



**SACRAMENTO INTERNATIONAL AIRPORT  
TERMINAL MODERNIZATION PROGRAM**

ART PLAN

**[ ATTACHMENT 1 ]**

COUNTY OF SACRAMENTO  
Prepared by the Art in Public Places Program  
Sacramento Metropolitan Arts Commission  
September, 2008

**SACRAMENTO INTERNATIONAL AIRPORT  
TERMINAL MODERNIZATION PROGRAM**

**ART PLAN**

**TABLE OF CONTENTS**

**THE AIRPORT ART PLAN**

I. Community Participants and Staff . . . . . 1

II. Introduction . . . . . 2

III. Airport Art Program Mission & Vision . . . . . 3

IV. Artist Selection . . . . . 4

V. Art Program Timeline . . . . . 8

VI. About the Site . . . . . 9

VII. Sites for Art . . . . . 12

VIII. Summary of Art Sites . . . . . 21

IX. Program Planning and Administration . . . . . 22

X. Education . . . . . 26

XI. Gifts and Donations Policies . . . . . 27

XII. De-Accessioning Policies. . . . . 28

**APPENDIX**

Definitions . . . . . 29

Staff . . . . . 30

# I ] COMMUNITY PARTICIPANTS

## **Sacramento Metropolitan Arts Commission**

Daniel Gorfain, *Chair*  
Linda Merksamer, *Immediate Past Chair*  
Kim Curry-Evans, *Vice-Chair*  
Charles Barr  
Joanna De La Cuesta  
Patrick Finnegan  
Patti (Patris) Miller  
Danny Pane  
Margaret (Margi) T. Park-Landau  
Patricia Sandefur  
Jennifer Tachera

## **Airport Ad Hoc Committee**

John Nicolaus  
Carlin Naify  
Linda Johnston-Panattoni  
Don Sronce  
Jennifer Tachera, *SMAC Liaison*

## **Community Representatives and Contributors**

David Allen, *Director, St. Louis Metro Transit*  
Erica Behrens, *Franz Mayer of Munich, Inc.*  
Les Birlson  
Guy Bruggeman, *Art Program Communications Specialist, Dallas Fort Worth Airport*  
Matt Chasansky, *Public Art Administrator, Denver International Airport*  
Matt Coldwell, *Arts & Exhibit Coordinator, Austin-Bergstrom International Airport*  
Lynn Eder  
Nancy Gotthart  
Pamela Ingersoll, *Senior Project Manager, Art Program, Houston Airport System*  
Julia Muney Moore, *Public Art Administrator, Blackburn Architects, Indianapolis, Indiana*  
Cherie Newell, *Director, Professional Services Dept., Oakland Museum of California*  
Lee Kathryn Petrie, *Cultural Programs, Greater Toronto Airports Authority*  
Susan Pontious, *Deputy Director, San Francisco Arts Commission, Public Art Program*  
Mary Rubin, *Public Art Program, Office of Cultural Affairs, City of San Jose*  
Christopher Schaberg, *UCD Graduate Student*  
Susan Selix  
Alan Shepp, *Artist*  
David Vogt, *Aviation Special Program Manager, Hartsfield-Jackson Atlanta International Airport*  
Town Hall Meeting with approximately 100 community artists in attendance

## II ] INTRODUCTION

The Art Plan was drafted by Sacramento Metropolitan Arts Commission (SMAC) staff in the Spring of 2008, in collaboration with the County Executive and Sacramento County Airport System staff and Airport design team, the Sacramento Metropolitan Arts Commission, Airport Ad Hoc Committee, with contributions from artists, arts professionals, and members of the Sacramento County community.

The Airport Art Plan offers a strategic plan for the acquisition, exhibition and maintenance of artwork at the new Central Terminal B at the Sacramento International Airport. It is meant to guide County and SMAC staff, art selection panelists, selected artists, the Sacramento Metropolitan Arts Commission, and the County Board of Supervisors throughout the life of the Sacramento International Airport's public art program.

The Plan includes a summary and description of proposed budgets for program administration and artwork acquisition, as well as recommendations for a program endowment that will fund ongoing programming and a comprehensive maintenance and conservation program in perpetuity. Additionally it includes a description of recommended art sites, artist/artwork selection processes, and administrative procedures to be utilized in the planning and implementation of the art program. It emphasizes the participation and consideration of local and regional artists, while opening up a range of possibilities and contributions for artists working throughout the United States and abroad. (Appendix: Definitions)

## III ] AIRPORT ART PROGRAM MISSION & VISION

On March 25, 2008, the County Board of Supervisors approved an allocation of the largest budget for public art in the history of Sacramento County.

**This Art Program is designed to enliven and enrich the experience of travelers by providing contemporary, innovative artwork of the highest quality that reflects the County and region's growing population and cosmopolitan character.** The \$8 million allocation will include permanently installed artwork, exhibitions, and an endowment to maintain, conserve, and fund public art.

Sacramento International Airport offers unlimited social, cultural, historical, and architectural situations for artists to investigate and use to create new work that relates specifically to the airport. Located 10 miles from downtown Sacramento, the airport is surrounded by acres of vast, agricultural landscape. This landscape, as well as the dramatic architecture of the new terminal, profoundly shapes how visitors and residents think and feel about the region. But, what is the function of art at the airport? What is its purpose? What should it accomplish? The answers to these questions become the core of how artists are selected, concepts imagined, designs shaped, and sites for art determined.

**The artwork at the Sacramento International Airport will be a focused, curated collection of the highest quality artwork that includes works of art by artists representing diverse culturally specific communities.** This collection of artwork will:

- Create a lasting impression of Sacramento County as a destination;
- Serve to create a visual identity and sense of place for the Sacramento International Airport;
- Highlight the rich artistic, historical and cultural resources of Sacramento County;
- Work with the architectural design elements in the terminal complex;
- Be sited in areas that are accessible to the public;
- Consider the various ways in which the public experiences the airport and enhance those experiences.
- Stimulate public awareness of, and interest in, public art through innovation, quality, and the use of new technology and media.

## IV ] ARTIST SELECTION

**The focus of the Airport Art Program will be to commission artwork that is designed for a specific site, function, and/or audience, rather than on the direct purchase of an artwork. Artists and artwork may be selected using various selection methods, such as:**

COMMISSIONING: The process of hiring an artist to produce a unique artwork for a specific site and context.

DIRECT SELECTION: An existing artwork is purchased or commissioned for a particular site.

FUNCTIONAL ART: Artworks that also have a function, such as floors, railings, tree grates, fences, and furniture.

INTEGRATED ARTWORK: Artwork that is structurally integrated into architectural support systems of a building or structure.

INVITATIONAL OR LIMITED COMPETITION: A limited number of artists are invited to submit qualifications for a project site based on the aesthetic nature and quality of their past work and their ability to successfully work within the project parameters. Limited competitions may also be based on geographical residence.

OPEN COMPETITION: All qualified artists submit qualifications, including visual images of past work in response to a Request for Qualifications.

SITE-SPECIFIC ARTWORK: Artwork that is designed for a particular place and that has a contextual meaning.

**The Airport Art Program artist selection process will take place in three phases:**

Phase 1: Integrated Art	<i>Limited Competition</i>
Phase 2: Various sites	<i>Open Competition</i>
Phase 3: Airport Garage	<i>Open Competition</i>

### A. PANEL COMPOSITION

A number of selection panels will be convened over the course of the Airport Art Program to review artists' portfolios and to recommend artists to create artwork. Each panel will be comprised of seven to eleven members representing the local community as well as the larger arts community. Each selection panel will generally include representatives from the following communities:

- County Representatives
- SMAC Representatives
- Arts Professionals and/or Artists
- Principal Architect or his designee

## IV ] ARTIST SELECTION CONTINUED

Panelists will be selected and finalized by SMAC staff with input from the Sacramento Metropolitan Arts Commission and the County.

### **B. CRITERIA FOR SELECTION**

Criteria for selection of public art or approval of designs include but are not limited to the following:

1. Quality and artistic excellence of past work and proposed designs;
2. Artist's technical abilities as demonstrated in previous commissioned artwork;
3. Artist's ability to address site responsive public art projects;
4. Willingness of the artist to consult and work with County representatives, the Project Architect and General Contractor, and Airport and APP staff to assure efficient integration of artwork into the site;
5. Artist's ability to carry out the commission, keep the project within budget, and to complete and install the work on schedule.
6. Artist's knowledge of and ability to work with, durable materials that are appropriate for long-term exposure in a public environment and that require minimal care and long-term maintenance.

### **C. SELECTION PROCESS: PHASE 1 Integrated Art**

Phase 1 of the Airport Art Program is for integrated artworks or artworks that are structurally integrated into architectural support systems of a building or structure. In order to create integrated artworks, artists must be selected before architectural designs are complete and must work closely with the architectural design team to develop proposed designs.

In April 2008, three artists were selected to work with the architectural design team to fulfill the goal of incorporating structurally integrated artwork into the design of the Central Terminal B Modernization Program (TMP). These artists will create design proposals for the Ticket Hall, Baggage Claim and Passenger Concourse. Succeeding art sites and artwork concepts will be responsive to these artworks in relationship to their overall form, scale and aesthetics. The selection of artists for Phase 1 was conducted through a limited competition. More than 100 artists were invited by arts professionals, community members, the Art in Public Places Committee and staff to be reviewed in Phase 1 for one or more sites at the airport. Forty-nine artists submitted applications.

## IV ] ARTIST SELECTION CONTINUED

A selection panel established by SMAC and County staff and representing the arts community, the County, and the Airport reviewed 26 applications and recommended 11 finalists to be interviewed. Following the interviews three artists were unanimously selected by the panel and approved by SMAC. The artists are working with the Airport design team to develop and submit schematic designs for artwork by Fall 2008.

### **D. SELECTION PROCESS: PHASE 2 Interior/Exterior Locations**

Artists will be selected for Phase 2 of the Airport Art Program through an Open Call to artists that was issued by SMAC in April 2008, with an August deadline for applications. Local, regional, state, and national artists will be eligible for projects during Phase 2 of the selection process. **Extended outreach will be made to local and regional artists to ensure their participation in Phase 2**, including posting the request for qualification on the SMAC Website, mailing 5,000 postcards to regional artists, and notifying faculty at regional colleges and universities.

In Fall 2008, a panel will be convened to pre-screen the artists' applications and to establish a pool of artists for each Airport art site. Individual panels for specific projects will then be convened to review artists' portfolios and qualifications. The panel will recommend one or more artists who will submit conceptual design proposals for the art site. A number of art sites and opportunities, including opportunities for functional art, will be identified specifically for artists from Sacramento's 11-County Region (includes Amador, Butte, El Dorado, Nevada, Placer, Sacramento, San Joaquin, Solano, Sutter, Yolo, Yuba).

Due to the artistic significance of nationally known artists residing in the Sacramento Region, the County may choose to invite a Sacramento artist to create a work of art in a specific location at the airport.

### **E. SELECTION PROCESS: PHASE 3**

Artists may be selected to create a work of permanent art for the Parking Garage through an Open Call to artists in a time frame that allows the selected artists opportunities for early involvement in the design process.

Artworks previously located in Terminal B will be re-installed. Additionally, an exhibition program will be established.

## IV ] ARTIST SELECTION CONTINUED

### **F. BOARD OF SUPERVISORS APPROVAL**

The Board of Supervisors must approve all proposals and designs for the artwork. Once a proposal has been reviewed and approved by SMAC, it will be presented to the Board for their review and approval.

# V ] ART PROGRAM TIMELINE AND SIGNIFICANT MILESTONES

- Winter 2007-Spring 2008 ■ TMP Public Art Program's budget negotiations and project development
- February 2008 ■ Begin Phase 1 artist call and selection process
  - Outreach to local artists
- March 2008 ■ Board of Supervisors approve Airport art budget
  - Begin development of Art Plan
- April 2008 ■ Begin open call, Phase 2 with outreach to local and regional artists
  - Continue Art Plan development
- May 2008 ■ Begin Phase 1 artist design development
  - Continue Art Plan development
- June 2008 ■ Airport groundbreaking and celebration
  - Continue Phase 1 artist design development
  - Community outreach to local and regional artists
- July 2008 ■ SMAC reviews Airport Art Plan
  - Continue Phase 1 artist design development
- August 2008 ■ SMAC approves Airport Art Plan
  - SMAC approves Phase 1 artist design proposals
- September 2008 ■ Deadline: Open call to artists for Phase 2
  - Board of Supervisors approves Airport Art Plan
  - Board of Supervisors approves Phase 1 artist design proposals
- October 2008 ■ Begin Phase 2 artist selection and design approvals
- Fall 2009 ■ Select artists for Parking Garage
  - End Phase 2 selection process
  - Select programs for Exhibition Program
  - Begin Phase 3 selection process
- 2011 ■ Terminal B opens to public
  - Art installations completed/dedicated
- 2013 ■ Parking Garage opens
  - Phase 3 art installation completed and dedicated
  - Exhibition Program opens

## VI ] ABOUT THE SITE

Designed by Corgan Associates, Inc. the new Central Terminal B will be the centerpiece of the Sacramento International Airport. Designed to create a strong sense of place, the architecture is inspired by the natural beauty of the Sacramento Valley and repeats its symmetrical, linear elements throughout the building. The striking, geometric patterns of the landscape are referenced in the terrazzo floors, wall surfaces, and overhead beams, lending intuitive, wayfinding elements to the design of the architecture.

The influence of the landscape extends from the architecture to the use of materials, color and tones in the building's interior. Rich shades of green, blue and brown predominate, along with large expanses of windows that visually bring the outdoors into the Terminal. The area's rich association with landscape painting was also influential, as the architecture nods to the painterly tradition of using the valley's fields, orchards, rice paddies, trees and other natural elements as a design inspiration.

The landscape's influence on the design of Terminal B continues with the South Lawn, a 9-acre, landscaped area that will be visible from all three levels of the Landside building and physically accessible from its first level bag claim. Visitors to the Airport may enjoy the beauty and serenity of the South Lawn while waiting for arriving passengers or before beginning their journeys.

The Central Terminal B complex includes the Landside Building and the Airside Building, both of which contain primary sites for artwork. A brief description of each follows.

## VI ] ABOUT THE SITE CONTINUED

### LANDSIDE BUILDING

The Landside Building is accessed by a double level roadway and Garages A and B. It will be used primarily by arriving and departing passengers, and meeters and greeters. Surrounded on three sides by a glass curtain wall, it is highly transparent both on the interior and exterior. The glass walls make the building appear light and airy, and its open, volumetric spaces enhance this feeling. The architectural design of the Landside Building draws passengers into a central circulation spine, where open visual connection is provided between all three levels of the terminal from the baggage hall to the transfer level. The overhead structural element has a criss-cross pattern that creates a dynamic rhythm of light and shadow and is reminiscent of the tree-lined canopy streets of Sacramento County. Artists commissioned for Phase 1 of the selection process were assigned two sites in the Landside Building: Ticket Hall and Baggage Claim.



## VI ] ABOUT THE SITE CONTINUED

### **AIRSIDE BUILDING**

The Airside Building, or Passenger Concourse, is a double-loaded concourse with gate lounges along either side. It is accessed by the Automated People Mover (APM) and houses the international arrivals on Level One and the Concourse and Gate areas on Level Two. The central node includes the airside APM, the passenger security checkpoint and a central concession area. Like the Landside Building, it is light-filled and airy, with dramatic overhead spaces. The design of the building echoes the curved roof and extensive curtain wall facade of the Landside Building. For Phase 1, an artist was assigned the Concourse as a site.



## VII ] SITES FOR ART

The design of Central Terminal B allows opportunities for artwork to be commissioned in a number of locations and in a variety of styles, scale, media, and artistic approaches. The art sites described below are those that are considered priority sites as they are located in areas that are the most publicly accessible and allow the artwork to make significant contributions to the design and function of the Airport and to the grounds surrounding the building.

***The sites identified below are priority sites, but may be modified or eliminated following the submittal of the Phase 1 artists' design proposals, as the proposed artwork may impact one or more of these sites.*** Careful attention will be paid to ensuring that each commissioned artwork is not negatively impacted by Airport signage or another artwork due to scale, medium, or physical or visual access.

### **PHASE 1: INTEGRATED ART** *(approx. 2 million dollars)*

TICKET LOBBY

BAGGAGE CLAIM

CONCOURSE

### **PHASE 2: ALL MEDIA AND FUNCTIONAL ART** *(approx. 3 million dollars)*

LANDSIDE BUILDING

Ticket Lobby Walls, Level Two

Central Circulation Bridges, Level Two

Automated People Mover, Level Three

The South Lawn

LANDSIDE AND AIRSIDE BUILDINGS

AIRSIDE BUILDING

International Arrivals Area

*International Arrivals Wall*

*International Bag Claim*

Airside Passenger Concourse, Level Two

*Automated People Mover Station*

*Concourse Floor*

*Gate Room and Concourse Corridors*

### **PHASE 3: ALL MEDIA** *(approx. 200,000 dollars)*

PARKING GARAGE

EXHIBITION PROGRAM

## VII ] SITES FOR ART CONTINUED

### LANDSIDE BUILDING PRIORITY ART SITES

#### A. TICKET LOBBY WALLS, LEVEL TWO

The Ticket Hall is usually the first interior area seen by visitors upon their arrival at the Airport. It is one of the most heavily trafficked areas in the Airport due to its function as a ticketing space and as a non-secure “meet and greet” area. Visitors enter the Ticket Hall from the roadway or from the garage.

The Ticket Hall lobby is approximately 50 feet high from floor to ceiling. A series of criss-crossed structural beams add a sense of drama and motion to this volumetric space. Large expanses of glass windows provide light and visual access to the outdoors.

The Ticket Hall is primarily a transitional area, as passengers purchase tickets and then proceed to the Concourse via the Automated People Mover. Artwork here should be vibrant, dynamic and easily accessible to passengers moving quickly through the space.

The Ticket Hall features two prominent walls that are major points of interest on this level. Each wall is approximately 80 feet long and 14 feet high. The walls present an opportunity for an artist to make a strong statement, potentially utilizing multi-media or technology based approaches.

The artwork commissioned for this area should consider the symmetrical, modular design of the architecture as well as the artwork that will be commissioned for the Ticket Hall in Phase 1.



■ BLACK AREA INDICATES SITE



No. of Commissions:	1
Potential Media:	Multi-Media, Interactive, Video, Light, Glass, Ceramics
Approximate Budget:	\$350,000
Artist Eligibility:	National

## VII ] SITES FOR ART CONTINUED

### **B. CENTRAL CIRCULATION BRIDGES, LEVEL TWO**

The Central Circulation Spine is the primary circulation area, with escalators that rise from Level 1 through Level 3. The Circulation area measures approximately 96 feet wide, 300 feet long, up to 35 feet high and is a primary design feature in the Landside building.

The Circulation area features three glass pedestrian bridges that connect the two ticket counter areas. Each bridge measures 52 feet long and approximately 20 feet wide. The bridges are aligned with the adjacent columns and repeat the symmetrical design of the architecture. They will be uplit from below and are a dramatic design statement in this area.

The bridges present a unique opportunity for an artist to create a functional artwork with light, color, or multi-media elements that activate the design and function of the bridges. Artists commissioned for this site must consider that the bridges are viewed from below and must retain opaqueness. Artists must also consider the design, form and location of the artwork commissioned for both the Ticket Hall and the Bag Claim area during Phase 1, as it may be visually accessible from the bridges.

No. of Commissions:	1
Potential Media:	Multi-Media, Light, Glass, Ceramics
Approximate Budget:	\$375,000
Artist Eligibility:	National



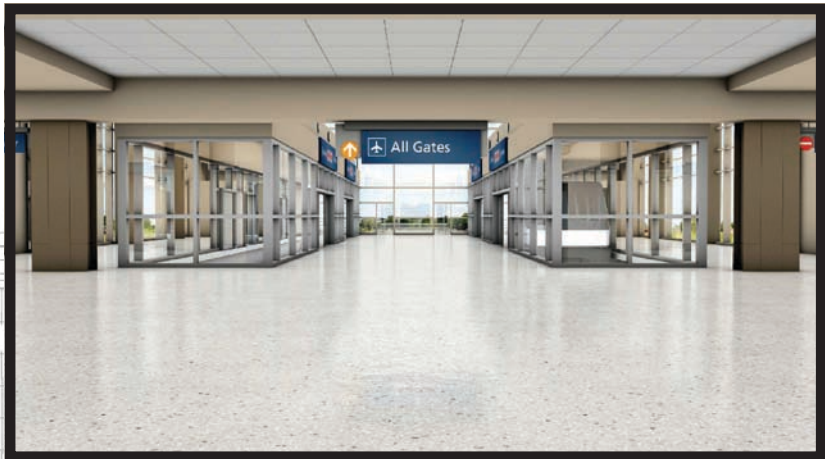
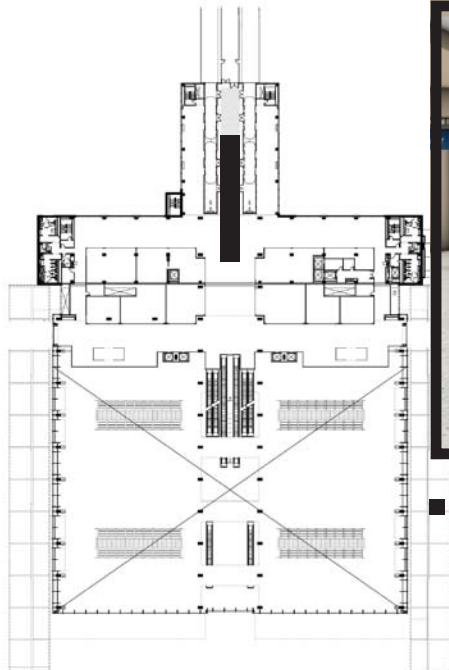
## VII ] SITES FOR ART CONTINUED

### C. AUTOMATED PEOPLE MOVER (APM), LEVEL THREE

The Automated People Mover transports ticketed passengers from the Landside Building to the Airside Building via an outdoor, elevated railway. There are two station platforms, one at the North end of the Landside building and one at the South end of the Concourse building. Each station is designed as an enclosed space with terrazzo floors and large expanses of windows that frame a view of the outdoors. Artists may take advantage of the window areas to make a visual connection between the interior and exterior spaces and to highlight the sense of journey from land to air.

The Landside platform measures 24 feet wide and 100 feet long. Artists may consider treating any area leading to, or inside of, the station; however emphasis will be placed artistic treatment on the flooring and windows.

No. of Commissions:	1
Potential Media:	New Media including Video, Sound; and Terrazzo, Metal, Glass, Light
Approximate Budget:	\$150,000
Artist Eligibility:	Northern California with emphasis on Sacramento Regional Artists



■ BLACK AREA INDICATES SITE

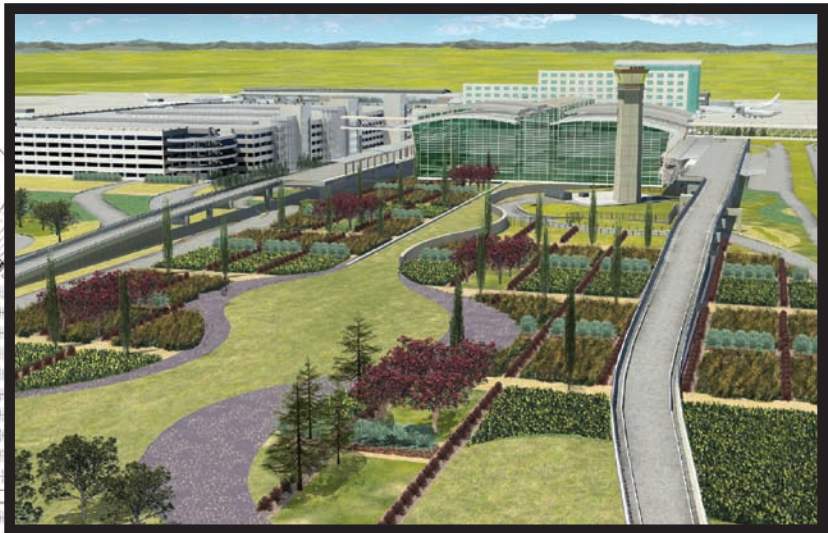
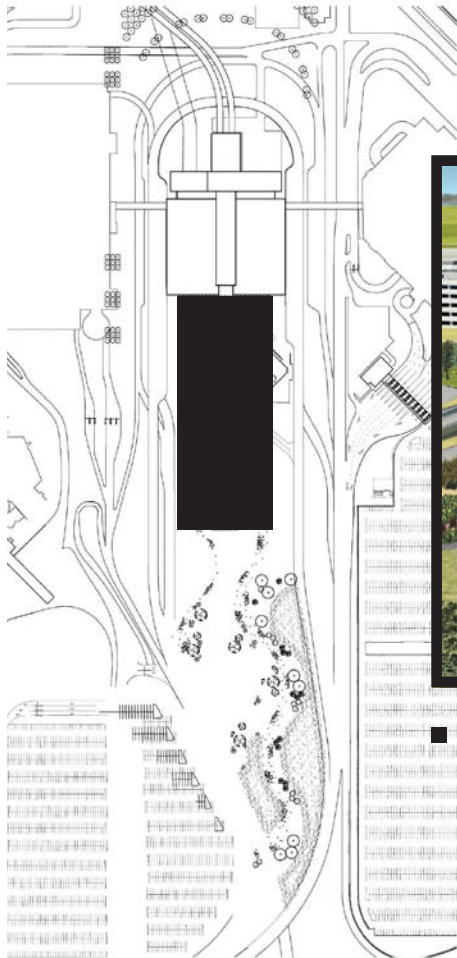
# VII ] SITES FOR ART CONTINUED

## D. THE SOUTH LAWN

The South Lawn is a 9-acre landscaped garden that connects to, and is publicly accessible from, the domestic bag claim area. It is visible from the south-facing windows of the Landside building and is designed to serve both passengers and Airport/Airline staff. It will also be used for press conferences and other public events.

The South Lawn provides an opportunity to commission a monumental work of art in a scale large enough to be viewed from the Terminal as well as from the roadway. Sculpture commissioned for this site may use changing light patterns, solar or wind energy, or other natural phenomena.

No. of Commissions:	1
Potential Media:	Any durable, permanent material
Approximate Budget:	\$500,000-800,000
Artist Eligibility:	National/International



■ BLACK AREA INDICATES SITE

## LANDSIDE AND AIRSIDE BUILDINGS PRIORITY ART SITES

In this era of fast-paced innovation, the Airport Art Program may establish infrastructures or platforms throughout the Airside and Landside buildings so that artists may use existing sound, computer, and other technology as potential sites for public artworks. For example, sound used to indicate the arrival of luggage at a baggage claim turnstile may be substituted with a sound generated by an artist. These artworks can provide an important function at the airport, while creating an experience and an environment that cannot be duplicated. After the infrastructure has been established, these projects could be commissioned throughout the life of the Airport Art Program.

No. of Commissions:	Open
Potential Media:	Sound, Video
Approximate Budget:	\$100,000
Artist Eligibility:	Northern California with emphasis on Sacramento Regional Artists

## AIRSIDE BUILDING PRIORITY ART SITES

### A. INTERNATIONAL ARRIVALS AREA

For international passengers, the Arrivals Area is an initial welcome to the United States and to Sacramento County. The artwork should provide a welcoming gesture to arriving passengers and a feeling of arrival to Sacramento County. Sites for artwork in the International Arrivals area are subject to approval by the Federal Customs and Border Protection Agency.

Priority art sites in the International Arrival include:

#### A1. International Arrivals Wall

Arriving passengers move through a sterile corridor and head down the stairway or escalator to the International Bag Claim area. As they move through this area they encounter a two-storied wall at the end of the arrivals corridor. The wall measures 20 feet high and 12 feet wide and is a prime location for two-dimensional or low-relief artwork.

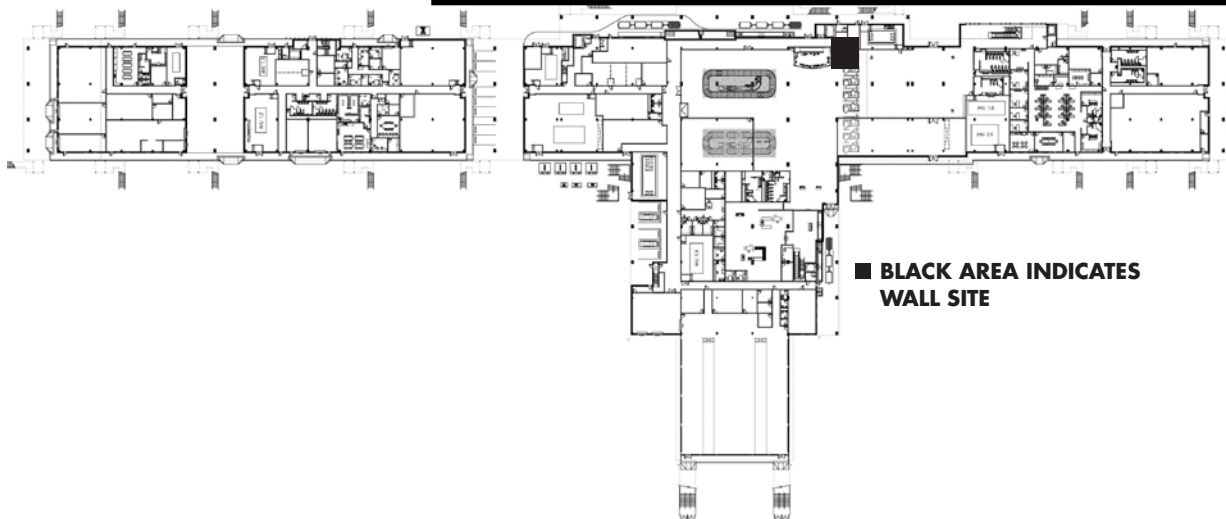
No. of Commissions:	1
Potential Media:	Painting, Low Relief Wall Hanging
Approximate Budget:	\$75,000
Artist Eligibility:	Nationally known Regional Artists

## VII ] SITES FOR ART CONTINUED

### **A2. International Bag Claim**

As with the domestic bag claim, artwork in this area should be a welcoming gesture for arriving passengers. Artists may use any appropriate space in the area. Artwork may be sculptural or kinetic, and/or include light and sound elements. Artwork may also address the floor-to-ceiling relationship of the space.

No. of Commissions: 1  
Potential Media: Multi-Media, Kinetic or Static Sculpture, Light, Flooring Elements  
Approximate Budget: \$150,000  
Artist Eligibility: Northern California with emphasis on Sacramento Regional Artists



**B. AIRSIDE PASSENGER CONCOURSE, LEVEL TWO**

**B1. Automated People Mover (APM) Station**

Passengers arrive at the Airside building via the Automated People Mover. Like the Landside station, the Airside station is designed as an enclosed space with terrazzo floors and large expanses of windows with views of the outdoors. Artists may take advantage of the window areas to make a visual connection between the interior and exterior spaces and to highlight the sense of journey from land to air.

The Airside station platform measures 32 feet wide and 100 feet long. As with the Landside station, artists may consider treating any area leading to, or inside of, the station; however emphasis will be placed artistic treatment on the flooring and windows.

No. of Commissions: 1  
 Potential Media: Terrazzo, Metal, Glass, Light, and Media  
 Approximate Budget: \$150,000  
 Artist Eligibility: Northern California with emphasis on Sacramento Regional Artists

**B2. Concourse Floor**

After leaving the APM and passing through security, ticketed passengers enter the Concourse to await departure. There are two areas where artists may design floor elements that define the space and provide visual interest from the central spine area to the gate rooms. The areas for these medallions are variable and will be determined in consultation with the project architects upon further refinement of the architectural design in this area. Artwork in this site must be compatible with the artwork being designed for the Central Spine area as part of Phase 1.

No. of Commissions: 2  
 Potential Media: Terrazzo, Metal, Mosaic  
 Approximate Budget: \$62,500 each site  
 Artist Eligibility: Northern California with emphasis on Sacramento Regional Artists

## VII ] SITES FOR ART CONTINUED

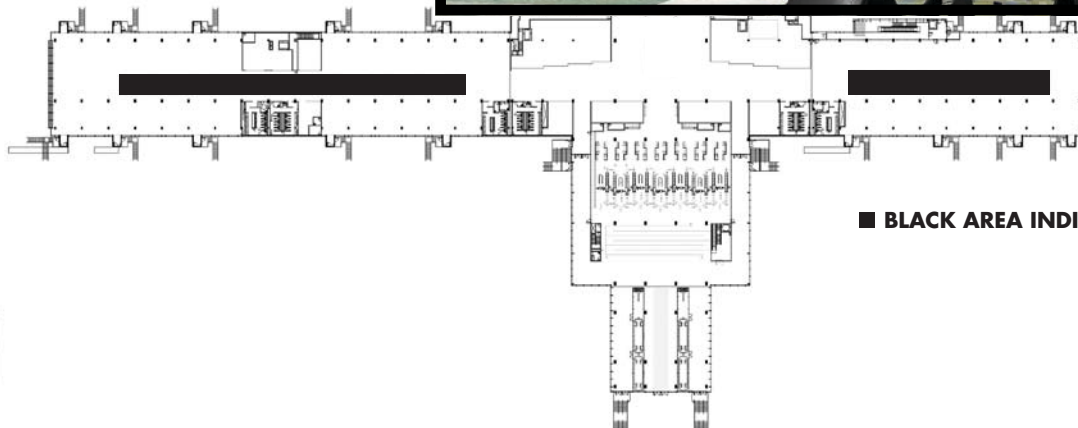
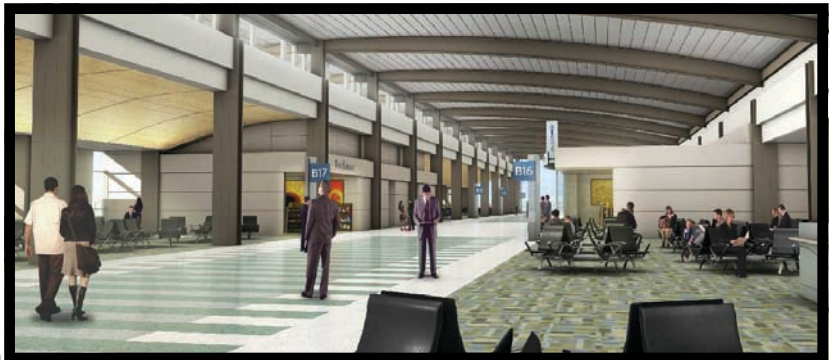
### **B3. Gate Lounges and Concourse Corridors**

These areas are used primarily by passengers awaiting departure.

The environment here is typically calmer and quieter than in the Landside building, offering passengers a chance for contemplation, rest, and relaxation. **Passengers here will have time to interact with artwork, to consider its content and meaning more carefully, and to engage with the artwork on a more personal level.**

Artwork here should be discreet, modest in scale and of a participatory nature. The artwork may include technology-based work, including video, robotics, multi-user installations, film, or other non-static approaches. The artwork may encourage interaction between passengers, or between passengers and the outside world. It may also serve to create unique identities for each lounge, encouraging a more personal exploration of the larger concourse area.

No. of Commissions:	Variable
Potential Media:	Open, Sound, Media, New Media
Approximate Budget:	\$300,000
Artist Eligibility:	Northern California with emphasis on Sacramento Regional Artists



■ BLACK AREA INDICATES SITE

## VIII ] SUMMARY OF ART SITES

<b>SITE</b>	<b>SELECTION PROCESS</b>	<b>MEDIA</b>	<b>ELIGIBILITY</b>	<b>APPROX. BUDGET</b>
TICKET LOBBY	Limited (Integrated Art)	All Media	National	\$800,000
BAGGAGE CLAIM	Limited (Integrated Art)	All Media	National	\$500,000
CONCOURSE	Limited (Integrated Art)	All Media	National	\$500,000
TICKET LOBBY WALLS, LEVEL 2	Open	Multi-media, functional, glass, video, light	National	\$350,000
CENTRAL CIRCULATION BRIDGES, LEVEL 2	Open	Multi-media, functional, glass, video, light	National	\$375,000
APM, LEVEL 3 (Landside Building)	Open	Functional, terrazzo, metal, glass, light, media	N. California	\$150,000
SOUTH LAWN	Open	All media	International	\$500,000-800,000
DISCRETE INTERACTIVE (Air and Landside Buildings)	Open	Sound, video, functional	N. California	\$100,000
INTERNATIONAL ARRIVALS WALL	Limited	Painting, low relief wall hanging	Sacramento Region	\$75,000
INTERNATIONAL BAG CLAIM	Open	Multi-media, kinetic or static sculpture	N. California	\$150,000
APM (Airside Building)	Open	Functional, terrazzo, metal, glass, light, media	N. California	\$150,000
CONCOURSE FLOOR	Open	Functional, terrazzo, metal, mosaic	N. California	\$62,500 (per site)
GATEROOM AND CONCOURSE CORRIDORS	Open	All media	N. California	\$300,000
PARKING GARAGE	Open	All media	National	\$200,000

# IX ] PROGRAM PLANNING AND ADMINISTRATION

## **ART PROGRAM BUDGET**

An allocation of \$8 million has been approved for the Airport Art Program. These funds will be distributed as follows:

- \$5 million for the acquisition of public art.
- \$1 million for program administration, with any unspent balance to be allocated for the acquisition of additional art at Central Terminal B.
- \$2 million for an endowment to establish and sustain an expanded rotating exhibition program, acquire works of art and to conserve and maintain the artwork in perpetuity, and fund new permanent artworks at the airport.
- The art and administration budgets include a contingency that will be finalized as the art program is confirmed.

## **PROGRAM ADMINISTRATION**

One million dollars will be set aside for administering the Airport Art Program. The Airport Art Program will be administered by the Sacramento Metropolitan Arts Commission, a City/County Joint Agency, for the Office of the County Executive and the Sacramento County Airport System.

Administration of the Sacramento International Airport Art Program includes the management of:

1. Development of Airport Art Plan.
2. Artist research and outreach, application intake, and artist selection.
3. Artwork design development including reviews by conservation specialists and engineers for ADA, safety, maintenance and conservation.
4. Contract development and negotiation, and design approval by Sacramento Metropolitan Arts Commission and County Board of Supervisors.
5. Fabrication and installation of artwork.
6. Administration of annual funds generated from the Airport Art Program endowment including maintenance and conservation of artworks and exhibition program.
7. Public relations and education.

## **ENDOWMENT ADMINISTRATION**

The Art Program Endowment will be administered under the following terms:

1. The endowment will be held and administered by the County.
2. A formal written agreement between the Sacramento Metropolitan Arts Commission and the County will ensure that the interests of both parties are met, including how monies generated by the endowment are administered, and how the endowment is maintained in perpetuity.
3. Annual interest payments to SMAC for exhibition and conservation services in perpetuity, with programmatic details to be approved and agreed to by SMAC and the County.
4. Unspent, accumulated funds above \$100,000 may be allocated to the Airport Art Program for the commissioning of new works, including both permanent and temporary works.
5. Future Airport art programs may add to the endowment to ensure adequate funding as the program grows over time.

## **ENDOWMENT FUNDED PROJECTS**

### **A. CONSERVATION AND MAINTENANCE**

The establishment of an endowment fund for the Airport Art Program will enable SMAC to create a maintenance and conservation program for the Airport artwork. Due to sun exposure and the effects of rain, graffiti, pollution, public access, and general aging, all public art requires a regular program of evaluation, conservation and maintenance. Additionally, technology-based artwork may need to be updated.

In order to plan for proper maintenance and conservation efforts, a professional art conservator may be hired to evaluate artists' proposals and recommend modifications that will help to prolong the integrity of the artwork. Such evaluations will ensure that the artist has employed appropriate materials, sealants and coatings, attachment systems, and cleaning methods that will prolong the life of the artwork.

The Sacramento County Airport System will be responsible for routine care of the artwork, such as dusting and minor cleaning, when appropriate. A professional art conservator will train Airport staff in the use of appropriate cleaning materials and methods. A professional art conservator will undertake more complex cleaning, as well as any necessary conservation treatments. An art conservator may also conduct inspections of the artwork

## IX ] PROGRAM PLANNING AND ADMINISTRATION CONTINUED

as necessary, and will prepare and maintain condition reports on each work of art. The conservator will recommend both short and long-term conservation needs to SMAC based on these evaluations.

### **B. PUBLIC ART EXHIBITION PROGRAM**

Exhibitions and temporary works of public art may be created throughout the life of the Airport Art Program. This program will allow returning travelers the opportunity to experience a vital, dynamic and changing art program. It also gives local and regional artists the opportunity to create works of art of the airport in perpetuity.

Visual artists may be commissioned to produce site-specific works or produce experiential, interactive, or performance-based works that involve the public directly or indirectly. This program will allow artists to create artwork outside of traditional gallery and museum spaces.

### **C. FUTURE ARTWORK COMMISSIONS**

Balances above \$100,000 remaining in the Endowment Fund after exhibition and conservation expenses generated from interest have been met may be used to commission additional permanent artwork in future acquisition phases, in perpetuity.

# IX ] PROGRAM PLANNING AND ADMINISTRATION CONTINUED

## PROJECTED ADMINISTRATION BUDGET

FISCAL YEAR	2008	2009	2010	2011	2012	2013	TOTAL
LABOR	90,000	228,000	207,000	187,000	0	56,000	771,000
GOODS & SERVICES	5,000	75,000	15,900	34,200	0	11,900	129,000
CONTINGENCY	0	30,000	25,000	25,000	0	10,000	100,000*
<b>TOTAL</b>	<b>95,000</b>	<b>333,000</b>	<b>247,900</b>	<b>246,200</b>	<b>0</b>	<b>77,900</b>	<b>1,000,000</b>

## PROJECTED ENDOWMENT BUDGET

	2009-2011	2012	2013	2014	2015	2016	2017	2018	TOTAL
<b>REVENUE</b>									
<i>Endowment earnings (2 million @5%)**</i>	<b>300,000</b>	<b>100,000</b>	<b>100,000</b>	<b>100,000</b>	<b>100,000</b>	<b>100,000</b>	<b>100,000</b>	<b>100,000</b>	<b>1,000,000</b>
<b>EXPENSES</b>									
<b>Conservation and Maintenance</b>									
Phase 1 Art Proposals Review	0								—
Phase 2 Art Proposals Review	0								—
Review 3 Art Proposals	0								—
Establish Maintenance Program	0	4,000							4,000
Annual Inspections	0	6,000	7,500	8,500	8,500	10,000	10,000	10,000	60,500
Annual Treatments	0	4,000	7,500	7,500	8,500	10,000	15,000	20,000	72,500
Contingency	0	2,500	3,000	3,000	4,000	5,000	5,000	5,000	27,500
<b>SUBTOTAL</b>	<b>0</b>	<b>16,500</b>	<b>18,000</b>	<b>19,000</b>	<b>21,000</b>	<b>25,000</b>	<b>30,000</b>	<b>35,000</b>	<b>164,500</b>
<b>Exhibitions and Temporary Projects (Based on 2 Projects Per Year)</b>									
Curator/Project Manager	0	15,000	15,000	20,000	20,000	25,000	25,000	25,000	145,000
Artist Fees	0	20,000	20,000	20,000	30,000	30,000	40,000	40,000	200,000
Overhead/Administration	0	5,000	5,000	5,000	6,000	6,000	6,000	6,000	39,000
Panelist Fees	0	500	500	500	500	500	500	500	3,500
Printing, Graphics	0	500	500	600	600	700	700	700	4,300
Contingency	0	2,000	3,000	3,000	4,000	4,500	4,500	4,500	25,500
<b>SUBTOTAL</b>	<b>0</b>	<b>43,000</b>	<b>44,000</b>	<b>99,100</b>	<b>116,100</b>	<b>66,700</b>	<b>76,700</b>	<b>76,700</b>	<b>737,300</b>
<b>Commission Permanent work</b>									
Administration	0	125,000	0	75,000	0	0	0	0	200,000
Contingency:	0	25,000	0	15,000	0	0	0	0	40,000
Contingency:	0	\$10,000	0	7,500	0	0	0	0	17,500
<b>SUBTOTAL</b>	<b>0</b>	<b>160,000</b>	<b>0</b>	<b>97,500</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>257,500</b>
<b>TOTAL EXPENSES</b>	<b>0</b>	<b>219,500</b>	<b>62,000</b>	<b>196,600</b>	<b>137,100</b>	<b>91,700</b>	<b>106,700</b>	<b>111,700</b>	<b>925,300</b>
<b>Revenue less Expenses</b>		<b>380,000</b>	<b>180,500</b>	<b>218,500</b>	<b>121,900</b>	<b>84,800</b>	<b>93,100</b>	<b>86,400</b>	<b>74,700</b>

\*Unused Contingency may be deposited into Capital Endowment Fund

\*\*Estimated without compounded interest

# X ] EDUCATION

SMAC anticipates directing strong outreach programs throughout the life of the Airport Public Art Program. Outreach may include but is not limited to lectures and presentations designed to promote a greater understanding of the commissioned artworks, and processes and cultural benefits of a public art program including the following events and activities:

## **1. EDUCATIONAL WORKSHOPS FOR ARTISTS**

A series of workshops will be held for local and regional artists to assist them in applying for and successfully completing public art projects. The workshops will provide information on preparing and presenting applications, conceiving, preparing and presenting conceptual design proposals, identifying and working with subcontractors and fabricators, developing and monitoring project budgets, and working with city and county public review processes.

## **2. ARTIST LECTURE SERIES**

Artists who have been commissioned through the Airport Art Program will give presentations about their work at local schools, universities, galleries and other public venues. The artists will highlight the specific experiences of working in the realm of public art and will discuss their approaches to conceiving and executing a public art project.

## **3. OFF-SITE EXHIBITIONS**

SMAC will sponsor exhibitions of artwork by artists featured in the Airport art collection. The artwork may be exhibited in public buildings or in local art galleries and museums. The exhibitions will include information about the artist and his or her commission for the Airport Art Program, further reinforcing the identity of the Airport Art Program and the work of the commissioned artists.

## **4. PUBLIC ART TOURS AND BROCHURES**

Upon the completion of Central Terminal B, SMAC will produce a brochure of the Airport Art Program that includes a map of both Terminal A and B and identifies each artwork in the Airport collection. The brochure will be available to the public both as hard copy and on line. SMAC will also sponsor guided tours of the Airport Art Program and will provide information on the artists and artwork in the collection.

## **5. INTERACTIVE MEDIA TOURS**

Interactive tours using cell phones or other tools may be developed to make the collection accessible to travelers and others.

# XI ] GIFTS AND DONATIONS POLICIES

Due to the limited number of available sites for artwork, gifts of artwork will not be accepted into the Airport Art collection unless they are of extraordinary aesthetic merit and curatorial significance. Gifts of art must comply with the Sacramento Metropolitan Arts Commission Gift and Loan Policy.

Acceptance of proposed artwork will be based on the following criteria:

**A. ARTISTIC MERIT**

The artwork must be of the highest aesthetic quality and craftsmanship and must make a significant curatorial contribution to the Airport collection.

**B. CONTENT**

The artwork's content must be appropriate for exhibition in a public environment.

**C. CONTEXT**

Artwork must be compatible in scale, material, form, and content with its proposed surroundings, including the site's architectural design and other permanently installed artwork.

**D. MAINTENANCE AND CONSERVATION**

Consideration will be given to the artwork's structural and surface soundness, operational costs and inherent resistance to theft, vandalism, weathering and excessive maintenance.

**E. TECHNICAL FEASIBILITY**

If applicable.

**F. ESTIMATED COSTS**

If applicable, for the County to accept and maintain the artwork.

**G. LOCATION**

An appropriate location must be determined before a gift is accepted.

## XII ] DE-ACCESSIONING POLICIES

De-Accessioning is a procedure for the permanent removal of an artwork from a public collection. De-accessioning of any artwork in the Airport collection will occur only after a careful and impartial evaluation of the artwork being considered for removal. De-accessioning of any artwork in the Airport will follow the Sacramento Metropolitan Arts Commission Policy and Standard Operating Procedures.

# APPENDIX: DEFINITIONS

<b>Airport Ad Hoc Committee</b>	A volunteer committee comprised of members of the Sacramento Metropolitan Arts Commission, the Art in Public Places Committee, Arts Commission staff and consultants responsible for assisting in the development of the Airport Art Plan.
<b>Art in Public Places Committee</b>	A volunteer committee of the Sacramento Metropolitan Arts Commission that advised the Commission on the selection of artists and artwork for public construction projects and reviews policies and procedures for the Art in Public Places program.
<b>Artist</b>	A person who practices any of the visual arts on professional basis and who has a reputation for aesthetic excellence, as judged by peers, through a record of exhibitions, public commissions, sales of work, educational attainment or other means.
<b>Artwork</b>	Work designed by professional artist and produced by or under the direction and specifications of the artist.
<b>Collaboration</b>	Artists and Architects, or other project designers, working together on the design of public artwork.
<b>Commissioning</b>	The process of hiring an artist to produce a unique artwork for a specific site and context.
<b>Direct Selection</b>	An existing artwork is purchased or commissioned for a particular site.
<b>Functional Art</b>	Artworks that also have a function, such as floors, railings, tree grates, fences, and furniture.
<b>Installation Artwork</b>	Artwork that uses sculptural materials and other media to modify the way we experience a particular space. Installation art is not necessarily confined to gallery spaces and can be any material intervention in everyday public or private spaces.
<b>Integrated Artwork</b>	Artwork that is structurally integrated into architectural support systems of a building or structure.
<b>Interactive Artwork</b>	A form of installation-based art that directly engages participants by allowing them to interact within the context of the artwork.
<b>Invitational or Limited Competition</b>	A limited number of artists are invited to submit qualifications for a project site based on the aesthetic nature and quality of their past work and their ability to successfully work within the project parameters.
<b>Open Competition</b>	All qualified artists submit qualifications, including visual images of past work in response to a Request for Qualifications.
<b>Public Art</b>	Art that is created specifically for experiencing in a public context, place or site.
<b>Rotating Exhibitions</b>	The display of artwork that is changed on a pre-determined basis.
<b>Site-Specific Artwork</b>	Artwork that is designed for a particular place and that has a contextual meaning.
<b>SMAC</b>	Sacramento Metropolitan Arts Commission

# APPENDIX: STAFF

## **Sacramento County Staff**

Terry Schutten, *County Executive*

Nav Gill, *Chief Operations Officer*

Cheryl Marcell, *Deputy Director, Marketing and Public Relations*

## **Airport Architect**

Brent Kelley

## **Sacramento Metropolitan Arts Commission Staff**

Rhyena Halpern, *Executive Director*

Shelly Willis, *Art in Public Places Administrator*

Regina Almaguer, *Regina Almaguer Fine Arts, LLC*

Alan Dismuke, *Gallery Coordinator*