Sacramento Entertainment and Sports Center

ART PLAN
(Approved by Sacramento Metropolitan Arts Commission and ESC panel)

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I. INTRODUCTION

The Entertainment and Sports Center (ESC), is a multi-use, publicly owned indoor arena. The Sacramento Kings will be the primary tenant of the ESC, but the facility will also be used for other indoor sports, concerts and cultural events.

AECOM, who is renowned for designing some of the most state-of-the-art sports and entertainment venues in the world, is the lead architect. ICON Venue Group serves as the project manager and Turner Construction is the lead builder.

The 17,500 seat arena was designed to be open and connect with the City. It is a catalyst that will connect downtown. With a dramatic and graceful vertical steel and glass façade, the design is inspired by Sacramento’s year-round great weather, the drama of the region’s landscape, and the relationship the City has to trees. The silver façade is embossed with patterns of leaves reflecting light and changing throughout the day. The building opens to a plaza (rather than a City street) and intimate plazas surround the building providing places for people to gather, sit, connect and engage one another.

Art at the ESC is meant to change the way the public experiences the plaza, the building, and surrounding streetscape. The commissioned artworks should engage and challenge the public. They should be disruptive and distinctive, and inspire curiosity and discussion.

It is the intention of this project to commission new works of art made specifically for the site. Although artists commissioned for the project should be experienced, experimentation is expected and encouraged.

It is recommended that multiple artworks be commissioned throughout the ESC site to activate each side of the building and support and reflect the function of the building as a site for cultural events.

II. ARTWORK SELECTION PROCESS

A. ESC Panel

A number of selection panels will be convened over the course of the ESC Art Program to review artists’ portfolios, to recommend artists to create artwork, and to approve artwork designs. The ESC panel is comprised of representatives of the local community as well as the larger arts community:

- René de Guzman, Senior Curator of Art, Oakland Museum of California
- Marcy Friedman, Philanthropist; Arts Advocate
- Cheryl Holben, Chair, Sacramento Metropolitan Arts Commission
- Dr. Paul Jacobs, Executive Chairman, Qualcomm
- Lial Jones, Mort and Marcy Friedman Director, Crocker Art Museum
- Lizzetta LeFalle-Collins, Freelance Curator/Guest Curator, Museum of the African Diaspora
- Annabeth Rosen, Artist; Professor of Art, UC Davis
- Rob Rothblatt, Design Principal, AECOM
- Rachel Teagle, Director, Jan Shrem and Maria Manetti Shrem Museum of Art
B. Selection Process

The focus of the ESC Art Program will be to commission artwork that is designed for a specific site, function, and/or audience. 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 Purchase**: An existing artwork is purchased for a particular site.
- **Integrated Artwork**: Artwork that is structurally integrated into architectural support systems of a building or structure.
- **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.

Recommended artist selection methods for each artwork location are indicated in section V, “Recommended Sites”.

C. 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 City representatives, the Project Architect and General Contractor, and ESC and Arts Commission Art in Public Places (APP) staff to ensure 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.

The commissioned artwork should achieve the following goals:

1. Reinforce the connection of the building to the City;
2. Reflect the character of the region;
3. Support the relationship Sacramento has to the out-of-doors;
4. Strengthen the pedestrian’s experience of the building;
5. Be located in areas open to the general public;
6. Highlight the building’s function as a site for cultural events and activities.
D. Selection Process: Phase 1: Plaza Entrance

The ESC Panel, Sacramento Metropolitan Arts Commission (SMAC) and the Sacramento City Council approved the direct selection of “Coloring Book #4” by Jeff Koons for installation at the front entrance to the ESC.

E. Selection Process: Phase 2: Interior/Exterior Locations

Artists will be selected for Phase 2 of the ESC Art Program through an open call to artists that will be issued by SMAC in spring and summer, 2015. The panel will be convened to pre-screen the artists’ applications and to select 2 or more artists for each project site who will submit conceptual design proposals. The design proposal will be reviewed and approved by the panel. All designs must also be approved by SMAC. Contracts to purchase artwork over $100,000 must also be approved by Sacramento City Council.

This call to artists will be promoted regionally to identify artists from Sacramento, El Dorado, Placer, Sutter, Yolo, Amador, Calaveras, San Joaquin, Contra Costa, Solano, Butte, Alameda, Marin, San Francisco, San Mateo, Santa Clara, and Sonoma.

F. City Council Approval

The Sacramento City Council must approve contracts for an amount over $100,000. Once a proposal has been reviewed and approved by SMAC, it will be presented to the City Council for review and approval.

III. BUDGET

An allocation of $9.5 million has been approved for the ESC Art Program Budget. These funds will be distributed as follows:

- $8 million for the acquisition, shipping and installation of “Coloring Book #4” by Jeff Koons.
- $200,000 for program administration, with any unspent balance to be allocated for the acquisition of additional art at the ESC.
- $1.3 million for the purchase of artworks by regional artists and the removal of artworks from the K Street Mall.

IV. PROGRAM ADMINISTRATION

Two hundred thousand dollars will be set aside for administering the ESC Art Program. The ESC Art Program will be administered by the Sacramento Metropolitan Arts Commission, a City/County Joint Agency. Administration of the ESC Art Program includes the management of:

1. Development of ESC 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 Sacramento City Council.
5. Fabrication and installation of artwork.
6. Public relations and education.

V. RECOMMENDED SITES
The design of the ESC 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 ESC and the grounds surrounding the building.

The sites identified below may be modified or eliminated following the submittal of 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 another artwork due to scale, medium, or physical or visual access.

A. Plaza Entrance
   Artist: Jeff Koons
   Budget: $8,000,000
   Artist selection: Direct selection
   Site description: Entrance plaza

Approximate location of artwork
B. L Street Between 5th and 7th Streets and Entrance/Corridor at L and 5th Streets

# of artists: 1 or more artists
Approximate budget: $250,000 - $400,000
Artist selection: Open competition and design competition
Site description: L Street between 5th and 7th Streets, including (but not limited to) the façade of the building, sidewalks and streetscape furniture. Sites may also include the entrance into the plaza at 5th Street.
C. 5th – 7th Street Plaza AND the Entrance at 5th and J

# of artists: 1 or more artists
Approximate budget: $250,000 - $400,000
Artist selection: Open competition and design competition
Scale: Linear plaza approximately 2 blocks long.
Site description: 5th and 7th Streets plaza. Site may also include the entrance into the plaza at J and 5th Streets.
D. Interior Escalator Wells

- # of artists: 1 - 3 artists
- Approximate budget: $250,000 - $450,000
- Artist selection: Open competition and design competition
- Site description: There are 3 escalator wells on the interior of the building. Surrounded by white walls and visible from the exterior of the building, these are primary sites for suspended works of art.
### E. Entrance LED Screens

<table>
<thead>
<tr>
<th># of artists:</th>
<th>1 artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>Approximate budget:</td>
<td>$50,000</td>
</tr>
<tr>
<td>Artist selection:</td>
<td>Open competition</td>
</tr>
</tbody>
</table>

**Site description:**

LED screens present a unique opportunity for art to be seen in a public location. Work by both emerging and established artists, commissioned and borrowed, will be presented on these screens throughout the year, but one unique piece will be commissioned for the opening of the ESC. It is imagined that a specific time or times during the day will be set aside for the “exhibition” of these artworks.

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**LOCATION OF ARTWORK**

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**LOCATION OF ARTWORK**
VI. REMOVAL AND RELOCATION OF EXISTING ARTWORKS AT K STREET MALL

Artworks by Sacramento artists Tony Natsoulas, Yoshio Taylor, Al Sanchez, and Phil Evans were removed from the K Street Mall (the site of the Arena) and placed in storage. Two low relief tile panels located on a building designed by Al Sanchez were also removed and stored. Images and descriptions of these artworks are below. It is recommended that the artworks be relocated to a building or place owned by the City of Sacramento that is accessible to the public.

*Balancing Act*, Tony Natsoulas, bronze and enamel, 12’ x 3’, 1993

*Untitled*, Phil Evans, painted metal, 6’ x 8’ x 24’
**Spherical Discourse**, Yoshio Taylor, 2 ceramic figures, 4’ x 1’, 1993

**Untitled**, Al Sanchez in collaboration with John Bennett of Hans Sumpf Company, Two clay tile panels, 1971
VII. ART PROGRAM TIMELINE AND SIGNIFICANT MILESTONES

- Removal of artwork on K Street Mall: Summer, 2014
- Art Plan development: April/May, 2015
- “Coloring Book #4” installation design development: March –November, 2015
- Commission reviews approves art plan: May, 2015
- Request for qualifications (RFQ) distribution: April, 2015
- RFQ deadline: May, 2015
- Artist finalist selection: June, 2015
- Artwork design development: June – August, 2015
- Artwork /design approval: September, 2015
- Artwork installation: October, 2016

VIII. ARTWORK MAINTENANCE

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 City of Sacramento will be responsible for routine care of the artwork, such as dusting and minor cleaning, when appropriate. A professional art conservator will train ESC 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 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.

IX. EDUCATION

Throughout the life of the administration of the ESC Public Art Program, SMAC will present a variety of lectures and presentations designed to promote a greater understanding of the processes, procedures and cultural benefits of a public art program. The presentations will include 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 at the ESC. 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 ESC 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 ESC Art Program, further reinforcing the identity of the ESC Art Program and the work of the commissioned artists.

4. **Public Art Tours and Brochures:** Upon the completion of the ESC, SMAC will produce a brochure of the ESC Art Program that includes a map of the site and identifies each artwork in the ESC collection. The brochure will be available to the public both as hard copy and online. SMAC will also sponsor guided tours of the ESC 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 more immediately accessible.

**X. GIFTS AND DONATIONS**

Due to the limited number of available sites for artwork, gifts of artwork will not be accepted into the ESC 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 ESC 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 City to accept and maintain the artwork.

**XI. DE-ACCESSIONING**

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