

**MEETING DATE:** JULY 11, 2022 **AGENDA ITEM:** V.a.  
**PROJECT NAME:** CHAPEL CREEK CORRIDOR -REVISED  
**PRESENTATION:** Approve the Project Outline for Chapel Creek Corridor Public Art Project, located between Old Benbrook Highway and White Settlement Boulevard (District 3)

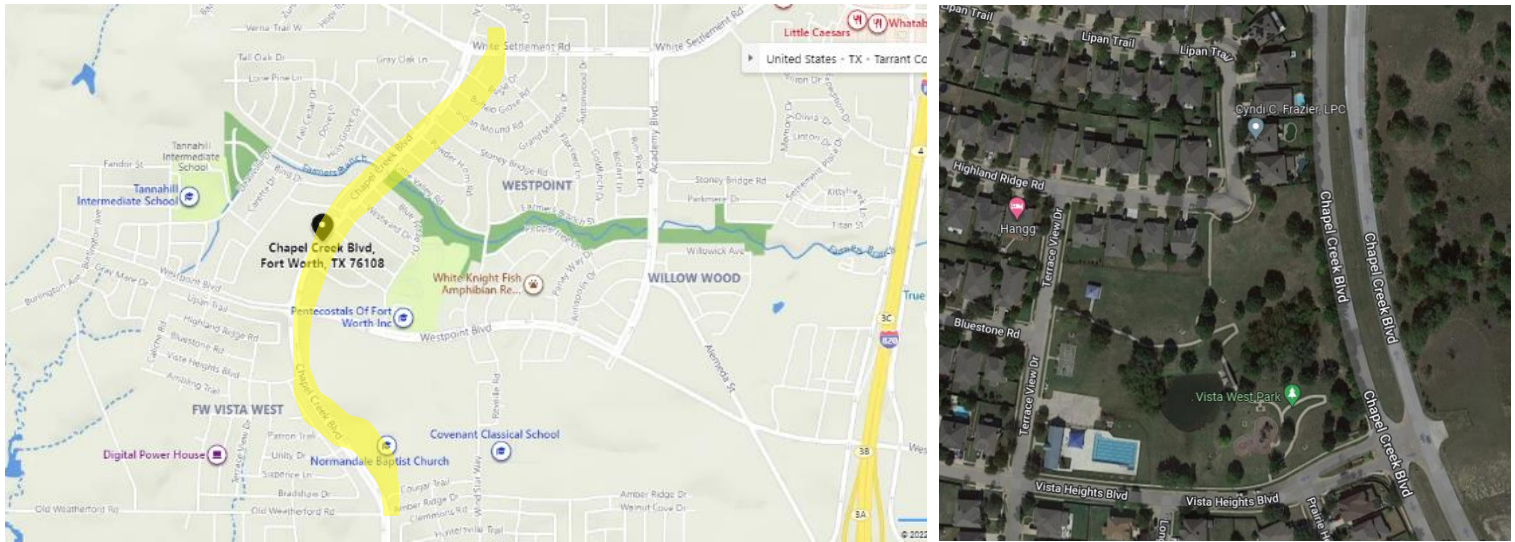
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## Chapel Creek Corridor Public Art Project Outline



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As part of the *2018 Bond Program* the City of Fort Worth made improvements to Chapel Creek Boulevard, from Old Benbrook Highway on the south to White Settlement Road on the north. The improvements included partial concrete pavement reconstruction. The Chapel Creek corridor was identified in the *Fort Worth Public Art Plan for the 2018 Bond Program* as an impactful location for public art, which could engage nearby residents on the west side of Fort Worth.

**PUBLIC ART SITE AND APPROACH**

The Chapel Creek Boulevard Corridor has four spacious lanes of traffic, separated by a wide grassy median. There are light poles in the median and an absence of visual clutter along most of its length; therefore, the median, with its broad and level sight lines, presents good locations for public art. There are two parks along Chapel Creek that abut the boulevard; Vista Park West and George Markos Park (a linear park along a creek). This area is mainly traveled by car and the artwork will typically be experienced by motorists; a park location for an element of the artwork would allow for a more personalized experience.

Due to underground utilities within the median, the artwork could address the street light poles, and consist of multiple elements located strategically along the corridor, such as the Berry Riverside, East Lancaster, and West Rosedale Urban Village public art projects. This project provides an opportunity for a local, emerging artist on the 2022 Prequalified List to create a unique artwork that is relevant to the community and which will be properly integrated into the site. The selected artist shall be the project lead and shall be required to retain as a consultant an established local public artist from the 2022 Pre-Qualified list who has appropriate experience, so they may provide guidance on all phases of the project, from design development through fabrication and installation.

The Project Core Team met for an orientation on May 18, 2022 and stated a desire for an artwork that addressed the length of the corridor. They were highly receptive to the artwork addressing the street light poles in the Chapel Creek median and also suggested one of the adjacent City parks, either Vista West Park or George Markos Park, which could also allow for up-close interaction with the artwork.

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Some Core Team members present cited their experiences in relocating to west Fort Worth from the northeastern United States due to employment at Lockheed. They mentioned the Joint Naval Reserve Base and Lockheed as important cultural factors in their community the artwork might address. When asked about something unique in their community they cited the very active food truck park that formed early in the pandemic and which continues today to build community and connectivity, providing social interaction, nourishment, and the opportunity to experience diverse cultural influences.

#### **PUBLIC ART BUDGET**

The Chapel Creek Corridor Public Art Project is included in the *Fort Worth Public Art Fiscal Year 2022 Annual Work Plan*, adopted by the Fort Worth City Council on November 9, 2021, as M&C 21-0830. Approximately \$402,616.00 (including contingency) was included in the *Public Art Plan for the 2018 Bond Program* for the Chapel Creek Corridor Public Art Project budget including contingencies.

#### **ELIGIBILITY**

Staff views this as an opportunity for two local emerging artists on the prequalified list; one who would create an artwork for one of the parks and the other who would create artworks for the street light poles. Both emerging artists would be required to contract with and consult a local established artist (this could be the same artist) who would assist them as needed at each phase. Staff will recommend 8-10 artists from the *2022 Fort Worth Public Art Pre-Qualified List of Emerging Artists* whose work would be a good fit for the project.

#### **ARTIST SELECTION PROCESS**

##### **SELECTION PANEL MEETING #1**

FWPA staff shall present a pool of 8-10 artists for consideration by the Artist Selection Panel. Artists will be contacted prior to being considered, to ascertain their interest and availability. The Artist Selection Panel shall review the artists' qualifications and select 4 finalists and 2 alternates.

##### **FINALIST ORIENTATION**

The finalists shall participate in an orientation for the project, including a site visit. *This orientation may take place virtually via video conference.*

##### **SELECTION PANEL MEETING #2 (In Person Preferred)**

The Artist Selection Panel shall interview each of the 4 finalists individually, and the finalists will visit the project site. The Panel may then ask questions pertinent to the project and/or about their professional experience. The Panel will then recommend one artist and one alternate for the street light project and one artist and one alternate for the park project. Upon the Fort Worth Art Commission's approval, a Preliminary Design contract will be executed with the selected artists. Due to the size of the budget and scope of the project, the selected artists, while remaining the lead artists, shall each retain as a consultant an appropriate qualified artist from the FWPA 2022 established artist's prequalified list (they may choose to work with the same artist, if that artist is willing).

**MEETING FACILITATOR:** Anne Allen, Public Art Project Manager, Arts Fort Worth

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**ARTIST SELECTION PANEL** *(Voting)*

1. Council Member Michael Crain, District 3
2. Anne Holland, Elected Project Core Team Member
3. Branigan Contreras, Fort Worth Art Commissioner
4. Artist - TBD
5. Arts Professional -TBD

**ADVISORS** *(Non-voting)*

1. Katie Wharry, District 3 Director
2. Lissette Acevedo or Mary Hanna, Transportation/Public Works, City of Fort Worth
3. Clint Wyatt, PARD
4. Jing Yang, PARD
5. Other Project Core Team Members
6. Others as may be appropriate

**PROJECT CORE TEAM**

1. Anne Holland, Vista West
2. Gary Hogan, Chapel Creek
3. Johnnie Hodges
4. Monica Willems, Chapel Creek
5. Stacey Whitaker, Trinity Habitat for Humanity

**TIMELINE** *(Subject to change)*

Project Core Team Orientation	May 31, 2022
Project Outline Approved	July 11, 2022
Selection Panel Meeting #1	August, 2022
Finalist Orientation	August, 2022
Selection Panel Meeting #2 (Interviews)	September, 2022
FWAC approval	September 19 or October 17, 2022

**MEETING DATE:** JULY 11, 2022 **AGENDA ITEM:** V.b.  
**PROJECT NAME:** WILL ROGERS MEMORIAL CENTER  
INTERPRETATION PLAQUES  
**ACTION ITEM:** Endorse Draft Plaque Text for the Will Rogers Memorial Center Historic Tile Murals located at 3401 West Lancaster Avenue, 76107 for Purposes of Gathering Public Input (District 7)

#### PROJECT SUMMARY

- **Mayor's Office** asked the Art Commission to gather community input and make recommendations in response to a citizen's concern about the portrayal of African Americans on the tile mural on the Auditorium in September 2019
- **Special Called Art Commission Meeting** for City of Fort Worth Historic Preservation Officer Murray Miller to present mural review and historic context on October 7, 2019
- **Art Commission Meeting** for Citizen Comment on November 11, 2019
- **Special Called Art Commission Meeting** revealed community consensus for not removing the mural and providing historical context at the site on November 21, 2019
- **Art Commission Meeting** for Citizen Comment on December 9, 2019
- **Art Commission** makes general recommendations and forms an **Advisory Panel\*** on January 22, 2020
- **Advisory Panel Meeting** to discuss overall approach on February 27, 2020
- **Advisory Panel Meeting** to review Miller's conceptual design for Auditorium Mural plaques on April 17, 2020
- Agreement executed with **Elements of Architecture** for plaque design on December 8, 2020
- **Arts Fort Worth** staff conducts research and drafts interpretive text for Auditorium Mural, Jan – May 2021
- **Advisory Panel Meeting** to review preliminary design and layouts for Auditorium Mural plaques on May 14, 2021
- **Advisory Panel Meeting** to review scale samples, materials, and implementation budget on June 25, 2021
- **Advisory Panel Meeting** to finalize size, materials, and text recommendations on July 16, 2021
- **Fort Worth Art Commission Meeting** to review Advisory Panel's recommendations on July 19, 2021
- Informal Report from Public Events Department to **City Council** on project approach August 10, 2021
- **City Council** approves American Rescue Plan Act Funding for plaques (MC 21-0820) on October 19, 2021
- **Arts Fort Worth** staff conducts research and drafts interpretive text for Coliseum Mural, Sept. 2021 - May 2022
- **Advisory Panel Meeting** to review draft plaque text for Coliseum Mural plaques on April 8, 2022
- **Arts Fort Worth** staff requests local cultural and history experts to review for historic accuracy and grammar and spelling corrections May - July 2022

#### \*ADVISORY PANEL

Estrus Tucker, Chair, Art Commission  
Maggie Adler, member, Art Commission  
Leslie Thompson, member, Art Commission  
Jennifer Casler Price, former member, Art Commission  
Estella Williams, President, NAACP FW/Tarrant County  
Frederick Cowlah, artist, Community Representative  
Blake Moorman, NAACP FW/Tarrant County  
Kevin O. Kemp, Assistant Director, Public Events Department, City of Fort Worth  
Chris Harmon, Senior Public Events Manager, Public Events Department, City of Fort Worth  
Michelle Gutt, Director, Communications & Public Engagement, City of Fort Worth  
Martha Peters, Director of Public Art, Arts Fort Worth  
Jenny Conn, Public Art Collection Manager, Arts Fort Worth  
Michael Asbill, Community Engagement Manager, Arts Fort Worth

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**ACTION ITEM:** Endorse Draft Plaque Text for the Will Rogers Memorial Center Historic Tile Murals located at 3401 West Lancaster Avenue, 76107 for Purposes of Gathering Public Input (District 7)

**STAFF RECOMMENDATION**

Staff recommends that the Art Commission endorse the draft plaque text for purposes of gathering public input.

**NEXT STEPS**

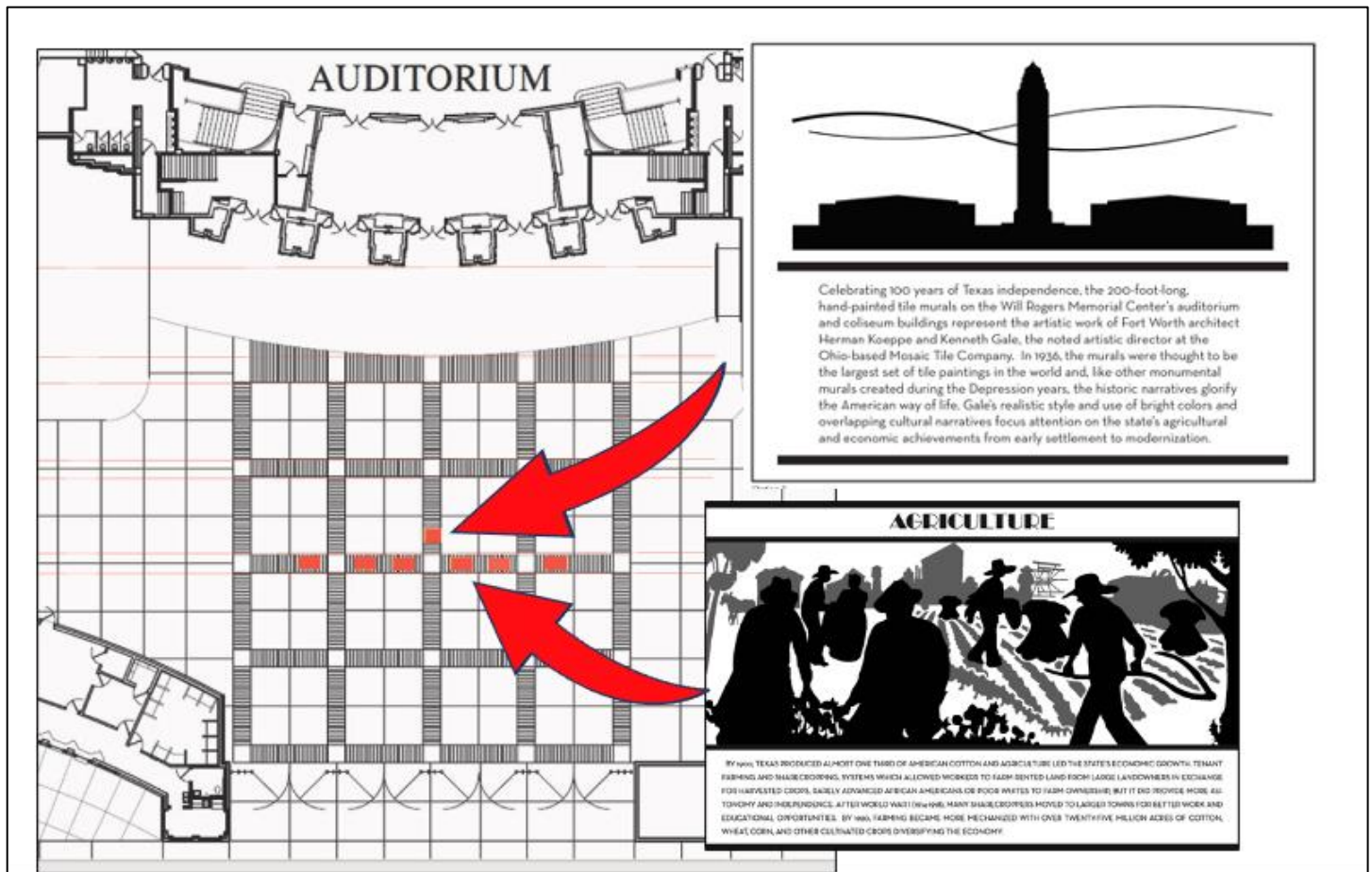
1. Upon endorsement of the DRAFT text Arts Fort Worth staff will pursue comment and feedback from community cultural, educational, and leadership organizations and will finalize text
2. Elements of Architecture will finalize plaque design to accommodate text
3. Art Commission approves final design of plaques and makes recommendation to City Council
4. City Council authorizes contract(s) to fabricate and install 14 bronze plaques at the site

**PHOTO AND SITE MAP**



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**PLAQUE LAYOUT DIAGRAM**



*(Draft text not incorporated here)*

**NOTE:** Each in-ground plaque will measure approximately 48" x 31" with text limited to approximately 664 characters.

## **DRAFT Text for Auditorium Mural Plaques** **Will Rogers Memorial Center**

### **Auditorium Introductory Plaque**

In 1936, the murals were thought to be the largest set of tile paintings in the world. As in other monumental murals created during the Great Depression (1929–1939), the stylized themes depict artistic representations of historic events. A committee led by TCU history professor and one-term Fort Worth Mayor William Jackson Hamond designed the murals to inspire an audience weary of the lagging economy with overlapping cultural narratives that focused on progress and achievement. But the murals did not represent a true, equitable story. Added in 2022, interpretative plaques encourage viewers to consider a challenging history and ask the critical questions that may truly lead to progress.

### **Plaque 1**



Spain, France, and Mexico flew flags over modern-day Texas from 1519 until 1836. Their cultural influences in expanding the frontier can still be seen today. First to claim the new land, the Spanish named the territory *Tejas* from the Caddo Indian word meaning “friendship.” As centers for training and education, Spanish missions provided a way to integrate indigenous peoples and spread Christianity. The departing Spanish conquistador and the festive costumes of the Mexican couple reference Mexico’s rejection of Spain’s colonial rule in 1810 and the start of war. Mexico finally won independence in 1821 and held its claim on Texas until 1836 when Texas gained its own independence.

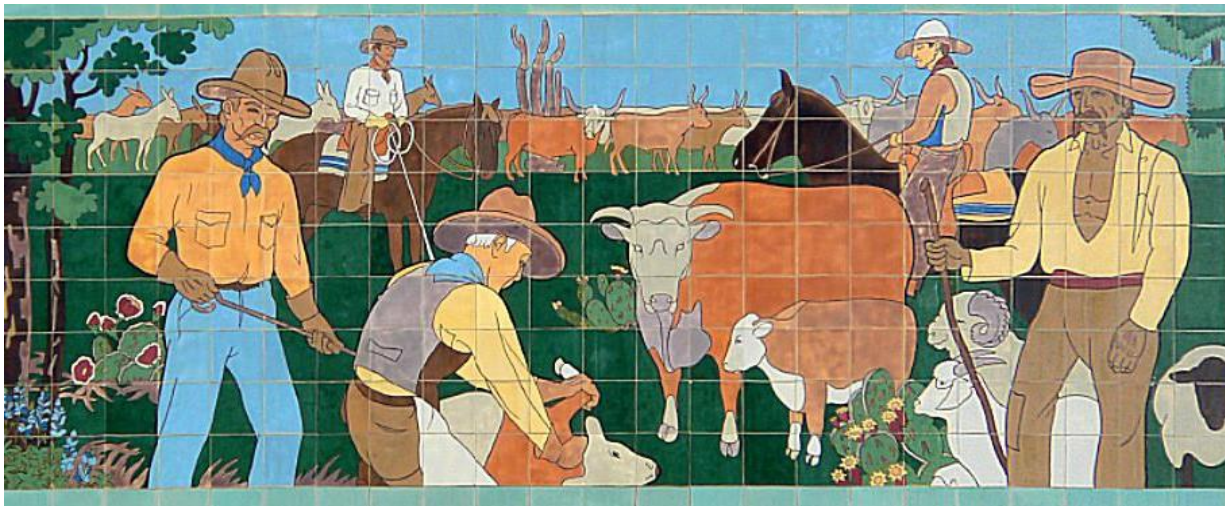


## Plaque 2



Empresario Stephen F. Austin led the first Anglo families to settle in Texas in the 1820s. He was later followed by many other immigrants seeking new opportunities, including explorer David “Davy” Crockett. Indigenous peoples far outnumbered settlers and although peace treaties were drafted, they were difficult to enforce faithfully. Texas became a republic in 1836 and was annexed to the United States in 1845. The first United States Census of Texas in 1850 indicated that ethnic diversity in Texas was greater than any other southern state with immigrants and enslaved peoples included in the count. When the Civil War began in 1861, Texas seceded from the Union. Although the Civil War ended in 1865, Texas did not fully rejoin the Union until 1870.

## Plaque 3



Ranching has been a major economic industry in Texas since 1730. Although livestock, including sheep, cattle, and mules were introduced to the Americas as early as 1493, Spanish missionaries and Mexican vaqueros developed effective ranching techniques. By the end of the Civil War in 1865, Texas was cattle rich, and enterprising cattlemen bought huge tracts of land for grazing. Many who worked in the cattle industry were people of color. The open range changed with the invention of barbed wire in 1873, allowing ranchers to improve livestock breeding and protect nearby crops. Spaniards developed the practice of branding to identify ownership. An 1848 law required registration as legal proof of the owner’s unique brand.

#### Plaque 4



By 1900, agriculture led the state's economic growth. Texas produced almost one third of America's cotton. This scene appears to depict tenant farming and sharecropping, systems which allowed workers to farm rented land for a share of the harvested crops. Although it rarely advanced freedmen and poor whites to farm ownership, the first two decades of twentieth-century Texas were prosperous. After World War I (1914-1918), when field workers moved to larger towns for better work and educational opportunities, landowners were forced to modernize, using machinery to harvest over twenty-five million acres of cotton, wheat, corn, and other cultivated crops.

#### Plaque 5



The discovery of oil in Beaumont, Texas was international news in 1901. Spindletop was the largest gusher the world had ever seen, blowing oil more than 150 feet in the air and producing an unprecedented 100,000 barrels of oil per day and 3.5 million barrels in its first year. As exploration and production expanded to other parts of the state, petroleum soon displaced agriculture as the state's economic powerhouse. The abundance of Texas oil promoted modernization and new industrial growth in shipping and transportation. By 1940, Texas led all U.S. states in oil production.

## Plaque 6



New Deal programs helped Texas recover from the devastating early years of the Great Depression (1929–1939). Federal funding for new parks, highways, and public buildings provided much-needed work and improved infrastructure statewide. Through the Public Works Administration (PWA), 34,599 projects including new airports, hospitals, schools, roads, bridges, and dams were constructed. In Fort Worth, thirteen new school buildings and additions to thirteen more, a county hospital, a new city hall and jail, a public library, and the Will Rogers Memorial Coliseum and Auditorium were built.

## **DRAFT Text for Coliseum Mural Plaques**

### **Will Rogers Memorial Center**

#### **Introduction**

The Will Rogers Memorial Center’s coliseum and auditorium buildings were the centerpiece of the 1936 Frontier Centennial, a grand celebration of 100 years of Texas independence. With thrilling expositions, entertainment, and recreations of life on the frontier, the centennial glorified the popular mythology of “Old West.” The 200-foot-long, hand-painted tile murals on each of the facades feature colorful, stylized scenes representing the artistic interpretations Fort Worth architect Herman Koepppe and Kenneth Gale, the noted artistic director at the Ohio-based Mosaic Tile Company. In 2021, in response to the COVID 19 Pandemic, the American Rescue Plan Act (ARPA) provided economic stimulus funds for the culturally appropriate approaches promoting equity found in the interpretation of the murals.

#### **Plaque 1**



Hundreds of indigenous societies in the early 1500s made what is now known as Texas their home. By the time European explorers came to the Americas, sophisticated tribal groups with unique languages, distinct cultural practices, and structured social systems either worked the land or hunted the plains to find food. Although European expansion into native lands often led to tensions, President of the Republic of Texas Sam Houston’s 1836 peace policies established trust with native leaders and promoted friendship and trade for buffalo hides, furs, and textiles in exchange for food, tools, and weapons.

## Plaque 2



The American buffalo was an essential resource for the migratory Southern Plains Indians. The nomadic tribes' survival was dependent on the ability to hunt herds, and every part of the buffalo was used from horn to tail for food, clothing, and tools. The introduction of the horse to native peoples by the Spanish in the early 1600s changed life for indigenous peoples dramatically. Although Spanish law prohibited "Indians" from riding horseback "without exception," plains natives became skilled riders and later expert breeders. By the late 1700s, most plains tribes had embraced horse culture and were able to move entire settlements to follow herd migrations more efficiently and easily.

## Plaque 3



Stephen F. Austin successfully brought 300 families from the United States to *Tejas* in 1825. Indigenous peoples outnumbered Anglo settlers in the Mexico-governed territory. To encourage newcomers, Mexico established grants allowing an *empresario* to recruit colonists in exchange for rights to expansive swaths of land. The first colony, with a population of 1,790, including 443 enslaved people, spread from the Brazos River to the Colorado River. Canvas-covered wagons pulled by oxen transported families and their belongings to the new settlements. The frontiersmen hired to lead and protect the slow and dangerous expeditions became known as Texas Rangers in 1835.

#### Plaque 4



The “Lone Star” flag flew over the Republic of Texas in 1839. Its red-and-white stripes represented loyalty and purity, the blue bar was for bravery, and single white star, unity. After Sam Houston appointed a commission to establish Indian policy, a treaty of peace and friendship between the Republic of Texas and area tribes was signed on September 29, 1843, at Bird’s Fort on the Trinity River. Trading houses were set up on the West and Clear forks of the river. Later, in 1849, a U.S. Army fort built at the same site was the northernmost outpost. A frontier town for more than two decades and county seat in 1860, Fort Worth soon became known as “the city where the West begins.”

#### Plaque 5



The Republic of Texas was annexed into the United States in 1845 and became the 28<sup>th</sup> state in the Union. By 1850, the first census to record all names in households listed 212,592 people residing in Texas. The economy was dependent on agriculture, particularly cotton, and the first railroad established what would become an important means of long-distance travel and transportation of goods. Cattle ranching brought cash revenue to Texas and prosperity for landowners. Though slavery was abolished in the Confederate States in 1862, full emancipation was not achieved until June 19, 1865. Through the tireless efforts of Fort Worth’s Opal Lee, “Juneteenth” became a national holiday in 2021.

## Plaque 6



The traditions of Spanish horsemen passed down to the vaqueros of northern Mexico. *Charrería*, the precursor the American West's rodeo, were common events in the haciendas of "Old Mexico" and well-known in the days of the Republic. The word "rodeo" comes from the Spanish verb "to surround." With the expansion of the cattle industry in the 1860s and long drives up the Chisholm Trail through Fort Worth to the Kansas Railhead, many young cowboys became savvy riders and skilled cattle handlers and demonstrated their skills at social events. By the 1890s organized rodeos were popular spectator events and crowds could watch daring bulldogging and bronco-busting events.

**MEETING DATE:** JULY 11, 2022 **AGENDA ITEM:** VI.a.  
**PROJECT NAME:** TRAIL DRIVERS PARK PUBLIC ART PROJECT  
**PRESENTATION:** Approve Final Design by Karla Garcia for Trail Drivers Park, 2502 Guenther Avenue, 76016 (Council District 2).

**UPDATED PROJECT SUMMARY**

- Preliminary Design approved August 16, 2021
- Final Design Contract entered on October 20, 2021 (CSC 56585)
- Virtual meeting with the Park and Recreation Department on March 1, 2022

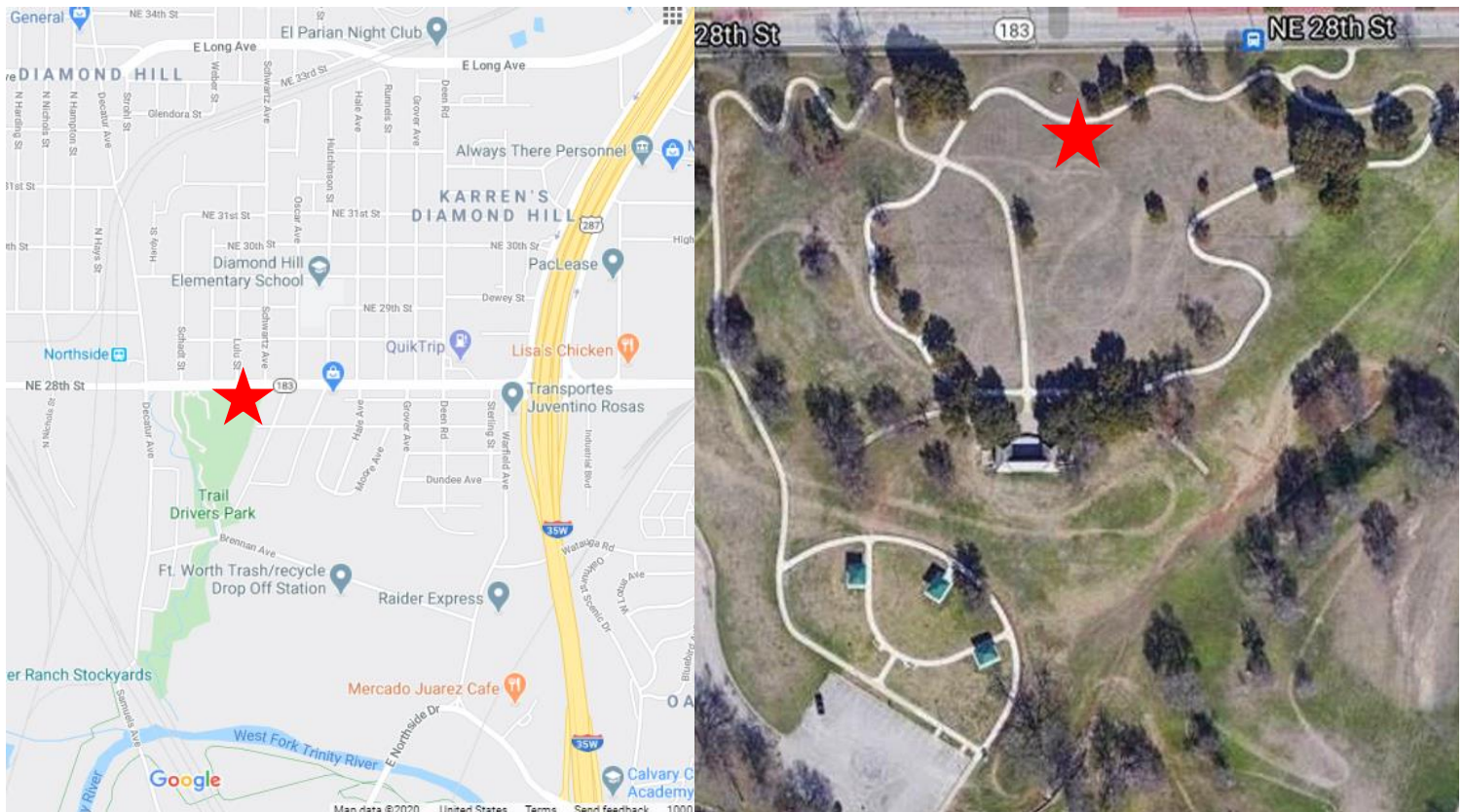
**STAFF RECOMMENDATION**

Staff has reviewed the Final Design Deliverables and recommends approval of the Final Design. The public art project manager (listed below) is available to answer questions prior to the meeting and at the meeting.

**NEXT STEPS**

Upon approval of this Final Design, the Trail Drivers Park Public Art Project will be presented to the Park and Recreation Advisory Board for endorsement of location. Upon endorsement, it will be presented to City Council for authorization of commission.

**SITE MAP**





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### FINAL DESIGN PREVIEW



Artist Karla Garcia’s Final Design for Trail Drivers Park is inspired by migration and the natural landscape. The title Trail Drivers Park is in recognition of the cattle drovers that traveled through this space and the significant migration of not only cattle but culture. Considering the natural landscape of this park, Garcia chose to reimagine the dandelion, which is known as a wide spreading seed flower. Transforming the distinct “T-shape” clusters of the plant, the proposed sculpture includes instead a series of cattle horns that create a sense of repetition and movement. The resulting larger-than-life mirrored stainless-steel sculpture becomes a symbol of the legacy and history of the area while reflecting today’s community as one. The design’s reflectivity is intended to create interest from afar while connecting to viewers directly up close.

The artist will share further details during her Final Design presentation at the Fort Worth Art Commission meeting on Monday, July 11, 2022.

**MEETING DATE:** JULY 11, 2022 **AGENDA ITEM:** VI.b.  
**PROJECT NAME:** SOUTH MAIN TUNNEL/I35W UNDERPASS  
**PRESENTATION:** Approve the Combined Project Outline for South Main Tunnel (District 9) / I 35W at East Rosedale Street Underpass (District 8) Public Art Projects

## Near Southside Gateways Project Public Art Project Outline

Near Southside Inc. (NSI), in partnership with Fort Worth Public Art (FWPA) managed by Arts Fort Worth, the City of Fort Worth and TxDOT, has initiated a proposed project scope that, led by neighborhood residents and local stakeholder input, will study the aesthetic and functional improvements at the key gateway underpass locations of South Main Street at Union Pacific Railroad and E. Rosedale Street at 35W, at the northern and eastern edges of the Near Southside district.



SOUTH MAIN TUNNEL



I 35W at EAST ROSEDALE

Initial discussions among the collaborating entities indicates that improvements should likely address lighting, pedestrian facilities, traffic safety for all modes including bicycles, as well as incorporate public art. The community engagement process would be tailored to separately solicit ideas and input from stakeholders representing the two areas of South Main and East Rosedale, and this input will be crucial for the resulting conceptual improvement plan proposed for each location.

Near Southside Inc. has recently gained approval from the Board of Directors serving on the Tax Incremental Reinvestment Zone Number Four, to allocate a maximum of \$100,000 towards this conceptual design effort. NSI will serve as the project manager to hire an interdisciplinary team with urban design, engineering, and community engagement expertise. This team will work closely with the identified artists, contracted with the City through FWPA, to develop a conceptual approach for the integration of public art into the improvement plan.

The first phase of this project is planned to be completed by the end of 2022 and the resulting conceptual plans will include cost estimates to serve as the basis for a subsequent TIF proposal for final design and construction funding. This next phase of the project will begin in early 2023.

### PUBLIC ART BUDGETS

**South Main Tunnel:** \$340,000 (2014 Bond Program, Proposition A)

**I 35W at East Rosedale Street Underpass:** \$95,000 (2004 Bond Program and Public Art Fund) *pending fund reprogramming from the proposed Guinn School Plaza subject to City Council approval*

**MEETING DATE:** JULY 11, 2022 **AGENDA ITEM:** VI.b.  
**PROJECT NAME:** SOUTH MAIN TUNNEL/I35W UNDERPASS  
**PRESENTATION:** Approve the Combined Project Outline for South Main Tunnel (District 9) / I 35W at East Rosedale Street Underpass (District 8) Public Art Projects

**RECOMMENDED ARTISTS**

Among the artist selection processes outlined in the *Fort Worth Public Art Master Plan Update* is one in which a Professional Services Team selects an artist from the *Fort Worth Public Art Pre-Qualified List* (see Appendix IV.6.) as part of their response to an RFQ. Since NSI has already selected the design team for the Near Southside Gateways Projects, they have recommended the following artists from the *Pre-Qualified List of Established Public Artists* to each be invited to prepare proposals for both sites:

- **RE:site Studio** [Norman Lee and Shane Allbritton] <https://www.resite-studio.com/>
- **Bill Fitzgibbons** <https://billfitzgibbons.com>

Upon approval by the Art Commission, the artists will be placed under separate Artwork Proposal Agreements with the City of Fort Worth and will be informed by community input and work closely with the design team to develop proposals for integral public art for both sites for consideration.

**OVERALL PROJECT CONCEPTUAL DESIGN / ARTWORK PROPOSAL PHASE TIMELINE**

- July 1:* Design Team under contract
- July 1 - Aug 5:* Site Visit, project research and base documents and presentation preparation
- July 11:* FWAC approval of Combination Project Outline
  - FWPA – Artists each placed under Artwork Proposal Agreements for both sites
- Aug 8 - Sept 2:* Public Engagement
  - FWPA – Artists visit sites and participate in public engagement
  - FWPA -Project Core Team established for each public art project
- Sept 5 - Oct 15:* Develop Concepts w Prelim Cost Estimate
- Oct 17 - 28:* Update Community and Gather Feedback
  - FWPA - Artists’ proposals reviewed by an Artwork Selection Panel composed of Art Commissioners, arts professionals and representatives from each Project Core Team
- Nov 1 - 18:* Finalize Concept and Cost Estimate
  - FWPA - Art Commission considers Artwork Selection Panel’s recommendations
- Nov 21 - Dec 2:* NSI team prepares TIF proposal
- Early Dec:* TIF Board meeting – NSI submits proposal and cost for design development and construction
  - FWPA - Artists placed under Final Design Contracts
- Early 2023:* Final Design Phase begins

**PUBLIC ART PROJECT MANAGERS**

- South Main Tunnel – Alida Labbe
- I-35 W Underpass - Michelle Gonzales

**MEETING DATE:** JULY 11, 2022 **AGENDA ITEM:** VI.c.  
**PROJECT NAME:** PUBLIC ART PLAN - 2022 BOND PROGRAM  
**ACTION ITEM:** Endorse Draft Public Art Plan for the 2022 Bond Program for Purposes of Gathering Public Input (All Council Districts)

**PURPOSE**

In accordance with City Code, funds for public art are included in general obligation bond programs. The City Council adopted *Fort Worth Public Art Master Plan Update* of 2017, states that within each bond proposition, the Art Commission is to recommend a public art plan for each bond program which identifies specific projects to include a public art component and establishes a budget for each. Once adopted by City Council, the bond program public art plan guides Fort Worth Public Art program multi-year and annual work plans and may be amended, as needed.

**PLANNING PROCESS TO DATE**

Dec 2021 – Jan 2022 Arts Fort Worth staff meets with Transportation/Public Works staff and Park and Recreation Departments staff for input on potential public art sites; Conducts site visits  
 January 31, 2022 Art Commission Meeting - Arts Fort Worth staff makes preliminary report on potential sites  
 February 8, 2022 City Council finalizes the list of capital projects to be included in the 2022 Bond Program; Calls for the Election on May 7, 2022  
 March – Aug 2022 Art Commission Chairman and Members meets with individual Council Members for input on potential public art sites among capital projects in the districts  
 April 18, 2022 Art Commission Chairman Estrus Tucker reports on meetings with individual Council Members  
 May 7, 2022 2022 Bond Election Day – All propositions pass  
 May 16, 2022 Art Commission Chairman Estrus Tucker reports that meetings with individual Council Members are still underway and endorsement of the Draft 2022 Bond Plan is postponed

**2022 BOND PROGRAM - PUBLIC ART BUDGET ALLOCATIONS**

<i>Proposition</i>	<i>Purpose</i>	<i>Total Budget</i>	<i>Percent / Amount for Public Art</i>	
A	Streets and Mobility Infrastructure	\$369,218,300	1%	\$3,655,300
B	Park and Recreation	\$123,955,500	2%	\$2,430,500
C	Libraries	\$ 12,505,200	2%	\$ 245,200
D	Public Safety (Police & Fire)	\$ 39,321,000	2%	\$ 771,000
E	Open Space	\$ 15,000,000	0%	\$ 0
<b>Grand Total</b>		<b>\$560,000,000</b>	<b>\$7,102,000</b>	

**NEXT STEPS**

- Art Commission Meeting of July 11, 2022 - Arts Fort Worth staff will present a *Draft* Public Art Plan for the 2022 Bond Program; Art Commission will consider endorsing the plan for purposes of gathering community input and setting a public hearing during their Regular Meetings of August 15, 2022
- Art Commission Meeting of August 15, 2022 – Public Hearing on the Endorsed Draft Public Art Plan for the 2022 Bond Program

**MEETING DATE:** JULY 11, 2022  
**PROJECT NAME:** ROSEMONT PARK  
**REPORT:** Project Update

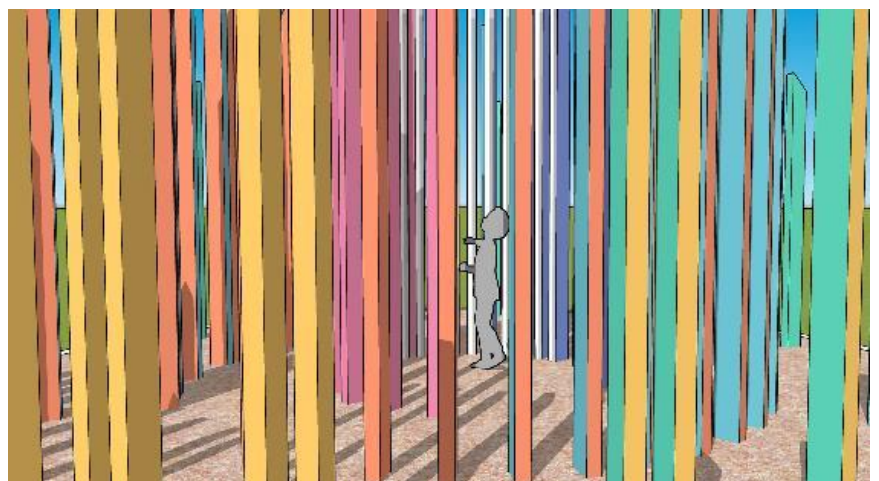
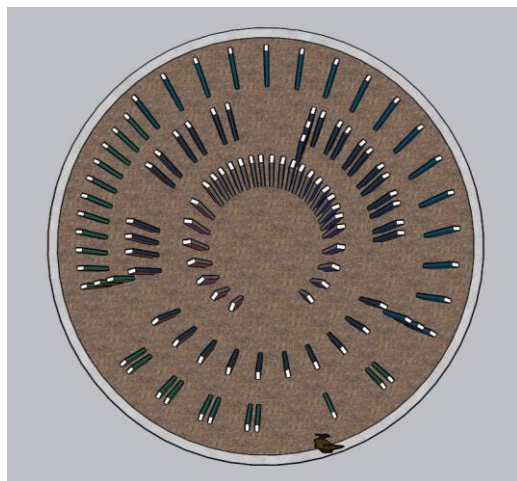
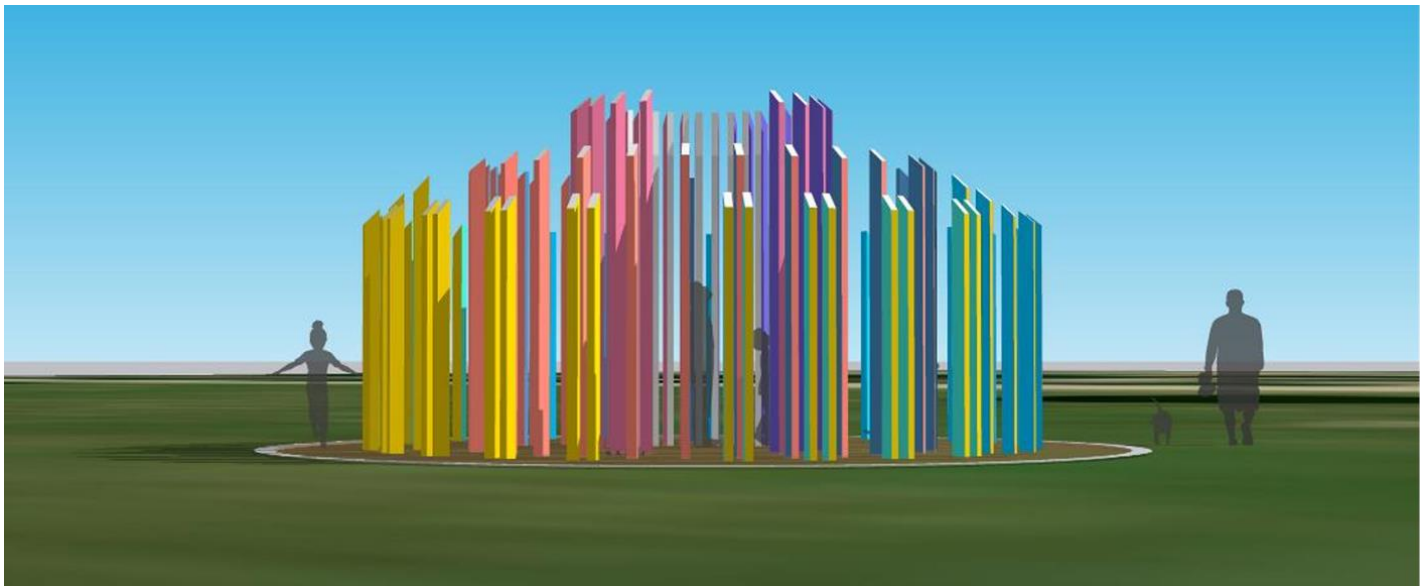
**AGENDA ITEM:** VII.a.i.

**PROJECT SUMMARY**

- Virginia Fleck’s Final Design was approved by the Fort Worth Art Commission on February 21, 2022.
- Since this approval, the Park and Recreation Department requested the artwork be registered with the Texas Department of Licensing and Regulation (TDLR) and submitted for further ADA accessibility review.
- Based on TDLR recommendations, Fleck has moved the artwork to a flatter area of the park and will add a concrete access pathway that branches from an existing pathway.
- The artwork location was endorsed by the Fort Worth Park and Recreation Advisory Board on May 25, 2022.
- Fabrication of posts is complete. All 98 pieces were delivered to Weatherford, Texas for painting at the beginning of July.

**TIMELINE AND APPROVED FINAL DESIGN**

The artwork is expected to be installed by September 2022.



MEETING DATE: JULY 11, 2022  
PROJECT NAME: ROSEMONT PARK  
REPORT: Project Update

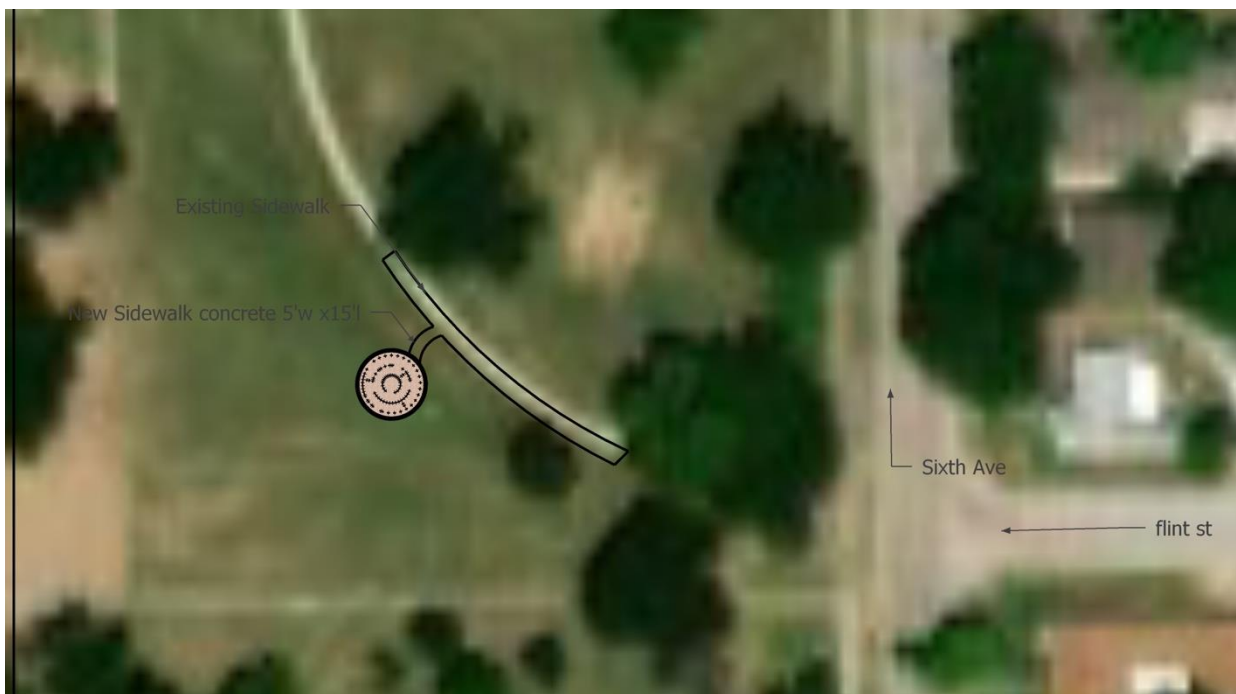
AGENDA ITEM: VII.a.i.

**SITE**



Left: Rosemont Park on the Map; Right: Aerial of park depicting overall project area in yellow circle with old location (blue star) and new location (yellow star)

**NEW LOCATION DETAIL**



Artist rendering outlining existing sidewalk and added accessibility pathway, approximately 5ft. wide x 10 ft. long