annie and Boise Arts and History Dept.
- Might be helpful to talk more about keep applying even if you get rejected. Might be helpful to show more on drawing up proposals, programs to use etc...
- I have applied to 10 public calls so far- 2 since the class. No successes so far. Now I can see that my examples, letters of interest, and resume need to be tailored much more to the words expressed in the call. The committees that approve art are often not artists or even art knowledgeable. For me it is like throwing a football thru several tires hanging from ropes all swinging at different speeds. A gauntlet for sure. Humor at my shows is immediately understood and appreciated at art shows. With public art is often has the Rodney Dangerfield effect, “Don’t get no respect.” I will keep on keeping on. Jeff Leedy
- Thank you! This class was of great value to me. I apologize for taking so long to get this to you.
- So many friends of mine in other places wish their city/state would provide this class. I would absolutely love to help make this happen if it’s possible. Thank you!
- The opportunity for a very compelling for-PAA-only real life public art project was genius. We had our hands held just a little bit, but still had to work very hard. Regardless of how the coin falls in selections, this was well worth it for the learning.
- Maybe something on the social-only side would be nice as a wrap-up. I, for one, was concentrating so hard on absorbing the information and doing my projects in my spare time, that I didn’t get as much chance as I hoped to get to know everyone. I tried to sit in different chairs in class to force this to happen somewhat. Thanks for the roster list. I will just have to make these fellow students into friends on my own now.

- I liked the idea of creating my own public art opportunities and might have enjoyed more discussion about that. For example, I have ideas of Little Library designs and might like to go to my city officials, or private landowners and ask permission to install some, at my own cost, just for fun and to add to my public art portfolio.
- I would have gladly sat through more presentations by experienced public artists, especially the background stories of their challenges and what they learned.
- Topics which helped us understand artist rights were valuable: copyright, RFP vs RFQ and fees charged or paid to artists. I can't remember where, but just yesterday I saw a traffic box call (Café?) where they are charging an application fee. I declined to look any further and would rather give my attention to opportunities that are more fair to the artists. Time is money too and my time working on an application is money enough for public art. I realize fees are appropriate for some opportunities, but I see now that is possibly a sign of an inexperienced public art program. Am I right on this?
- This class helped me see the possibilities of artwork and media that I could work well with, which I did not appreciate before now. It was interesting how many of the final presentations differed from in media and method of the portfolios shared at the beginning of class.
- I love the power of networking with my peers. I gladly help when I can and often ask for advice too. I could not have pulled my presentation together without the help of a LOT of other people, both in class and out.
- Once again, thanks for making this opportunity available to non-Boise residents. I hope Boise feels it will pay off for them.
- I have been aware of this program for a few years and was finally able to figure out how to make it work for me. So glad I was allowed in.
- I would value opportunity to sit on selection panels.
- Is this group a fluke or is it typical of past years too to have so many more women?
- I was somewhat interested in forming a team for my final project, but this did not work out. Still, I had a great conversation with a fellow student, so the attempt was worth it. Perhaps something that required or more heavily leaned on a team project would be interesting and valuable.
- Maybe a donation can present at each class with the suggestion that being self-supporting would be the goal? Perhaps more diversity in age, experience, wisdom for a panel analyzing final presentation, although I welcomed all the input (growth). I especially enjoyed the James Castle project. The learning process and being encouraged to take the action to make a presentation.
- Thank you for the time and energy put into this class. Having worked with art commissions and other public committees and panels on art endeavors, it was refreshing to have information presented from an artists perspective. It is always difficult to work with people who don't take your profession seriously. Although I ranked the sessions 1-8 above, I would say that each session (that I made it to) were equally valuable and interesting and I am sorry I missed two of the classes.
- **Teacher and assistant are golden and surely not paid nearly enough!**

River Campus Artwork Tally

4-20-2016

<b>Artist</b>	<b>Description</b>	<b>Design Fee TO</b>	<b>Build/Install TO</b>	<b>Total</b>
<b>Michael Anderson</b>	Bench Ceramic Tile		\$25,000.00	\$25,000.00
<b>Michael Anderson</b>	Cheek Wall Ceramic Tile		\$10,000.00	\$10,000.00
<b>Matt Grover</b>	Headwaters Sculpture	\$1,000.00	\$42,000.00	\$43,000.00
<b>Byron Folwell</b>	Reservoir Design	\$19,350.00		\$19,350.00
<b>Amy Westover</b>	Tree Grates		\$15,000.00	\$15,000.00
<b>Reham Aarti</b>	Agriculture Plaza Mosaic		\$20,000.00	\$20,000.00
<b>Stephanie Inman</b>	Signage		\$25,000.00	\$25,000.00
<b>Ken McCall</b>	Railings	\$500.00	\$5741.64	\$6241.64
<b>Dan Snow</b>	Amphitheater	\$11,880.00		\$11,880.00
				<b>\$175,471.64</b>

MEMO

June, 2016

TO: Mayor Bieter, Ben Quintana, Jade Riley and Arts & History Commissioners

FROM: Joshua Olson

RE: Public Art Program Cultural Asset Management

## **Emergency Restoration** (Extensive irreversible damage)

Active/ Airport: The lower level terrazzo floor is being reinstalled due to apparent concrete moisture problems. A portion of the floor consists of the public art piece titled Terra Firma. Arts and History was notified of the project in December 2015 and was working in cooperation with the Boise Airport to ensure color qualities were maintained and other cultural assets were safely moved out of the way. Airport project coordinator Steve Scott is managing the overall project. The failure of the terrazzo floor has nothing to do with the artist or art project, to be completed in late 2016.

Active/ Boise River Sculpture: The sculpture located at Front and Capital Blvd in downtown Boise was hit by a passenger vehicle in April. The rare granite has been located, purchased, cut and is being shipped to have a surface treatment applied in Portland. The stone will be reinstalled by the middle of July.

## **Corrective Repairs**

Completed / BODO Sculpture: *Heliotrope* sculpture (steel and living vines) reconditioning of the soil, drainage and replanting of planting. Sculpture has 5 varieties of climbing vine. Ongoing maintenance continues

Completed / Catalpa Park: History in Motion sculpture has been scrubbed clean, polished and landscaping restored

Completed / Borah Pool Mural Restoration: Parks graffiti removal efforts was too aggressive. Removed graffiti and portion of mural. A perfect restoration of mural was accomplished

Completed / Cassia Park: 18-foot-tall arch cleaning, prepped and recoated enamel.

Completed/ Depot Roundabout: Mosaic, extensive repairs needed due to aggressive truck drivers and frost.

Fort Boise / Completed: Keepsies sculpture cleaned with patina restoration/ wax

Completed / Idanha Canopies: Both archways needed electrical transformers replace. Four total.

Contract initiated/ Idanha Canopies: Late June completion date. Both archways to be prepped and enameled. Recoating steel and polish stainless steel.

Contract stage Initiated/ City Hall West Police and Fire Relief Sculpture Wall: Extensive cracking and damage due to settling, weather and vibration.

Ongoing/ Grove Plaza Redesign: Portions of Virgo on south spoke of plaza were surveyed (mapped), scheduled for removal in July. A fall reinstall planned after new pavers are installed. Working with CH2MHill. Homage to the Pedestrian and Boise Chinatown installations will



receive new electrical conduit and panels. Working with CH2MHill and CCDC to develop strategy for improvements to the plaza as it pertains to existing cultural assets and infrastructure.

Establishing Estimates/ The Grove Street Illuminated: Sculpture needs 12 diffuser plates to be fabricated and installed. The interior components will be assessed and cleaned once disassembled. New gaskets will be applied. Aluminum welds will be textured on exterior to mask seams and some minor masonry work will be repaired. Acrylic panels will be assessed and re-slumped where necessary.

Main Street/ Parks (managed mow strip): Jesus Uriquidez Spanish Village sculpture plaza, bronze vandalism. Scheduled restoration June.

Initiated Contract/ PW phase 2 construction Boise Water-Shed relocation of Pipe Tree sculpture

Julia Davis Memorial pedestal and footing failure: Looking at best practices to remedy multiple issues with improper installation and damaged bronze armature. Estimated repairs FY16/17

### **Preventative Repairs:**

Completed / Lowder Park: Big Fun. Protected top coating to eliminate granulation of surface.

Routine inspections and cleaning of all collections and assets. 135 traffic boxes.

Re:Proficio Archive updates with part time Staff Annie Murphy

Monitor and assist with new proposals of public art, preventative troubleshooting

**Trainings and Education Outreach:** Continued I-learn trainings.

**Research:** Developing a list of museum/ conservation framing standards for Boise Visual Chronicle, Portable Works, Digital Art and select donations. The goal is to establish contracts with local framer(s) who have the ability to properly employ the standards for long term collections.

Developing resources that will enable the Dept. of Arts & History to plan for and execute a Cultural Asset Conservation Lab and workshop setting.

# BOISE CITY DEPT OF ARTS & HISTORY

A UNIQUE CITY IS DEFINED BY  
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EXPERIENCE BOISE.

MEMO

June 1, 2016

TO: Mayor Bieter, Ben Quintana, Jade Riley and Arts & History Commissioners

FROM: Amy Fackler

RE: June 2016 Report

## **SUMMARY**

FY2016 cultural programs focus continues concentration upon the A&H Department grant program, archival collections planning, and miscellaneous daily activities.

## **PROJECTS**

### ***Grant Program -***

- Follow up on FY2016 recipients events and projects – includes managing second invoices, and tracking budgets; attending FY2016 grant-related events as much as possible; managing final reports; answering questions.
- FY2017 Grants– updated website; updated criteria and scope (downloadable copies and website); updated application with IT; announcement of program; coordinating panel review and training; coordinating legal review of criteria, Memorandums of Understanding, other issues as needed; held three applicant workshops (May 10, May 15, and May 19); answering questions and reviewing drafts for applicants; managing submission materials; developing materials to notify applicants of grant status; copying and coordinating mailing approval packets to those awarded grants; organizing materials and first invoices; news release and other promotions of grantees.

### ***Archives & Historic Artifacts Collections Planning***

- Citywide Survey: Phase II – Overall purpose is to quantify potential materials of interest held internally in departments city that hold potential research value for current and future Boise citizens. Includes coordinating with contractor to visit department staff and identify and document potential archival and collection materials that fall outside of retention schedule – or - are included in retention schedule but provisions allow originals to be destroyed after they are digitized (and said originals may have inherent historical value). Focus since last commission meeting:
  - Presentations and one-on-one meetings
  - Surveys: Records Management Center; Parks & Recreation; Police, Planning & Development Services; and others (many requiring multiple visits)
- Long-term planning and strategies

## **OTHER**

- Editing – blogs, various department materials, other miscellaneous projects

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MEMO

May 24, 2016

**TO:** Mayor Bieter, Ben Quintana, Jade Riley and Arts & History Commissioners

**FROM:** Brandi Burns

**RE:** A&H History Report

## SUMMARY

The History Division has worked on several projects involving additional oral histories, hosting the 2015-2016 Fettuccine Forum, and participating in the Vista Neighborhood project. The division has also been answering research requests and making progress on editing *Boise: An Illustrated History*. In addition to this, the history division has been managing the Section 106 mitigation work for the Broadway Bridge.

## CURRENT & PAST PROJECTS

- Research requests from the public and internally
- Oral Histories—completed an interview with a retired city employee; several interviews in the Cultural Oral History collection
- Display cabinet exhibit preparation—current exhibit is about public art in Boise
- *Boise: An Illustrated History* editing
- Broadway Bridge Mitigation—report is being reviewed by SHPO & ITD
- Summer Strolls: Exploring the Vista Neighborhood, Walking tours start at 6:00 PM
  - June 7 (Overland & Pomander Driver, Gourley and Dorian area) Tour includes:**
    - A discussion of the Eagleson family
    - Exploration of commercial businesses like the Whitney Grocery
    - Churches, like Whitney Methodist, LDS Ward, etc.
    - Craftsman and Tudor Revival architecture styles.
  - July 6 (Federal Way) Tour includes:**
    - Upland Park additions
    - Hillcrest Loop Loop (transition from streetcar to auto)
  - August 10 (Canal Street, S. Columbus & Norcrest Drive) Tour includes:**
    - Housing styles from 1920-1950
    - Commercial structures
    - Early farms (two remaining farm houses on Canal Street)
    - Neighborhood transition and change during the 1950s
    - Mid-century houses

## ONGOING AND FUTURE PROJECTS

- Final report to IHC for Fettuccine Forum season
- Cultural oral histories
- Processing archival collections
- Transcribing oral histories
- NRG project review and management for projects involving history (NENA/EENA & Barber Valley)

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MEMO

May 26, 2016

TO: Mayor Bieter, Ben Quintana, Jade Riley and Arts & History Commissioners

FROM: Rachel Reichert, Community Relations Manager and James Castle Home Site Manager

## **SUMMARY**

This quarter's work has been concentrated on the James Castle Home Site, design projects, and maintaining ongoing communications.

## **PROJECTS**

### *JAMES CASTLE HOME SITE (JCHS)*

- Completed budget
- Working with designer to finalize site plans
- Working on the master plan
- Working with City of Boise's purchasing staff on drafting contracts
- Developing communications plan for JCHS, now and future
- Offered stakeholder site tours
- RFP out for CMGC

### *DESIGN PROJECTS*

- James Castle Home Site- *in progress*
- Public Art Brochures- *complete*
- New A&H Website- *moving into the coding phase, designs completed*
- Cultural Ambassador Logo/ Branding- *completed*
- Annual Report- *completed*
- Broadway Bridge History Signs- *in process*
- Cultural Plan Report- *in process*
- NEW A&H video series- *in process (one completed)*

### *ON GOING*

- Maintain social sites
- Update website
- Manage blog content
- Develop and distribute PR and electronic newsletter