



**CITY OF HOUSTON
CIVIC ART PROGRAM
EQUITY REVIEW
2022**



MAYOR'S OFFICE OF
**CULTURAL
AFFAIRS**

CIVIC ART PROGRAM 2022 EQUITY REVIEW

BY THE CITY OF HOUSTON MAYOR'S OFFICE OF CULTURAL AFFAIRS

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Front + Cover Images:
Letitia Huckaby, *Lynette*, 2012
William P. Hobby Airport, District I
Image courtesy of the artist

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DEFINITIONS

2022 CATEGORIES (PER US CENSUS)

White - “White” includes all individuals who identify with one or more nationalities or ethnic groups originating in Europe, the Middle East, or North Africa. Examples of nationalities and/or ethnic groups can include: German, Irish, English, Italian, Lebanese, Egyptian, Polish, French, Iranian, Slavic, Cajun, Chaldean, etc.

Black or African American - “Black or African American” includes all individuals who identify with one or more nationalities or ethnic groups originating in any of the Black racial groups of Africa. Examples of nationalities and/or ethnic groups can include: African American, Jamaican, Haitian, Nigerian, Ethiopian, Somali, Ghanaian, South African, Barbadian, Kenyan, Liberian, Bahamian, etc.

American Indian or Alaska Native - “American Indian or Alaska Native” includes all individuals who identify with any of the original peoples of North and South America (including Central America) and who maintain tribal affiliation or community attachment. Examples of tribal affiliations and/or groups include: American Indian, Alaska Native, Navajo Nation, Blackfeet Tribe, Mayan, Aztec, Native Village of Barrow Inupiat Traditional Government, Nome Eskimo Community, etc.

Asian - “Asian” includes all individuals who identify with one or more nationalities or ethnic groups originating in the Far East, Southeast Asia, and/or the Indian subcontinent. Examples of nationalities and/or ethnic groups can include: Chinese, Filipino, Asian Indian, Vietnamese, Korean, Japanese, Pakistani, Cambodian, Hmong, Thai, Bengali, Mien, etc.

There are individual checkboxes for people who identify as one or more of the following Asian nationalities and/or ethnic groups:

- Chinese
- Filipino
- Asian Indian
- Vietnamese
- Korean
- Japanese
- Other Asian (for example, Pakistani, Cambodian, and Hmong)

Native Hawaiian and Pacific Islander - “Native Hawaiian or Other Pacific Islander” includes all individuals who identify with one or more nationalities or ethnic groups originating in Hawaii, Guam, Samoa, and/or other Pacific Islands. Examples of tribal affiliations, nationalities, and/or ethnicities can include: Native Hawaiian, Samoan, Chamorro, Tongan, Fijian, Marshallese, Palauan, Tahitian, Chuukese, Pohnpeian, Saipanese, Yapese, etc.

There are individual checkboxes for people who identify as one or more of the following Pacific Islander nationalities and/or ethnic groups:

- Native Hawaiian
- Samoan
- Chamorro
- Other Pacific Islander (for example, Tongan, Fijian, and Marshallese)

Other Races - For those who do not identify with any of the provided demographic categories, a preferred identity option of “Other” can be designated.

Hispanic, Latino, or Spanish - “Hispanic, Latino, or Spanish” includes all individuals who identify with one or more nationalities or ethnic groups originating in Mexico, Puerto Rico, Cuba, Central and South America, and other Spanish cultures. Examples of nationalities or ethnic groups can include: Mexican or Mexican American, Puerto Rican, Cuban, Salvadoran, Dominican, Colombian, Guatemalan, Honduran, Spaniard, Ecuadorian, Peruvian, Venezuelan, etc.



INTRODUCTION

The City of Houston’s Arts and Cultural Plan outlines a vision for the City to “foster an environment in which art and culture flourish for the sharing and benefit of all residents and visitors.” As Houston is the single most ethnically diverse major metropolitan area in the country, the Mayor’s Office of Cultural Affairs (MOCA) assesses the Civic Art collection annually to determine how closely Houston’s art collection represents the diverse populace in our city.

This review presents statistics on the genders, races, and ethnicities of **463 artists** represented by the **809 artworks** in Houston’s Civic Art Collection. MOCA has looked closely at the identities of artists whose artworks were added to the Civic Art Collection during the 2022 Fiscal Year, as well as program changes that have had an impact on selection process results for artist opportunities. The information collected via artist/applicant survey has strengthened the quality of the representative data presented in this review and adds depth to our previous equity reviews.

Though the gender, racial, and ethnic balances of demographics represented by Houston’s Civic Art Collection are typical of municipal public art collections and the art world nationwide, MOCA is committed to improving the nature, quality, and character of the public art collection; the impact our program activities have on Houston’s communities; and Houston’s representation as a major hub for cultural dynamism on an international level.

PROGRAM OVERVIEW

The City of Houston’s Civic Art Program, managed by MOCA, is part of the City’s capital asset investment program which produces and conserves permanent visual artworks placed in public and civic spaces city-wide. The City’s Civic Art Ordinance appropriates 1.75% of design and construction costs on qualifying City Capital Improvement Plan (CIP) projects. The CIP is updated every five years to address the City of Houston’s infrastructure needs. Civic Art Projects are generated through the CIP by nearly every City department, typically as part of the construction of new facilities, major expansions, and renovations. The Civic Art appropriation amount is equal to 1.75% of funds appropriated by City Council for eligible construction projects and only applies to capital projects with funds appropriated by City Council. Civic Art Projects include paintings, murals, prints, drawings, photographs, videos, films, decorations, stained glass, statues, sculptures, monuments, fountains, arches, or other structures of permanent character located on City property. Civic Art funds may also be used to conserve or repair existing artworks in the City of Houston’s Civic Art Collection; however, funds cannot be used for routine cleaning and/or maintenance.



METHODOLOGY

The 2021 Equity Review surveying the City of Houston’s Civic Art Collection employed 2019 United States Census estimates as a reference for Houston’s demographic makeup. For the 2022 Equity Review, the 2020 Census results serve as reference to provide up-to-date demographic information for the City of Houston.

Last year’s equity report highlights information from a 2021 artist survey of living artists with artworks in the collection and emphasizes the need to strengthen data on existing artworks in the collection previously acquired. This year’s review focuses on new acquisitions by the Civic Art Program for the Civic Art Collection, which were procured via a public open call released ahead of the publication of MOCA’s first Equity Review in 2020.

This review also examines the results of selection processes for newly commissioned artworks adjudicated during the City of Houston’s 2022 Fiscal Year (FY22): July 2021 – June 2022. The projects in this report were the first to experience, from beginning to end, the procedural adjustments implemented across the Civic Art Program after its first annual Equity Review release in 2020.

It is important to note that, as Census guidelines state, these ethnic and racial categories are: “not an attempt to define race biologically, anthropologically, or genetically.” The Census defines “Hispanic origin” separately from race but, as artists were surveyed, Hispanic and Latino/x was given as an option for race/ethnicity alone.

Direct comparisons cannot be made in every case between United States Census demographic categories and the Civic Art Collection. The Civic Art Program honors the preferred identifiers provided by contributing artists, which are more diverse and nuanced than Census categories. Census data is used as a tool to compare the number of identities represented by artists with artworks in the Civic Art Collection with the number of identities represented in the City of Houston at large.

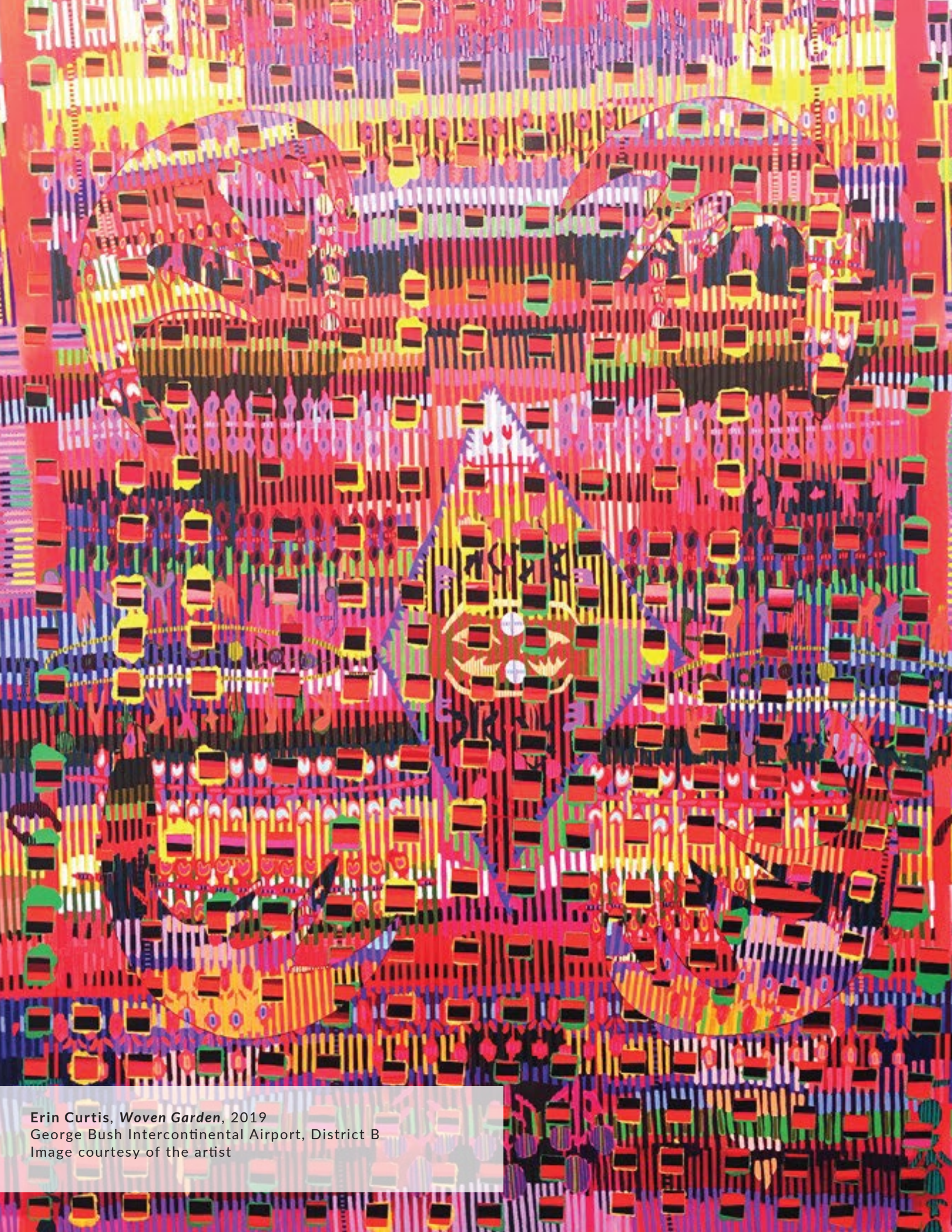
DISCLAIMERS

A variety of survey instruments and data sets were utilized to analyze data for this review, resulting in variations in demographic labels/categories that are the same or similar. For example, one data set may indicate “male,” while another may indicate “man.” For reports successive to this publication, a singular survey instrument is expected to be implemented.

It should also be noted that, at this time, artist-provided information gathered during selection processes is provided voluntarily by individual artists and the artist team leaders which represent groups applying to Civic Art opportunities.

Information on panelists’ provided identifiers/demographic information has not been collected at the time of this review. More information on the arts professionals participating in our program selection processes in FY22 can be found in an appendix to this review.

While this report represents both a step forward in understanding the demographics of Houston’s Civic Art Collection and the impact of updated best practice methodology, collection-wide data remains incomplete. Continued research is necessary to capture the identities of all living artists in the collection and classify the demographic information of deceased artists posthumously. Significant gaps in data remain for artworks processed into the Civic Art Collection pre-2020, including commissioning costs, provenances, and previous and current valuations of artwork – all necessary for providing accurate reports regarding the City of Houston’s Civic Art investments. A collection-wide appraisal, thorough review of conservation history, and other related analysis must be performed to gain a more complete understanding of the Collection’s valuation per investment.



Erin Curtis, *Woven Garden*, 2019
George Bush Intercontinental Airport, District B
Image courtesy of the artist

KEY FINDINGS

- Compared to national averages, Houston remains ranked as the most culturally diverse city in the United States.
- Gathering information on race/ethnicity and gender from all artist applicants resulted in more nuanced racial/ethnic and gender representation and broader demonstration of cultural diversity within the Civic Art Collection.
- The largest single acquisition of artworks into the Civic Art Collection occurred during FY22; the majority of these artworks were created by artists identifying as women.
- The recent Portable Works added to the Civic Art Collection represents Non-Hispanic, White artists to a greater degree than artists representing all other demographic groups.
- The selection processes which took place during FY22 resulted in a diverse pool of applicants from multiple racial/ethnic categories underrepresented in the Civic Art Collection.
- While Non-Hispanic White artists are slightly overrepresented in the set of finalists from the selection processes which took place during FY22, finalists for these opportunities generally reflect the diversity of Houston with higher representation of Hispanic or Latino/x and African American or Black artists, as well as women artists, than has been seen by the Civic Art Program in the past.
- Changes to the Civic Art Program selection process and program practices have resulted in more diversity among applicants, panelists, and commission opportunity finalists.
- As expected, artworks added to the Civic Art Collection since 2020 have not had a noticeable effect on the demographic representation of the collection overall.

DEMOGRAPHICS

U.S. / HOUSTON COMPARISONS

The demographics referenced in this report are based on 2021 Census estimates using 2020 US Census numbers. As previous equity reviews have found, Houston reflects a more diverse population than the U.S. overall. The percentage of the Hispanic or Latino population is much higher in Houston than national averages and more than double that of the U.S. population overall. Similarly, the Asian and Black or African American population percentages are higher in Houston than the U.S. population overall. The population percentage of those who checked two or more race categories is also higher in Houston than the U.S.

In some cases, displayed numbers on charts and tables in this report may not total to 100% as the Census allows people to respond to more than one demographic category at a time simultaneously.

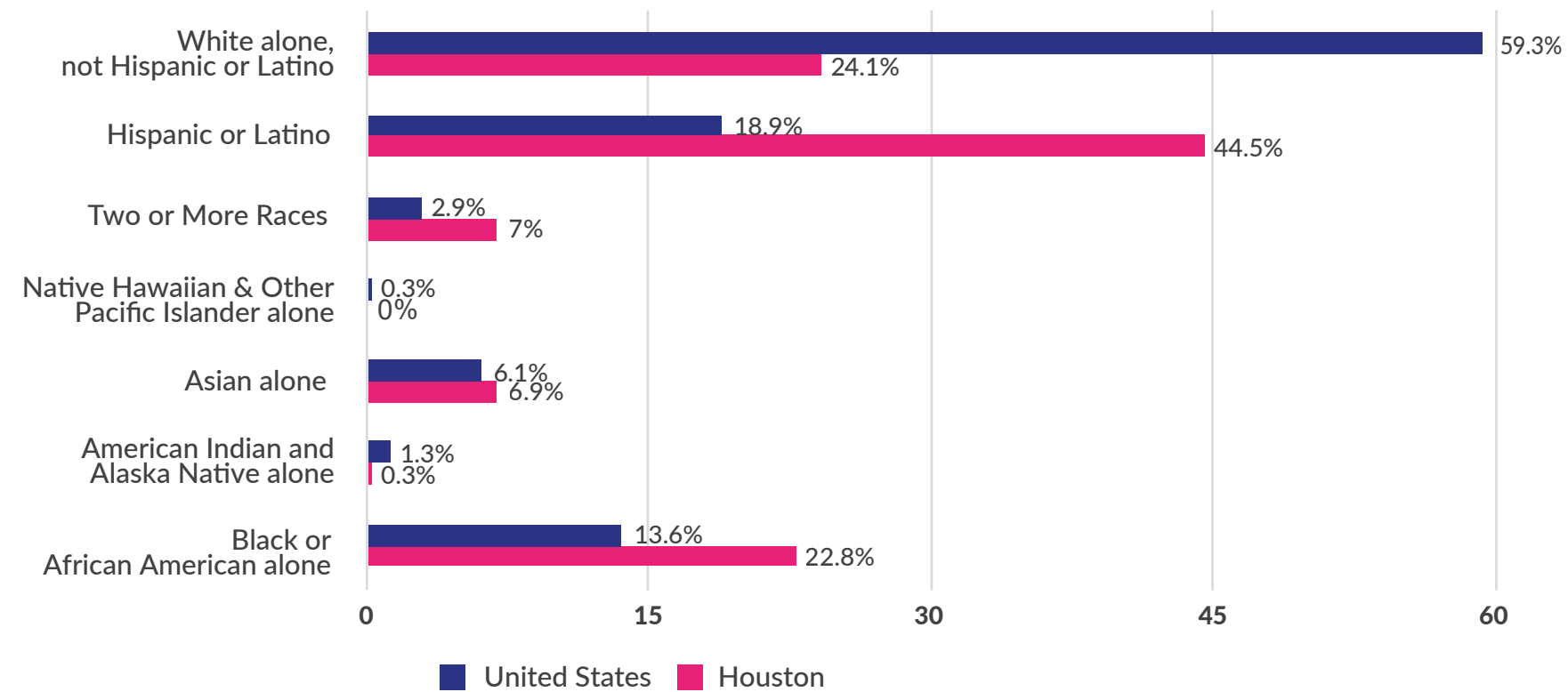
Alternatively, Houston's Native Hawaiian/Other Pacific Islander and American Indian/Alaska Native population percentages are slightly lower than the national average.

Census figures reflect all age groups, whereas the City of Houston only commissions artworks from adult artists.

The Census estimates that 50.2% of Houston's population identifies as female as of 2021.

Persons identifying as Hispanic or Latino may be representative of a variety of races and/or multiple races.

TABLE 1 | U.S. TO HOUSTON DEMOGRAPHIC COMPARISON



ARTIST DEMOGRAPHICS

RACE & ETHNICITY REPRESENTED COLLECTION-WIDE

For the duration of FY22, a total of 163 artworks were added to the Civic Art Collection via direct purchase through a public open call and City Council actions.

There are now an estimated 809 artworks in the Civic Art Collection by 463 artists. The total number of artworks in the collection remains approximate due to the evolution of Civic Art Program management and the availability of related historical records. Before the establishment of MOCA and the current management of MOCA's programs, artworks were commissioned by City of Houston departments independently.

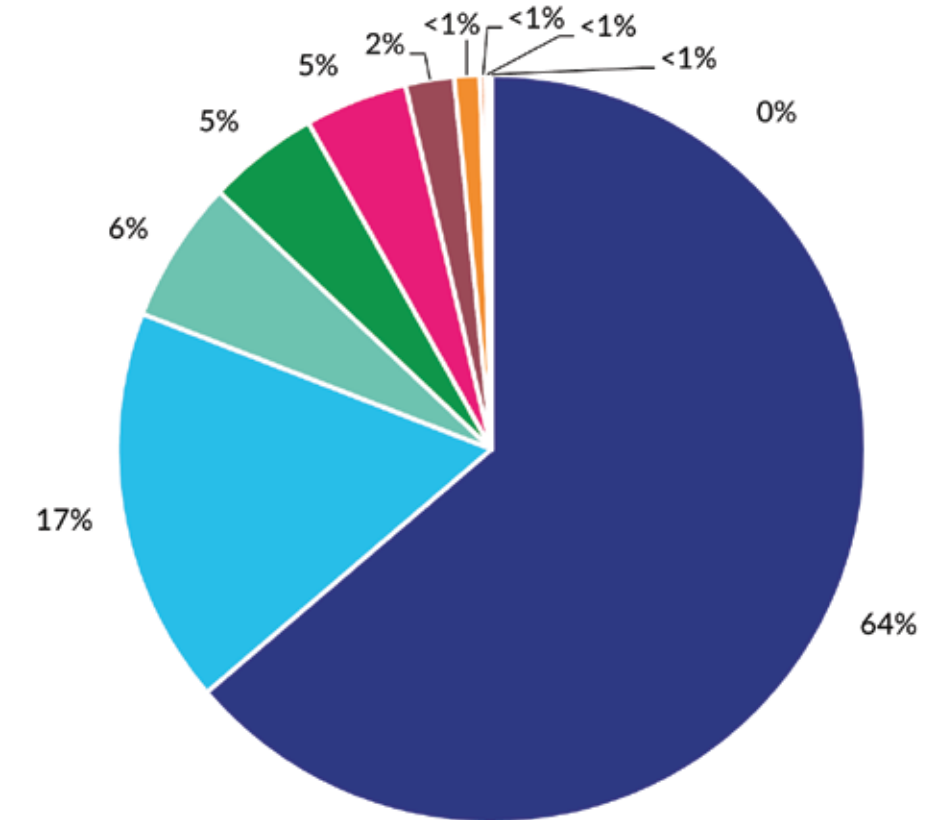
Self-identified racial/ethnic categories were re-classified to fit within Census demographic categories where applicable, as was done for previous equity reviews. The Multi-Racial category indicates where there were multiple, self-identified racial/ethnic categories selected by individual artists.

In the 2020 Equity Review, MOCA found that 68.5% of the collection contained artworks by White artists. The acquisition of new works has not changed this number significantly as about 64% of artworks in the collection are by White artists as of 2022. The 2020 Equity Review found that 17.2% of works in the collection were created by artists with ethnicities listed as "Unknown," the second largest group reported in terms of ethnicities represented; this figure limits the accuracy of data available on the identities represented by artists in the collection. Other percentages have not changed significantly since 2020 review, but this is expected due to the large number of artworks in the collection.

TABLE 2 | CIVIC ART COLLECTION PER ARTIST RACE / ETHNICITY

ARTIST RACE / ETHNICITY	ARTWORKS	% OF COLLECTION
White	517	64%
Unknown	139	17%
Black or African American	50	6%
Hispanic, Latin American, or Latino	39	5%
Asian	36	5%
N/A	17	2%
Multi-Racial	9	<1%
Prefer Not to Answer	2	<1%
American Indian	1	<1%
Jewish	1	<1%
Native Hawaiian/Pacific Islander	0	<1%
Total	811	100%

*Percentage reflects representation out of 809 artworks
 **An artwork may be the work of multiple artists (M/F, different ethnicities), therefore represent multiple identities





ARTIST DEMOGRAPHICS

GENDERS REPRESENTED COLLECTION-WIDE

The 2020 Equity Review found that 60% of the city collection represented artworks by male artists; as seen in Table 3, that number has decreased to about 53%. Additionally, the 2020 Equity Review found that around 32% of the collection represented female artists. This figure has not changed, while the number of artists of unknown gender has increased from 8% to about 13%.

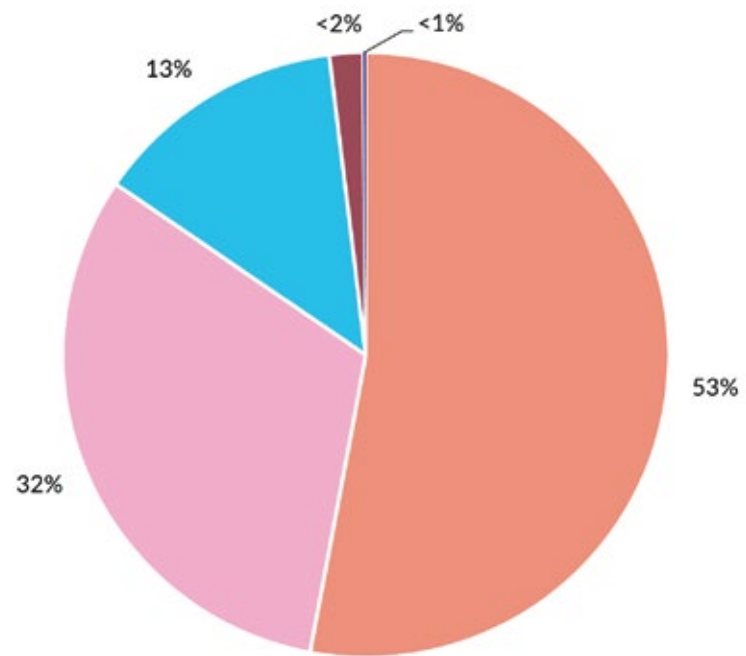
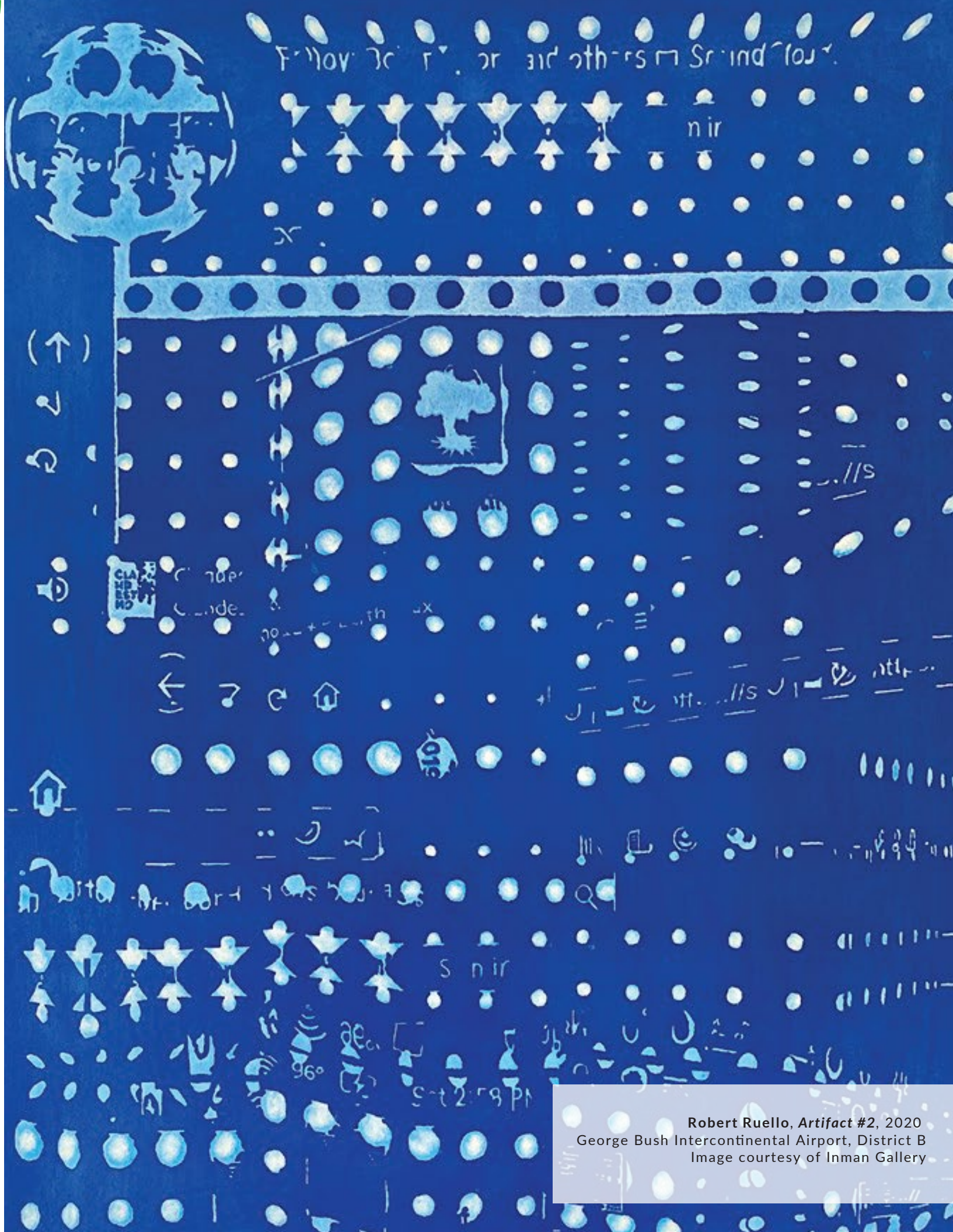


TABLE 3 | CIVIC ART COLLECTION PER ARTIST GENDER

GENDER	NO. OF ARTWORKS	% OF COLLECTION
Male	439	53%
Female	262	32%
Unknown	112	13%
N/A	15	<2%
Prefer Not to Answer	1	<1%
Total	829	100%

*Percentage reflects representation out of 809 artworks
 **An artwork may be the work of multiple artists (M/F, different ethnicities), therefore represent multiple identities



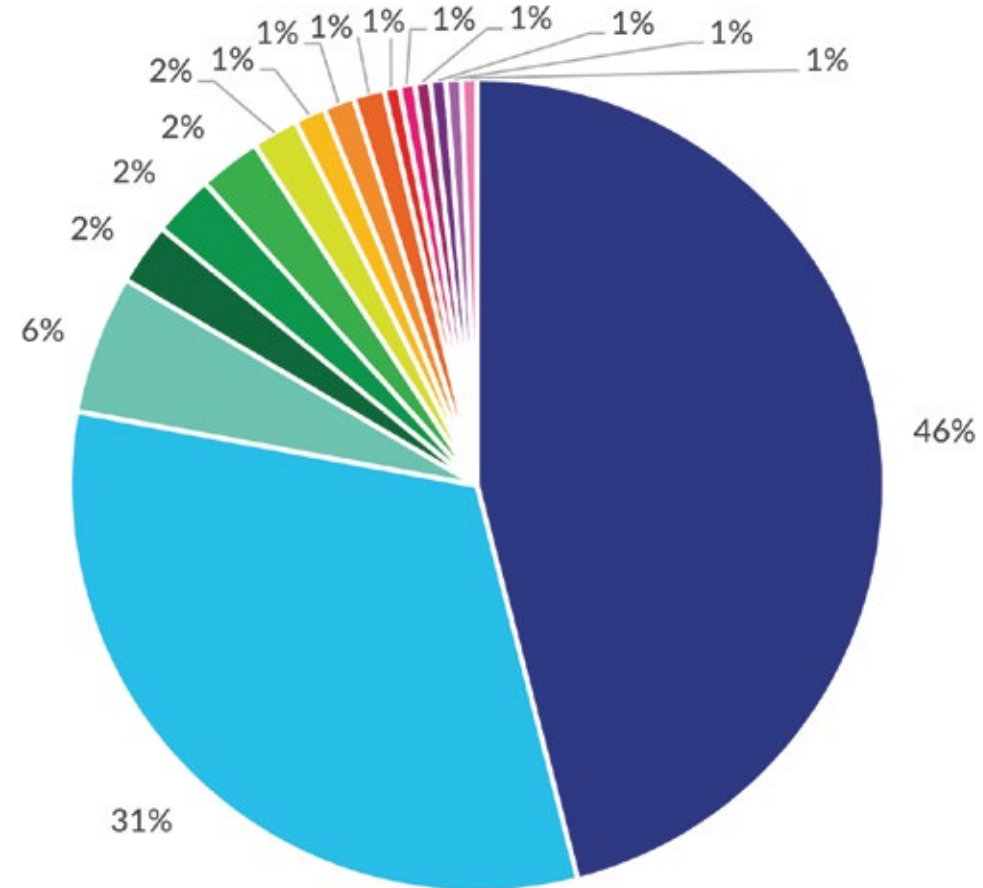
Robert Ruello, Artifact #2, 2020
 George Bush Intercontinental Airport, District B
 Image courtesy of Inman Gallery

FISCAL YEAR 2022 ACQUISITIONS

The processes through which artworks were acquired and accessioned into the Civic Art Collection for Fiscal Year 2022 varied. Out of the 163 artworks added to the Civic Art Collection: 74 were acquired via direct selection through a Portable Works project sponsored by Houston Airports (HAS); 3 were gifted to the City via donations approved by City Council; 34 were acquired previously and under HAS management but not in the City's collection; and 52 portraits of former mayors were accessioned through Council Action.

By examining the results of each artwork's acquisition process, MOCA intends to assess the impacts of program changes, which were made in response to the first Equity Review, on new collecting practices for the Civic Art Program.

Mayoral portraits accessioned in FY22 are not included in this survey as the procurement process for producing the portraits is unknown, as well as the identities of the original artists.



RACE & ETHNICITY REPRESENTED BY FY22 ACQUISITIONS

The combined acquisitions for fiscal year 2021 resulted in 163 artworks added to the Civic Art Collection, 46% of which are by Non-Hispanic White or Euro-American artists. Around 32% of acquired artworks are by artists of unknown race/ethnicity, largely due to the unknown origins of Mayoral Portraits. The next largest demographic figures of artists in 2021 artwork acquisitions are: 5.5% African American or Black; 2.5% East Asian; 2.5% Hispanic or Latino/x alone; and 2.5% Hispanic or Latino/x and White or European simultaneously.

TABLE 4 | FY22 ACQUISITIONS PER ARTIST RACE / ETHNICITY

ARTIST RACE/ETHNICITY	ARTWORKS	% OF 163 ARTWORKS
Non-Hispanic White, Euro-American	75	46%
Unknown	52	31%
African American or Black	9	6%
East Asian	4	2%
Hispanic or Latino/x	4	2%
Hispanic or Latino/x ; White or European	4	2%
South Asian	3	2%
Middle Easter or North African	2	1%
Multi-Racial, including White/Caucasian	2	1%
Prefer Not to Answer	2	1%
African American or Black ; Multi-Racial, including White/Caucasianv	1	1%
East Asian ; South Asian	1	1%
Jewish	1	1%
Middle Eastern, Arabic	1	1%
White or European; Hispanic or Latino/x; Multi-racial, including White/Caucasian	1	1%
White or European; Middle Eastern or North African	1	1%
Total	163	100%

*Percentage reflects representation out of 163 artworks
 **An artwork may be the work of multiple artists (M/F, different ethnicities), therefore may represent multiple identities



GENDER

REPRESENTED BY FY22 ACQUISITIONS

The combined acquisitions for FY22 also resulted in a nearly equal number of artworks acquired by artists identifying as men (33.7%) and artists identifying as women (34.4%). Again, due to the unknown origins of Mayoral Portraits, about 32% of acquired artworks were by artists of unknown or unidentified genders.

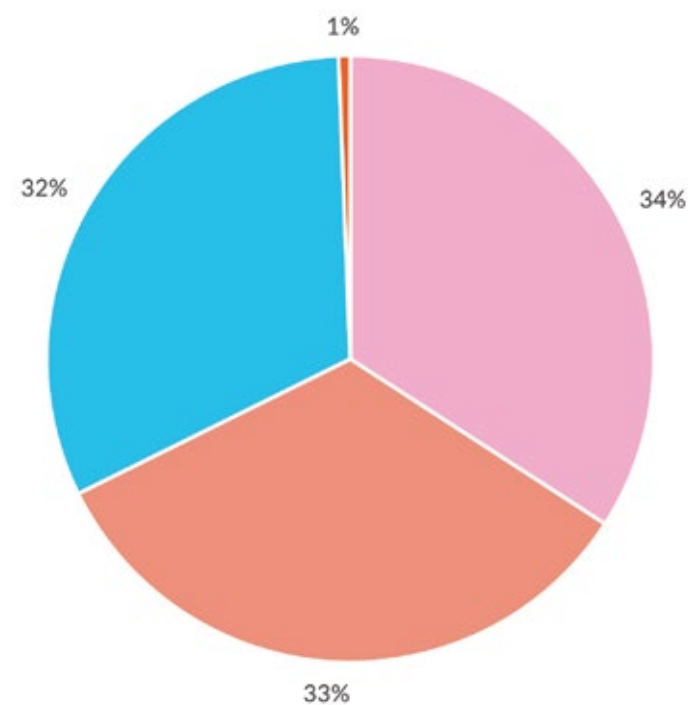


TABLE 5 | FY22 ACQUISITIONS PER ARTIST GENDER

FY21 ACQUISITIONS ARTIST GENDER	NO. OF ARTWORKS	PERCENTAGE OF 163 ARTWORKS
Woman	56	34%
Men	55	33%
Unknown	52	32%
Prefer Not to Answer	1	1%
Total	164	100%

*Percentage reflects representation out of 163 artworks
 **An artwork may be the work of multiple artists (M/F, different ethnicities), therefore may represent multiple identities



Gael Stack, *Up, Down, Cry*, 1996
 George Bush Intercontinental Airport, District B
 Image courtesy of Moody Gallery

FY22 ACQUISITIONS

PORTABLE WORKS AT HAS

For the HAS Portable Works project, around 66% of artists whose artwork was purchased identified as White or European and about 60% of the same artist group identified as women. Artists who self-identified as both Hispanic or Latino/x and White or European, African American or Black, and East Asian are represented with 5% each of the total artworks purchased. About 3% of artists whose artwork was purchased identify as either Multi-Racial or as Middle Eastern or North African, and about 3% preferred not to answer questions regarding ethnicity.

Nearly 60% of artworks purchased through this effort were created by artists who identify as women and about 39% identify as men.

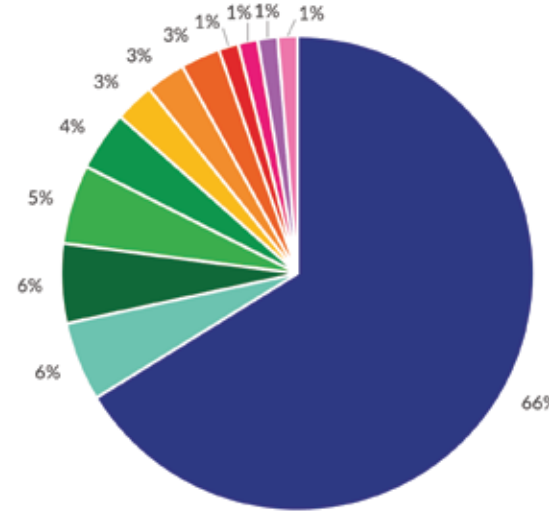


TABLE 6 | PORTABLE WORKS ACQUISITIONS PER ARTIST RACE / ETHNICITY

ARTIST RACE/ETHNICITY	ARTWORKS	% OF 74 PORTABLE WORKS
● Non-Hispanic White, Euro-American	49	66%
● African American or Black	4	6%
● East Asian	4	6%
● Hispanic or Latino/x; White or European	4	5%
● Hispanic or Latino/x	3	4%
● Middle Eastern or North African	2	3%
● Multi-Racial, including White/Caucasian	2	3%
● Prefer Not to Answer	2	3%
● African American or Black; Multi-Racial, including White/Caucasian	1	1%
● East Asian ; South Asian	1	1%
● White or European; Hispanic or Latino/x; Multi-racial, including White/Caucasian	1	1%
● White or European; Middle Eastern or North African	1	1%
Total	74	100%

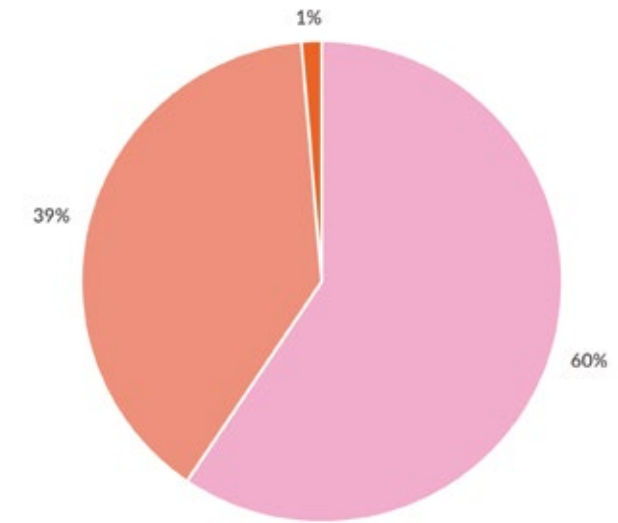


TABLE 7 | PORTABLE WORKS ACQUISITIONS PER ARTIST GENDERS

ARTIST GENDER	ARTWORKS	% OF 74 PORTABLE WORKS
● Woman	44	60%
● Man	29	39%
● Prefer Not to Answer	1	1%
Total	74	100%

FY22 ACQUISITIONS

PORTABLE WORKS AT HAS

INVESTMENT PER GROUP

Approximately 66% of artists whose artwork was purchased identified as White or European; however, as combined recipients of about 74% of funds expended to purchase their artworks, this group is somewhat overrepresented in the percentage of funds expended to acquire their artworks. In effect, artists identifying as any other demographic group received lesser percentages of the overall expenditure.

The percentages of funds expended for acquisitions is almost perfectly proportionate to artists that identified as men and women. About 37% of funds expended for acquisitions went to artists that identified as men and almost 60% went to artists that identified as women; the remaining 3% went to artists who preferred not to answer.

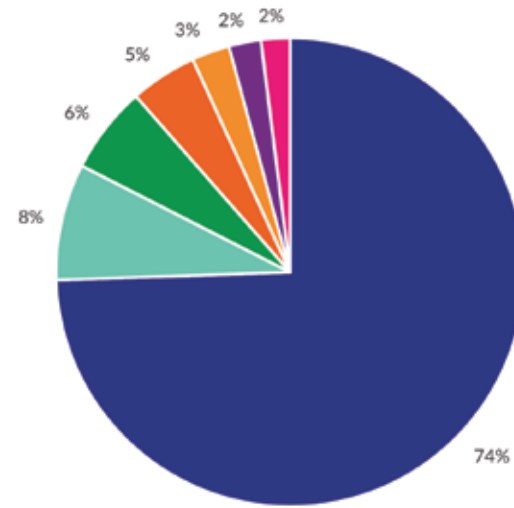


TABLE 8 | PORTABLE WORKS INVESTMENT PER RACIAL / ETHNIC GROUP

ARTIST RACE/ETHNICITY	SUM OF PURCHASED ARTWORKS	% OF TOTAL PURCHASE
● Non-White Hispanic White, Euro-American	\$ 627,065.50	74%
● Black, Afro-Caribbean, African American	\$ 71,750.00	8%
● Latinx, Hispanic	\$ 50,500.00	6%
● Prefer Not to Answer	\$ 39,000.00	5%
● Multi-racial, Multi-Ethnic, No Single Category	\$ 22,000.00	3%
● Middle Eastern, Arabic	\$ 19,000.00	2%
● East Asian	\$ 16,750.00	2%
Total	\$ 846,065.50	100%

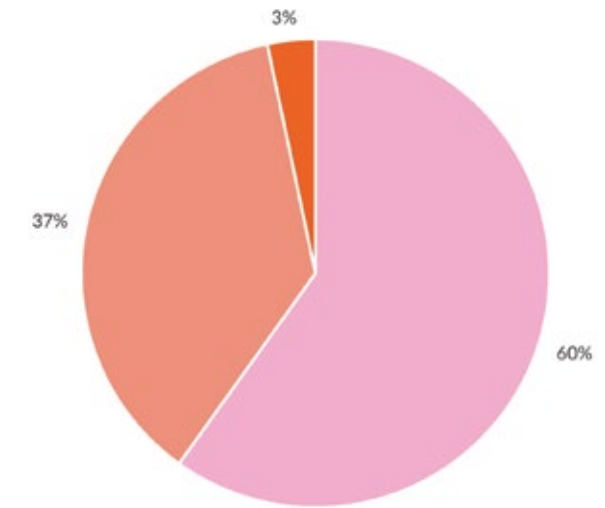


TABLE 9 | PORTABLE WORKS INVESTMENT PER GENDER

ARTIST GENDER	SUM OF PURCHASED ARTWORKS	% OF TOTAL PURCHASE
● Female	\$ 506,650.00	60%
● Male	\$ 311,415.50	37%
● Prefer Not to Answer	\$ 28,000.00	3%
Total	\$ 846,065.50	100%

FY22 ACQUISITIONS

UNITED AIRWAYS ACCESSIONS

Most of the artworks previously sponsored by United Airways and under HAS management, were created by artists who identified as Non-Hispanic White or Euro-American at about 70%. Similarly, around 68% of artists who created the artworks under HAS management identify as men with the remaining 32% identifying as women. The rest of the race/ethnicity demographics of artists whose artworks were acquired under HAS management are approximately: 12% African American or Black; 9% South Asian; 3% Hispanic or Latino/e/x; 3% Jewish; and 3% Middle Eastern or Arabic.

The procurement of these artworks occurred in 2019, before MOCA's first collection survey of the Civic Art Collection via the 2020 Equity Review.

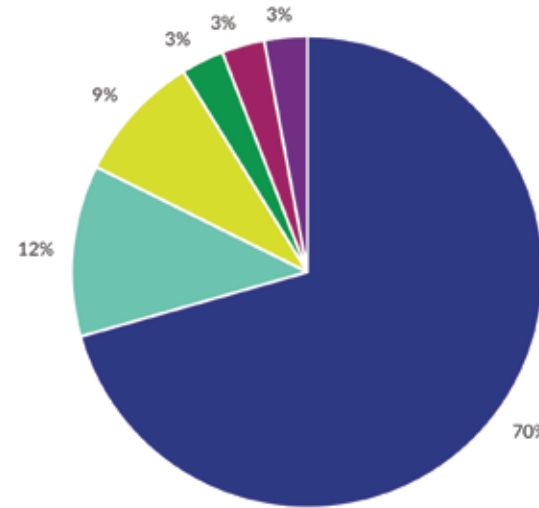


TABLE 10 | ACCESSIONED ARTWORKS PER ARTIST RACE / ETHNICITY

ARTIST RACE/ETHNICITY	ARTWORKS	% OF 34 ARTWORKS
● Non-White Hispanic White, Euro-American	24	70%
● Black, Afro-Caribbean, African American	4	12%
● South Asian	3	9%
● Hispanic or Latino/e/x	1	3%
● Jewish	1	3%
● Middle Eastern, Arabic	1	3%
Total	34	100%

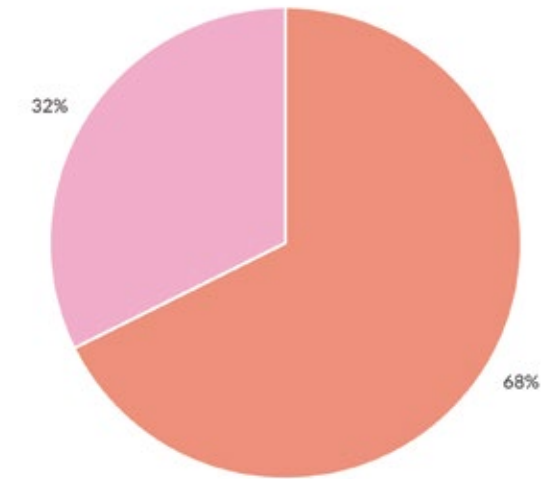


TABLE 11 | ACCESSIONED ARTWORKS PER ARTIST RACE / GENDER

ARTIST GENDER	ARTWORKS	% OF 34 ARTWORKS
● Man	23	68%
● Woman	11	32%
Total	34	100%

FY22 ACQUISITIONS

DONATIONS

The City rarely accepts gifts via donation of art for its permanent art collection.

Gifts of art to the City require the approval of a city department, who will maintain the artwork over the course of its lifetime. Final acceptance of artworks proposed as gifts to the City is subject to the approval of the Mayor and City Council.

During FY22, 3 artworks created by 4 artists were accepted as gifts to the City of Houston via donations. Of the 3 artworks accepted by City Council, 2 were created by individual artists who identify as White or European, while 1 was created by 2 African American or Black artists.

Two of the donated artworks were from artists that identified as male. One artwork is the work of an artist team with 1 male and 1 female member.

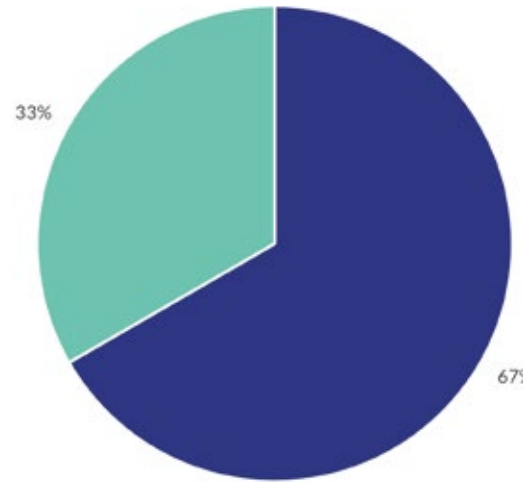


TABLE 12 | DONATED ARTWORKS PER ARTIST RACE / ETHNICITY

ARTIST RACE/ETHNICITY	ARTWORKS	% OF FY22 DONATIONS
White or European	2	67%
African American or Black	1	33%
Total	3	100%

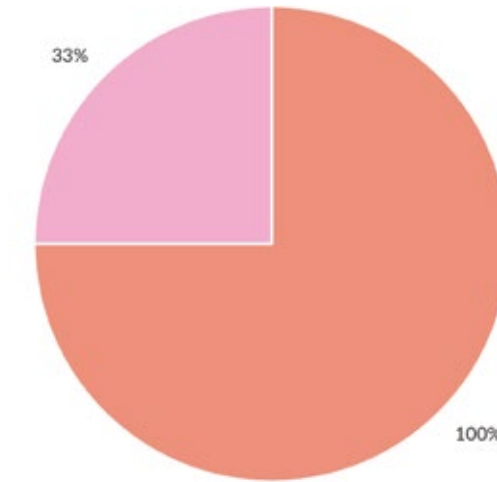


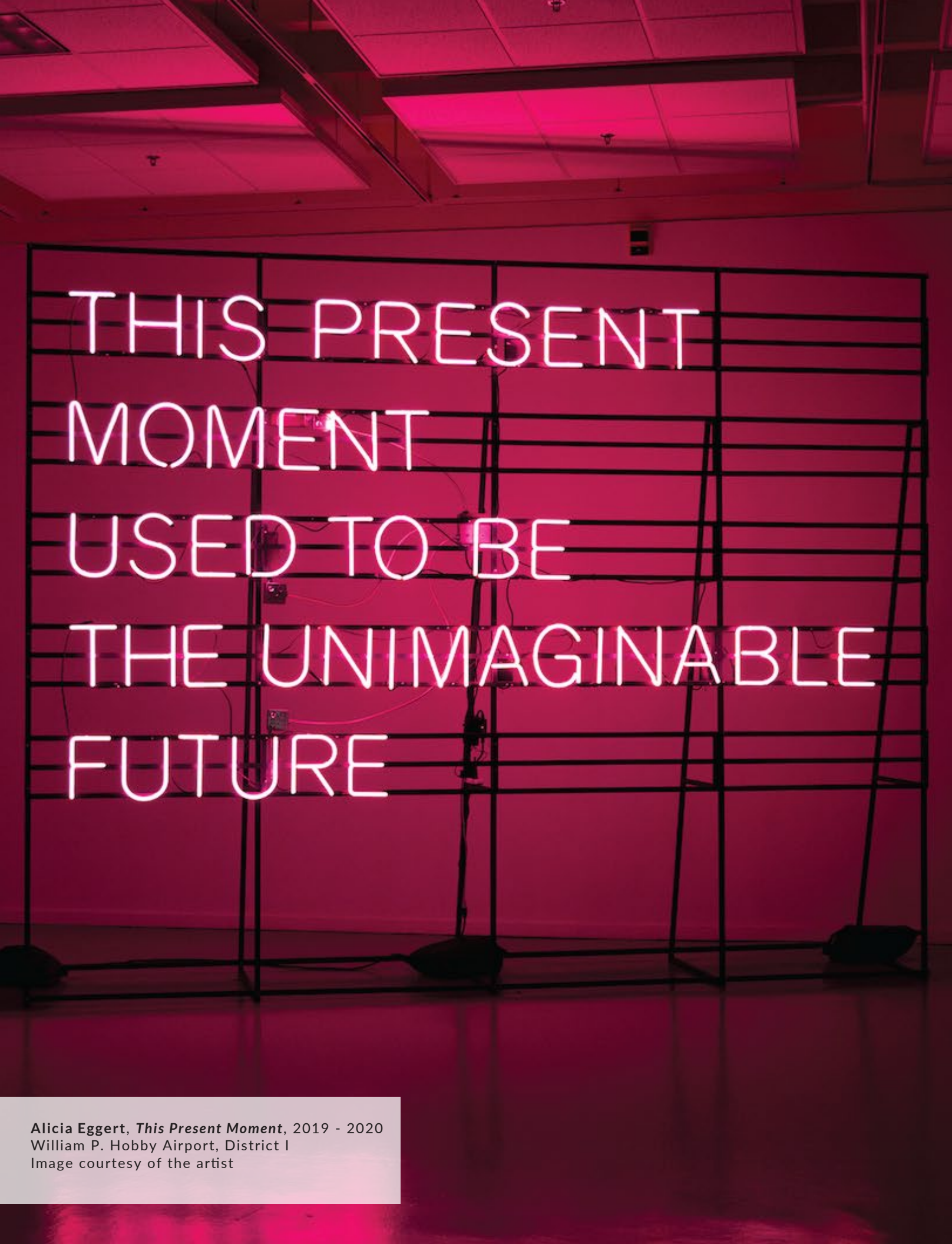
TABLE 13 | DONATED ARTWORKS PER ARTIST RACE / GENDER

ARTISTS GENDER	ARTWORKS	% OF FY22 DONATIONS
Man	3	100%
Female	1	33%
Total	4	133%

*Percentage reflects representation out of 3 artworks
 **An artwork may be the work of multiple artists (M/F, different ethnicities), and therefore may represent multiple identities; percentages may exceed 100%

TABLE 14 | DONATED ARTWORKS

DONATED ARTWORKS	ARTIST	DONOR	DATE ACCEPTED BY COUNCIL	VALUE
Lyndon Baines Johnson	Charles Fagan	Greater Houston Community Foundation	08.03.21	\$300,000
Macario Garcia Mural	Blake "Mez Data" Bermel	UP Art Studio	01.25.22	\$40,000
Peace for George Floyd	Zainob Amao and Matthew Usoro	Zainbo + Matthew Create	02.01.22	\$7,500



Alicia Eggert, *This Present Moment*, 2019 - 2020
William P. Hobby Airport, District I
Image courtesy of the artist



SELECTION PROCESS

Since the release of MOCA's first Equity Review in FY20, a significant and focused effort has been made to improve all aspects of the selection processes through which recommendations are made for new art commissions.

For projects beginning in FY21 and later, selection process for commission opportunities saw improvements in four key aspects:

- Gathering artist-provided demographic information from artist applicants
- Improved criteria for selecting arts professionals acting as panelists + expanded communications to panelists regarding Civic Art Program vision and goals
- Participation of community representatives, recommended by City of Houston Council Members, on each selection process panel
- Deepened support for artists navigating the selection process and panelist presentations

This section reviews selection processes that occurred during FY22, which address commission projects at the Denver Harbor Multi-Service Center, the North Belt Safety Complex, and the Bush Intercontinental Airport's Mickey Leland International Terminal, which combined, will result in 11 new commissioned artworks. As mentioned previously, the projects reported on in this section were the first to experience, from beginning to end, the procedural adjustments implemented across the Civic Art Program after the release of its first annual Equity Review in 2020

By examining demographic information provided by individual artist applicants and team leaders representing groups applying for opportunities, MOCA seeks to evaluate the success and impact current promotional efforts have in reaching a diverse range of artist applicants. Review of this information, coupled with efforts to improve the diversity of selection of panelists active as reviewers for commissions, can be tracked to assess improvements in the selection process outcomes which determine contracting for commission projects.

At the time of this review, demographic information was not collected on panelists, but biographical information provided by FY22 selected arts professional panelists can be found in the appendix to this document.

FISCAL YEAR 2022 APPLICANTS

FOR COMMISSION OPPORTUNITIES

Overall, the 269 applicants vying for commission opportunities in FY22 combined represent diverse racial/ethnic groups and included applicants that are Southeast Asian or Indian and Other Pacific Islander, which are groups that have historically been underrepresented in Civic Art Program activities.

About 33% of applicants identified as Non-Hispanic White or Euro-American, while about 22% of applicants identified as Latinx or Hispanic and about 14% identified as Black, Afro-Caribbean, or African American. About 12% of applicants identified as Multi-Racial, Multi-Ethnic, or No Single Category.

The proportion of applicants identifying as male and female is about 51% and about 44%, respectively. Applicants self-identifying as Gender Non-Binary or Non-Conforming, Other, or who preferred not to answer make up less than 2% of all applicants.

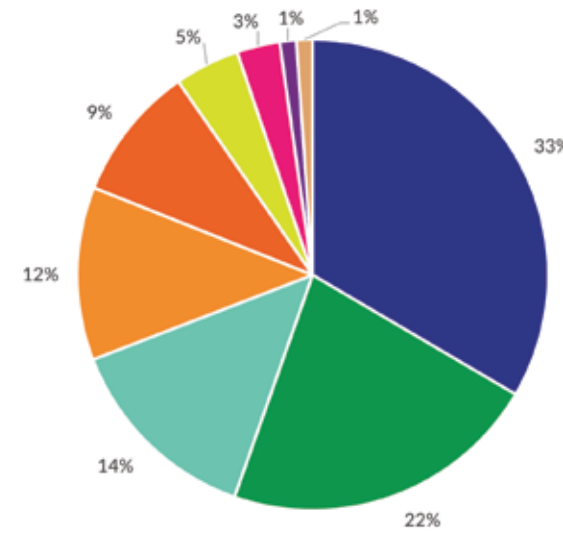


TABLE 15 | FY22 COMMISSIONS APPLICANTS PER RACE / ETHNICITY

APPLICANT RACE/ETHNICITY	APPLICANTS	% OF FY22 APPLICANTS
Non-White Hispanic White, Euro-American	90	33%
Latinx, Hispanic	59	22%
Black, Afro-Caribbean, African American	37	14%
Multi-racial, Multi-Ethnic, No Single Category	32	12%
Prefer Not to Answer	25	9%
Southeast Asian, Indian	12	5%
East Asian	8	3%
Middle Eastern, Arabic	3	1%
Other Pacific Islander	3	1%
Total	269	100%

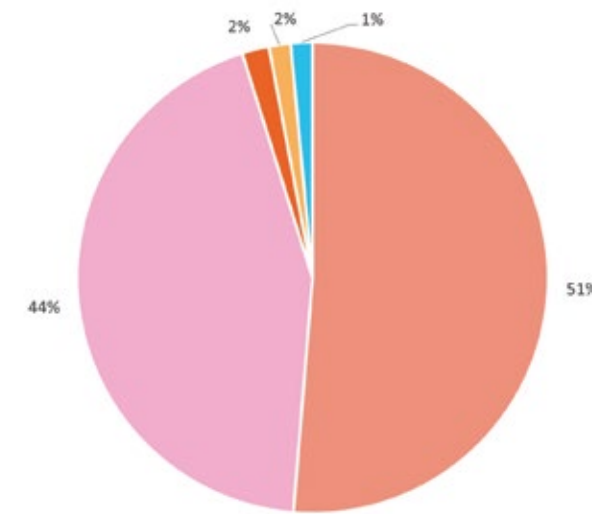


TABLE 16 | FY22 COMMISSIONS APPLICANTS PER GENDER

APPLICANT GENDER	APPLICANTS	% OF FY22 APPLICANTS
Male	138	51%
Female	118	44%
Prefer Not to Answer	5	2%
Gender Non-Binary or Non-Conforming	4	2%
Other	4	1%
Total	269	100%

FISCAL YEAR 2022 FINALISTS

FOR COMMISSION OPPORTUNITIES

The demographic representation per artists and artist teams recommended for commissions contracts, known as finalists, to the City of Houston are approximately: 36% Non-Hispanic White or Euro-American; 36% Latinx or Hispanic; and 27% Black, Afro-Caribbean, or African American.

Among all of the finalists awarded commission opportunities during FY22, the proportion of artists identifying as male and female is about 55% and 45%, respectively.

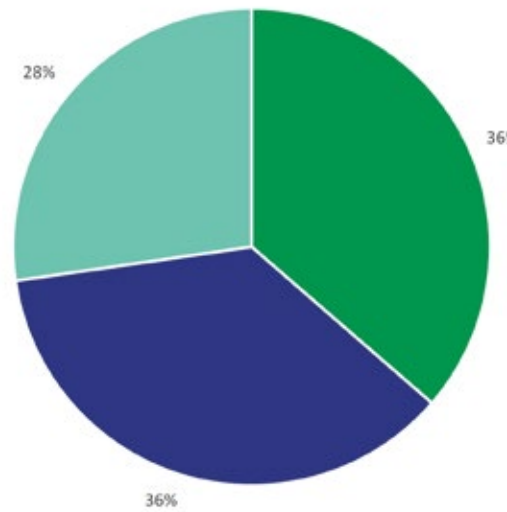


TABLE 17 | FY22 COMMISSIONS FINALISTS PER ARTIST RACE / ETHNICITY

FINALIST RACE/ETHNICITY	ARTISTS	% OF FY22 FINALISTS
● Non-White Hispanic White, Euro-American	4	36%
● Latinx, Hispanic	4	36%
● Black, Afro-Caribbean, African American	3	28%
Total	11	100%

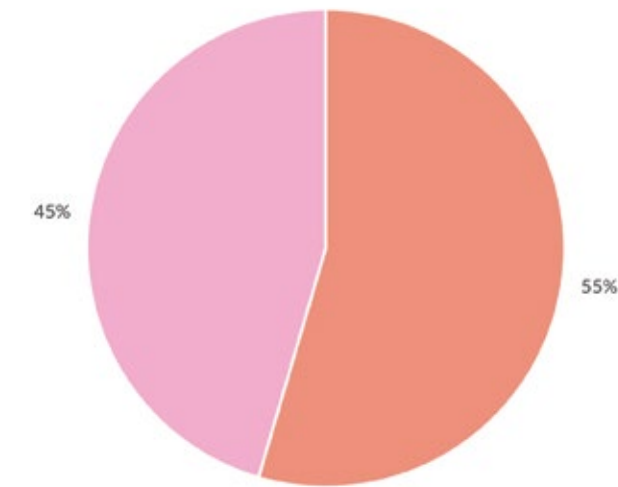


TABLE 18 | COMMISSION FINALISTS PER ARTIST GENDER

FINALISTS GENDER	ARTISTS	% OF FY22 FINALISTS
● Man	6	55%
● Female	5	45%
Total	11	100%



DENVER HARBOR MULTI-SERVICE CENTER MURALS

COMMISSION APPLICANTS

For the Denver Harbor Multi-Service Center, MOCA requested the submission of qualifications from artists to be considered to create a suite of permanent outdoor murals at the entrance of the facility.

For the this selection process, 65% of applicants indicated that they identify as male and are in the age range of 25-44. Around 44% of applicants identified as Latinx or Hispanic. Denver Harbor Multi-Service Center applicants also included the following approximate demographics: 17% Non-Hispanic White or Euro-American; 13% Black, Afro-Caribbean, or African American; and 13% Southeast Asian or Indian. Around 4% of applicants preferred not to answer. All finalists identified as Latinx, Hispanic, male, and between the age range of 25-44. The finalists for this selection process match the most common demographics from the total applicant pool.

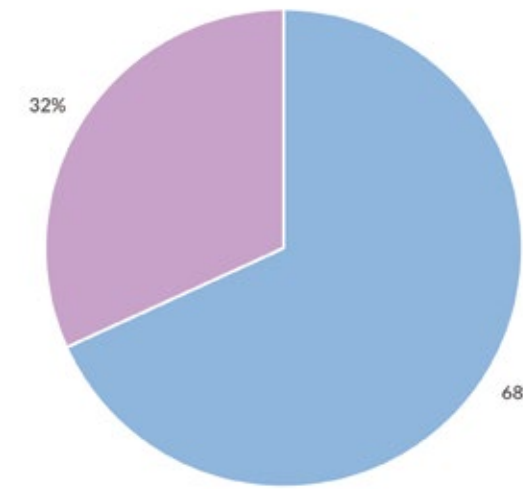
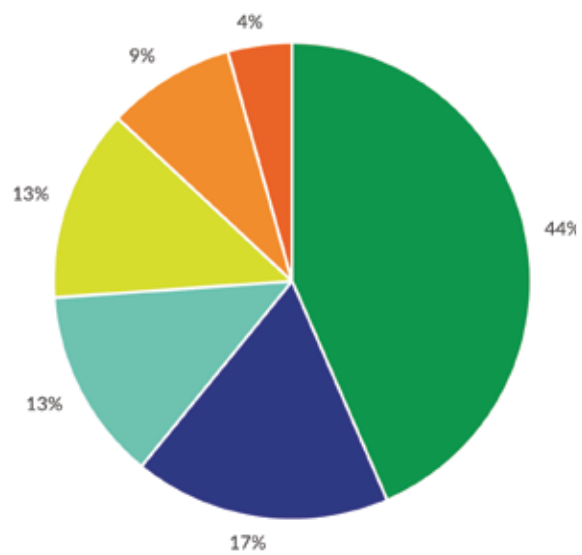


TABLE 20 | APPLICANTS PER ARTIST AGE

APPLICANT AGE	ARTISTS	% OF APPLICANTS
25 - 44	15	68%
45 - 65	7	32%
Total	23	100%

TABLE 19 | APPLICANTS PER ARTIST RACE/ETHNICITY



APPLICANT RACE/ETHNICITY	ARTISTS	% OF APPLICANTS
Latinx, Hispanic	10	44%
Non-White Hispanic White, Euro-American	4	17%
Black, Afro-Caribbean, African American	3	13%
Southeast Asian, Indian	3	13%
Multi-Racial, Multi-Ethnic, No Single Category	2	9%
Prefer Not to Answer	1	4%
Total	23	100%

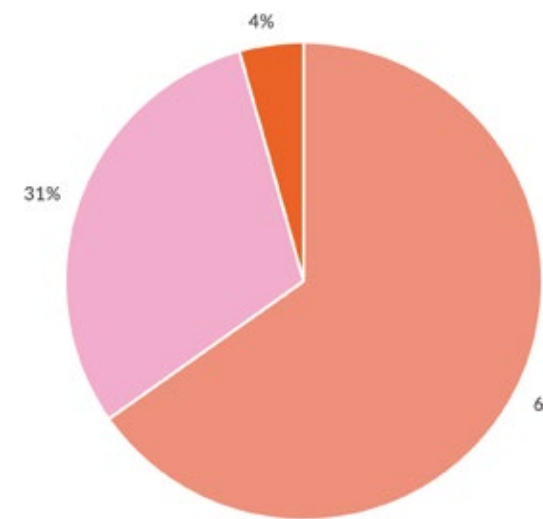


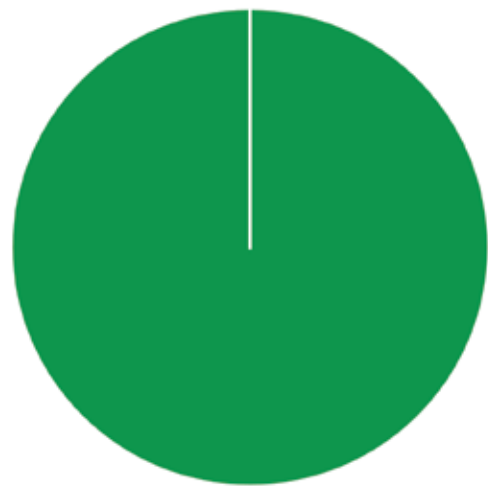
TABLE 21 | APPLICANTS ARTIST PER GENDER

APPLICANT GENDER	ARTISTS	% OF APPLICANTS
Male	15	65%
Female	7	31%
Prefer Not to Answer	1	4%
Total	23	100%



DENVER HARBOR MULTI-SERVICE CENTER MURALS

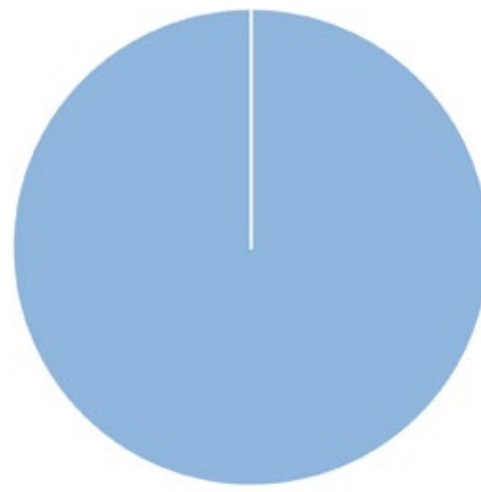
COMMISSION FINALISTS



100%

TABLE 22 | FINALISTS PER ARTIST RACE/ETHNICITY

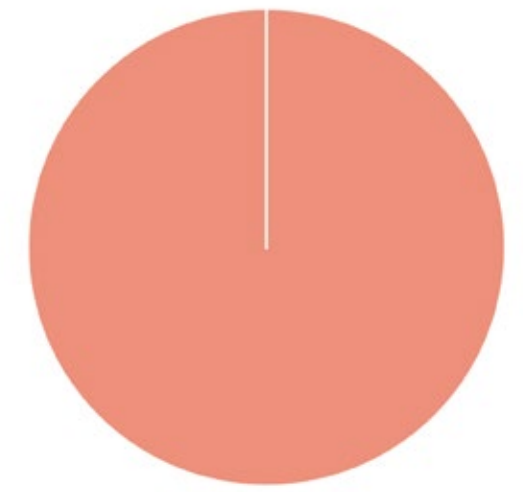
FINALIST RACE/ETHNICITY	ARTISTS	% OF FINALISTS
● Latinx, Hispanic	1	100%
Total	1	100%



100%

TABLE 23 | FINALISTS PER ARTIST AGE

FINALIST AGE	ARTISTS	% OF FINALISTS
● 25 - 44	1	100%
Total	1	100%



1

TABLE 24 | FINALISTS PER ARTIST GENDER

FINALIST GENDER	ARTISTS	% OF FINALISTS
● Male	1	100%
Total	1	100%



NORTH BELT SAFETY COMPLEX

COMMISSION APPLICANTS

For the North Belt Safety Complex, MOCA requested the submission of proposals from artists to design, fabricate, and install two commissioned artworks: an interior mural and an exterior sculpture.

The applicant pool for this selection process reported the following approximate demographics: 29% Non-Hispanic White or Euro-American; 21% Latinx or Hispanic; 19% Black, Afro-Caribbean, or African American; 14% Multi-Racial or No Single Category; 11% Prefer Not to Answer; and 4% Southeast Asian or Indian. Roughly 63% of applicants identified as male while 51% identified as being between the ages of 25-44, followed by next largest age range identification of 37% as being between the ages of 45-65. Half of the finalists for the North Belt Safety Complex identified as Latinx or Hispanic, and the other half identified as Black, Afro-Caribbean, or African American. All finalists identified as male and are between the ages of 25-44. From the total applicant pool, finalists identify as either of the two more common races/ethnicities, the most common gender, and the most common age.

TABLE 25 | APPLICANTS PER ARTIST RACE/ETHNICITY

APPLICANT RACE/ETHNICITY	ARTISTS	% OF APPLICANTS
Non-White Hispanic White, Euro-American	20	29%
Latinx, Hispanic	15	21%
Black, Afro-Caribbean, African American	13	19%
Multi-Racial, Multi-Ethnic, No Single Category	10	14%
Prefer Not to Answer	8	12%
Southeast Asian, Indian	3	4%
East Asian	1	1%
Total	70	100%

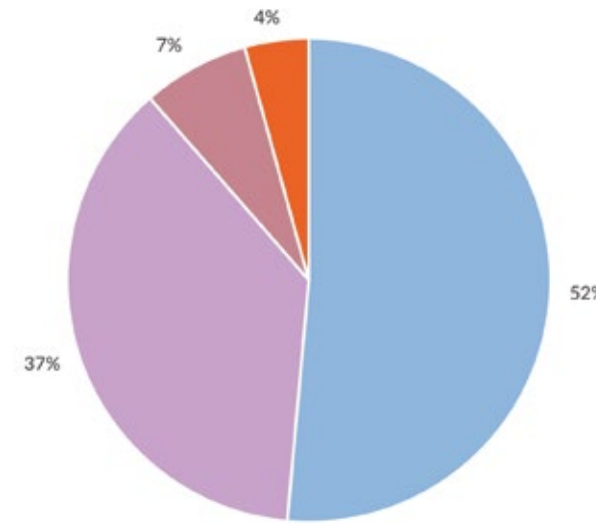
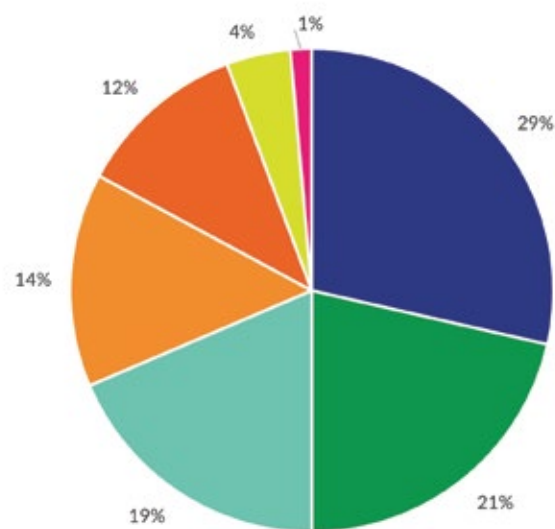
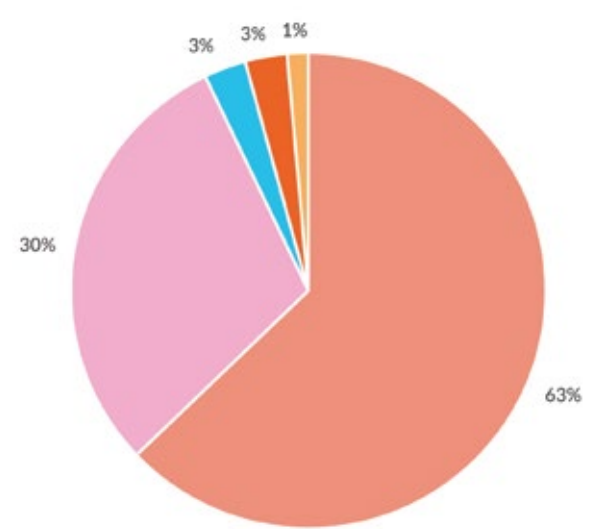


TABLE 26 | APPLICANTS PER ARTIST AGE

APPLICANT AGE	ARTISTS	% OF APPLICANTS
25 - 44	36	52%
45 - 65	26	37%
66 +	5	7%
Prefer Not to Answer	3	4%
Total	70	100%

TABLE 27 | APPLICANTS PER ARTIST GENDER

APPLICANT GENDER	ARTISTS	% OF APPLICANTS
Male	44	63%
Female	21	30%
Other	2	3%
Prefer Not to Answer	2	3%
Gender Non-Binary or Non-Conforming	1	1%
Total	70	100%





NORTH BELT SAFETY COMPLEX

COMMISSION FINALISTS

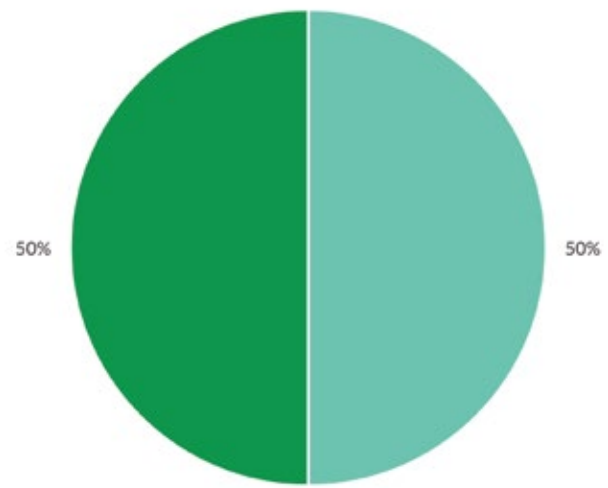


TABLE 28 | FINALISTS PER ARTIST RACE/ETHNICITY

FINALIST RACE / ETHNICITY	ARTISTS	% OF FINALISTS
● Latinx, Hispanic	1	50%
● Black, Afro-Caribbean, African American	1	50%
Total	2	100%

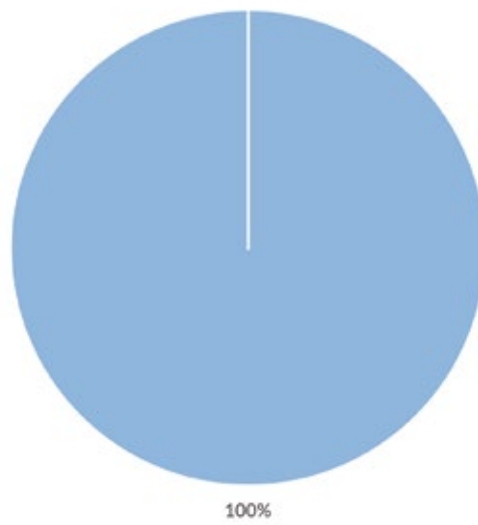


TABLE 29 | FINALISTS PER ARTIST AGE

FINALIST AGE	ARTISTS	% OF FINALISTS
● 25 - 44	2	100%
Total	2	100%

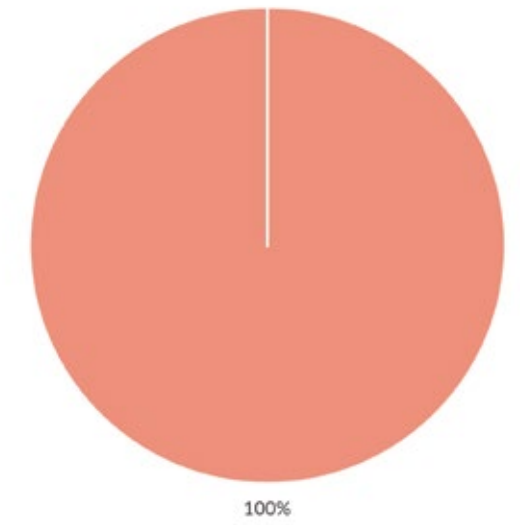


TABLE 30 | FINALISTS PER ARTIST GENDER

FINALIST GENDER	ARTISTS	% OF FINALISTS
● Male	2	100%
Total	2	100%

MICKEY LELAND INTERNATIONAL TERMINAL (A)

COMMISSION APPLICANTS

For the Mickey Leland International Terminal at Bush Intercontinental Airport, MOCA requested the submission of proposals from artists to design, fabricate, and install a series of six commissioned artworks: each a 3-part installation addressing the upper and lower landings of six new international gates at the forthcoming airport facility.

The selection process Mickey Leland International Terminal (MLIT) A demonstrated considerable diversity in applicant demographics. Approximately 38% of applicants identified as Non-Hispanic White or Euro-American, followed by: 19% Latinx or Hispanic; 12% Black, Afro-Caribbean or African American; 12% Multi-Racial or No Single Category; 9% Prefer Not to Answer; 4% East Asian; and 4% Southeast Asian or Indian. The applicant pool consisted of the following gender identity approximations: 51% female; 46% male; and 2% as non-binary or non-conforming. Among the total applicant pool, artists identified as the following age ranges: 25-44 (53%); 45-65 (38%); 66+ (5%); and 18-24 (2%).

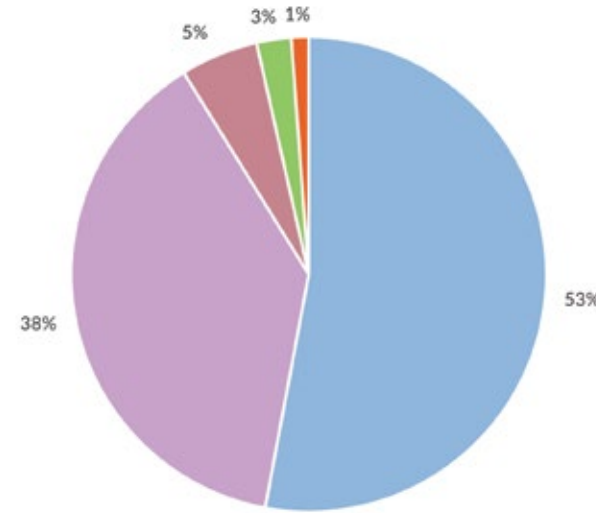
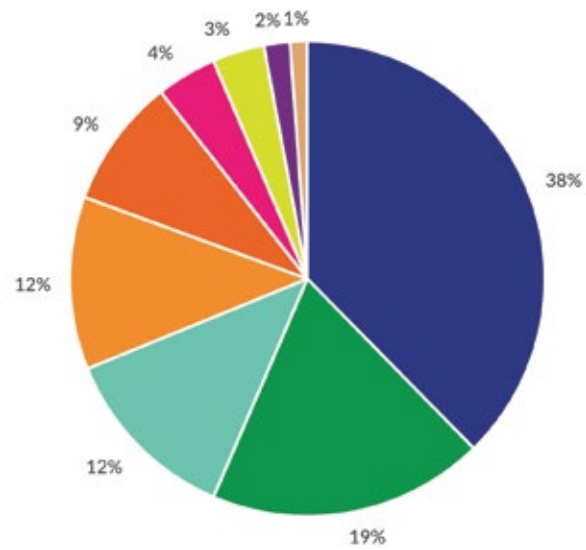


TABLE 32 | APPLICANTS PER ARTIST AGE

APPLICANT AGE	ARTISTS	% OF APPLICANTS
25 - 44	90	53%
45 - 65	65	38%
66 +	9	5%
18 - 24	4	3%
Prefer Not to Answer	2	1%
Total	170	100%

TABLE 31 | APPLICANTS PER ARTIST RACE/ETHNICITY



APPLICANT RACE/ETHNICITY	ARTISTS	% OF APPLICANTS
Non-White Hispanic White, Euro-American	64	38%
Latinx, Hispanic	32	19%
Black, Afro-Caribbean, African American	21	12%
Multi-Racial, Multi-Ethnic, No Single Category	20	12%
Prefer Not to Answer	15	9%
East Asian	7	4%
Southeast Asian, Indian	6	3%
Middle Eastern, Arabic	3	2%
Other Pacific Islander	2	1%
Total	170	100%

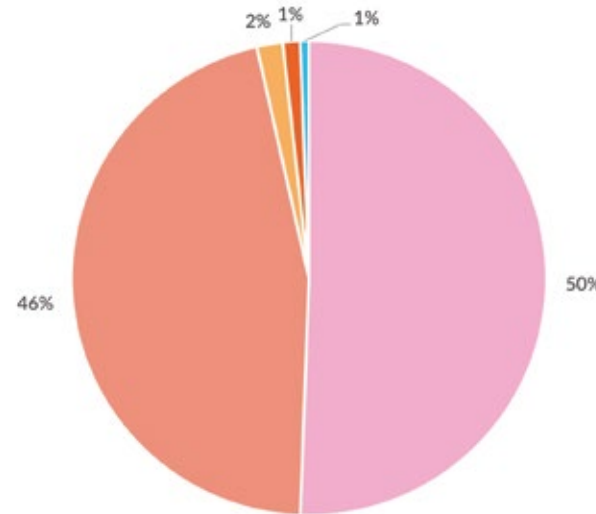


TABLE 33 | APPLICANTS ARTIST PER GENDER

APPLICANT GENDER	ARTISTS	% OF APPLICANTS
Female	86	50%
Male	78	46%
Gender Non-Binary or Non-Conforming	3	2%
Prefer Not to Answer	2	1%
Other	1	1%
Total	170	100%



MICKEY LELAND INTERNATIONAL TERMINAL (A)

COMMISSION FINALISTS

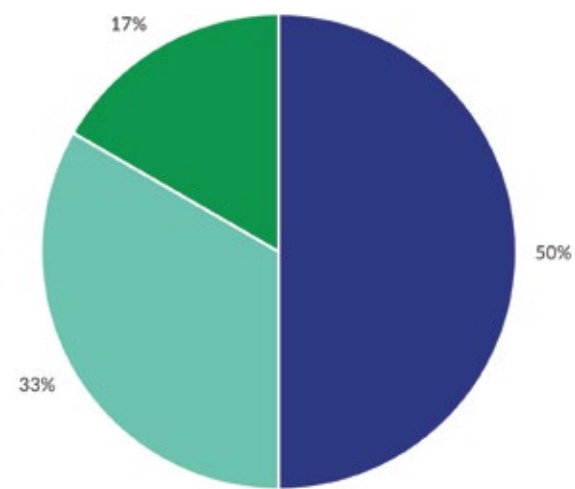


TABLE 34 | FINALISTS PER ARTIST RACE/ETHNICITY

FINALIST RACE / ETHNICITY	ARTISTS	% OF FINALISTS
● Non-Hispanic White, Euro-American	3	50%
● Black, Afro-Caribbean, African American	2	33%
● Latinx, Hispanic	1	17%
Total	6	100%

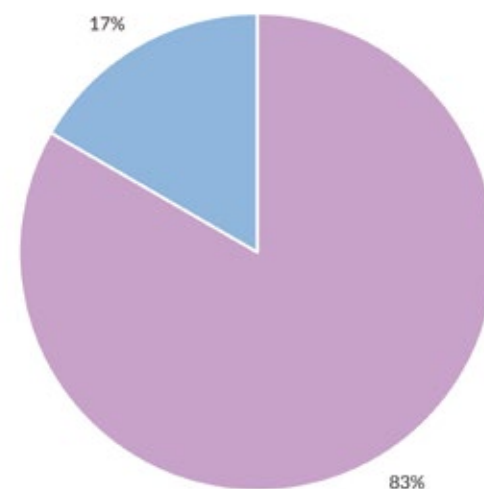


TABLE 35 | FINALISTS PER ARTIST AGE

FINALIST AGE	ARTISTS	% OF FINALISTS
● 45 - 65	5	83%
● 25 - 44	1	17%
Total	6	100%

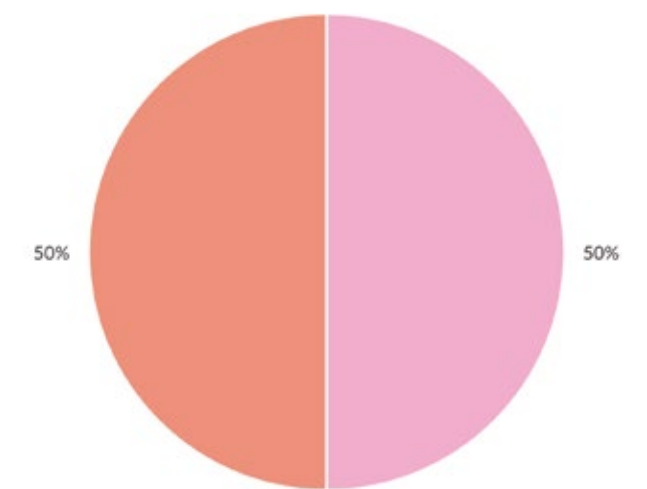


TABLE 36 | FINALISTS PER ARTIST GENDER

FINALIST GENDER	ARTISTS	% OF FINALISTS
● Male	3	50%
● Female	3	50%
Total	6	100%



MICKEY LELAND INTERNATIONAL TERMINAL (B)

COMMISSION APPLICANTS

For the Mickey Leland International Terminal at Bush Intercontinental Airport, MOCA requested the submission of proposals from artists to design, fabricate, and install a permanent ceiling fixture suspended near waiting areas near new boarding gates in the facility.

Due to time constraints related to new construction and non-negotiable deadlines for artwork installation, an artist nomination process was developed through which recommendations were secured for the MLIT B and MLIT C commission projects. The nomination process resulted in a short-list of artists recommended by four nominators serving in public art and institutional leadership positions from across the nation who were engaged to develop proposals for panelist consideration and adjudication. While this process was highly effective in achieving improved diversity among applicants, it did result in a small applicant pool for the commission opportunity.

This selection process resulted in the following report of race/ethnicity identification by applicants: 33.3% Non-Hispanic White or Euro-American; 33.3% Latinx or Hispanic; and the remaining 33.3% preferred not to answer. For applicant's gender self-reporting, 33.3% identified as male, 33.3% identified as female, and the remaining 33.3% identified as Other. Lastly, around 67% identified as being between the ages of 45-65, while the remaining 33% identified as being between the ages of 25-44.

The finalist identified as Latinx or Hispanic, female, and within the age range of 25-44.

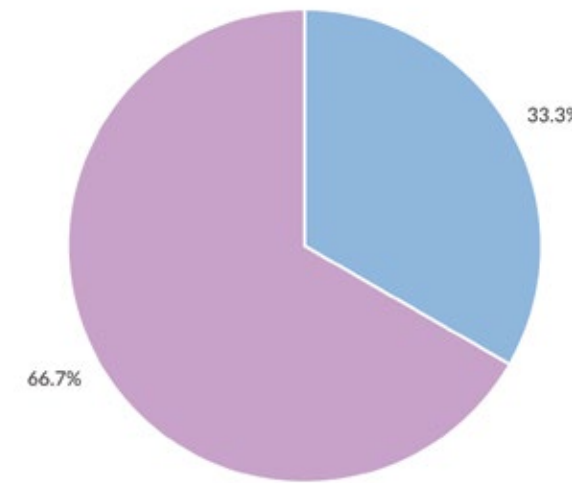


TABLE 38 | APPLICANTS PER ARTIST AGE

APPLICANT AGE	ARTISTS	% OF APPLICANTS
45 - 65	2	66.7%
25 - 44	1	33.3%
Total	3	100%

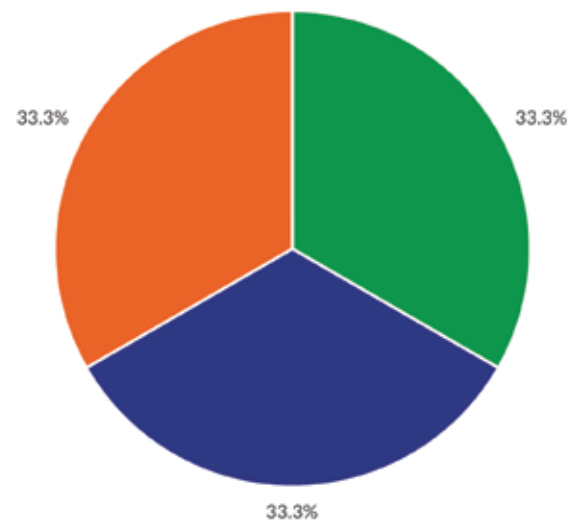


TABLE 37 | APPLICANTS PER ARTIST RACE/ETHNICITY

APPLICANT RACE/ETHNICITY	ARTISTS	% OF APPLICANTS
Non-White Hispanic White, Euro-American	1	33.3%
Latinx, Hispanic	1	33.3%
Prefer Not to Answer	1	33.3%
Total	3	100%

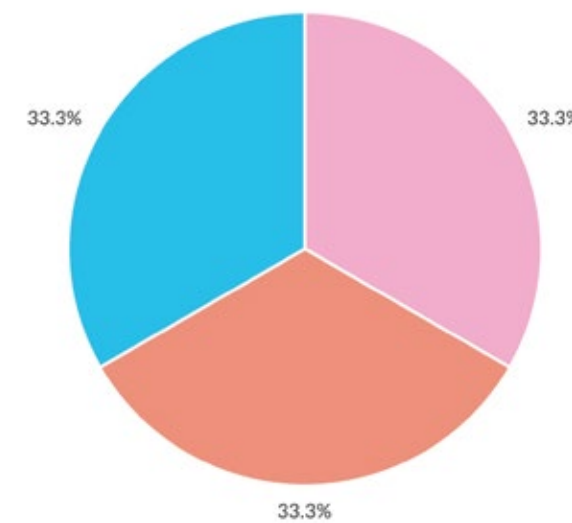


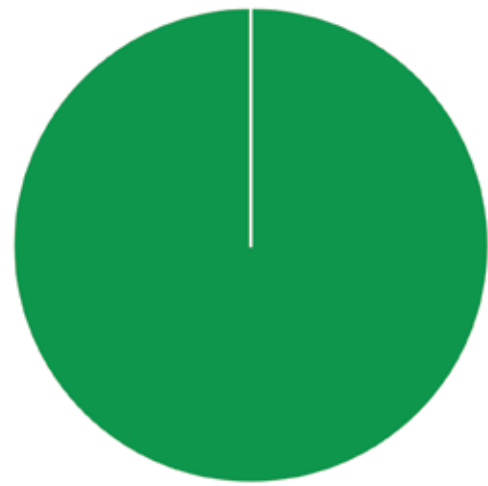
TABLE 39 | APPLICANTS ARTIST PER GENDER

APPLICANT GENDER	ARTISTS	% OF APPLICANTS
Female	1	33.3%
Male	1	33.3%
Other	1	33.3%
Total	3	100%



MICKEY LELAND INTERNATIONAL TERMINAL (B)

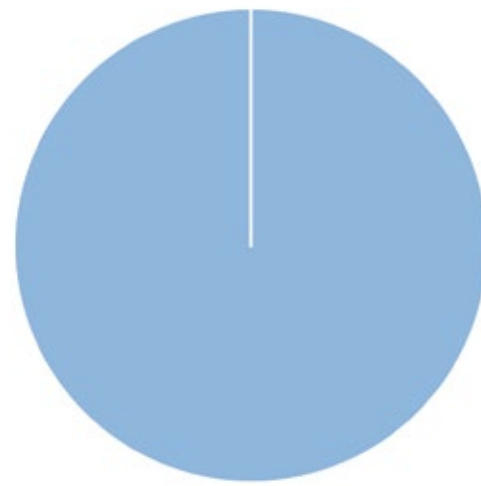
COMMISSION FINALISTS



100%

TABLE 40 | FINALISTS PER ARTIST RACE/ETHNICITY

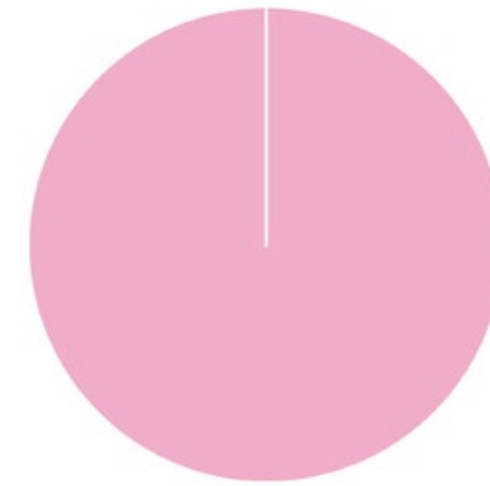
FINALIST RACE / ETHNICITY	ARTISTS	% OF FINALISTS
● Latinx, Hispanic	1	100%
Total	1	100%



100%

TABLE 41 | FINALISTS PER ARTIST AGE

FINALIST AGE	ARTISTS	% OF FINALISTS
● 25 - 44	1	100%
Total	1	100%



100%

TABLE 42 | FINALISTS PER ARTIST GENDER

FINALIST GENDER	ARTISTS	% OF FINALISTS
● Female	1	100%
Total	1	100%



MICKEY LELAND INTERNATIONAL TERMINAL (C)

COMMISSION APPLICANTS

This project employed an artist nomination process previously described which resulted in a short-list of artists developed by four nominators serving in public art and institutional leadership positions from across the nation.

As indicated previously, this nomination process determined which artists would be invited to develop proposals for panelist consideration and adjudication. While this process was highly effective in achieving improved diversity among applicants, it did result in a small applicant pool.

The selection process for the Bush Intercontinental Airport’s Mickey Leland International Terminal ITRP C culminated in fewer racial/ethnic categories being represented in the applicant pool. However, applicants identified as the following: 33.3% Other Pacific Islander; 33.3% Non-Hispanic White or Euro-American; and 33.3% Latinx or Hispanic. Similarly, applicants identified as being within the following age ranges: 25-44(33.3%); 45-65 (33.3%); and 66+ (33.3%). All applicants identified as female.

The finalist identified as Non-Hispanic White or Euro-American, female, and as being the age of 66 or above.

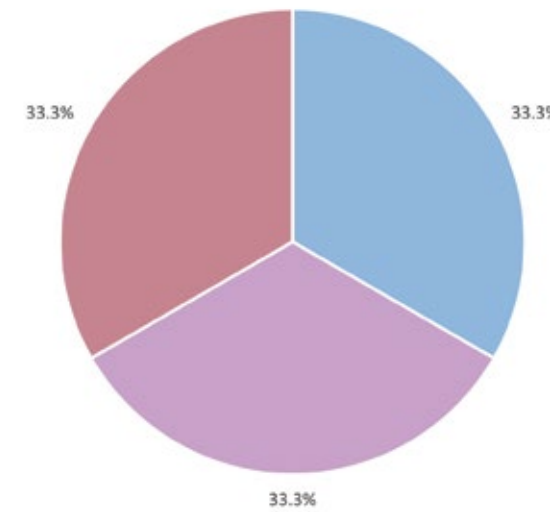


TABLE 44 | APPLICANTS PER ARTIST AGE

APPLICANT AGE	ARTISTS	% OF APPLICANTS
● 25 - 44	1	33.3%
● 45 - 65	1	33.3%
● 66 +	1	33.3%
Total	3	100%

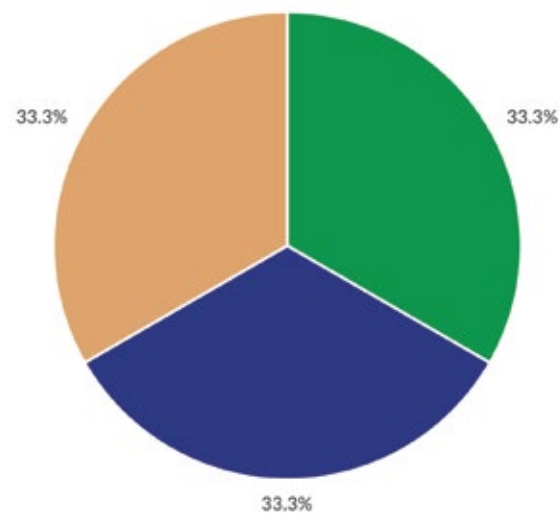


TABLE 43 | APPLICANTS PER ARTIST RACE/ETHNICITY

APPLICANT RACE/ETHNICITY	ARTISTS	% OF APPLICANTS
● Non-Hispanic White, Euro-American	1	33.3%
● Latinx, Hispanic	1	33.3%
● Other Pacific Islander	1	33.3%
Total	3	100%

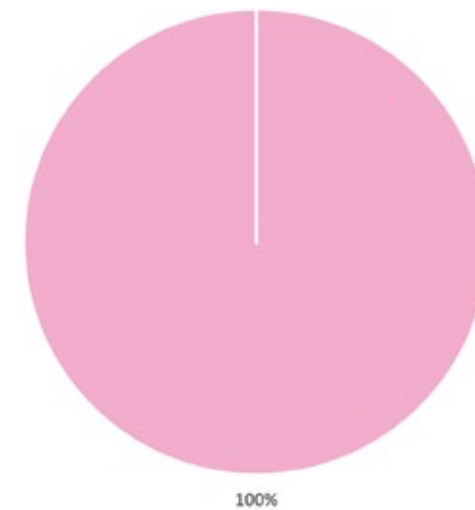


TABLE 45 | APPLICANTS ARTIST PER GENDER

APPLICANT GENDER	ARTISTS	% OF APPLICANTS
● Female	3	100%
Total	3	100%



MICKEY LELAND INTERNATIONAL TERMINAL (C)

COMMISSION FINALISTS

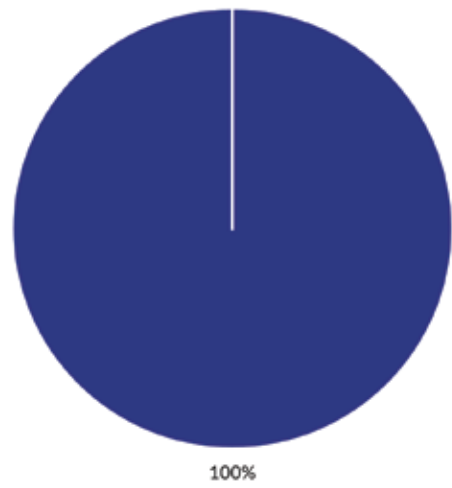


TABLE 46 | FINALISTS PER ARTIST RACE/ETHNICITY

FINALIST RACE / ETHNICITY	ARTISTS	% OF FINALISTS
● Non-Hispanic White, Euro-American	1	100%
Total	1	100%

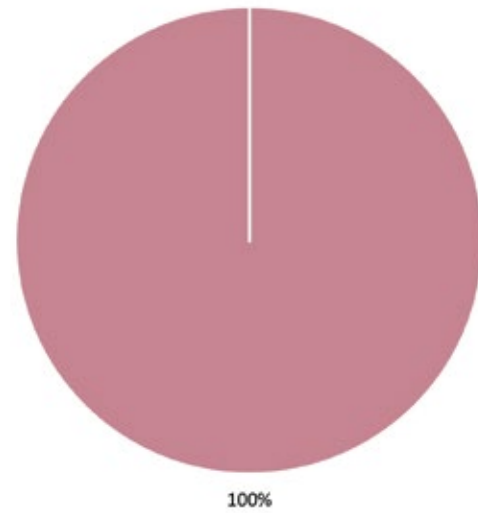


TABLE 47 | FINALISTS PER ARTIST AGE

FINALIST AGE	ARTISTS	% OF FINALISTS
● 66+	1	100%
Total	1	100%

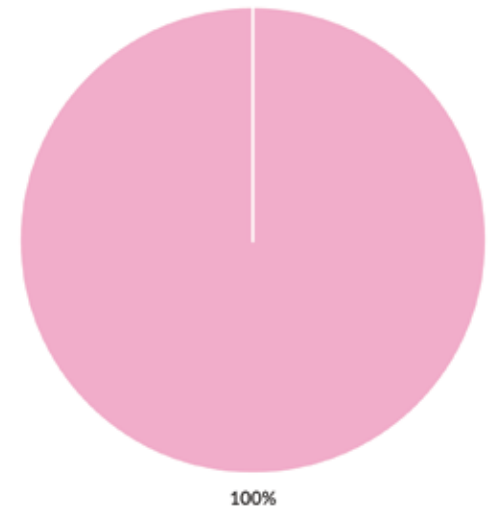


TABLE 48 | FINALISTS PER ARTIST GENDER

FINALIST GENDER	ARTISTS	% OF FINALISTS
● Female	1	100%
Total	1	100%



DEMOGRAPHICS OF INVESTMENTS

PER FY22 COMMISSION FINALISTS

Civic art projects vary considerably in scale and budget, and these factors are influenced by many variables. In this section, we explore how artist budgets for the above selection processes may differ between demographic groups. MOCA intends to determine if there are any barriers to larger projects, and therefore larger budgets, for BIPOC and/or women artists.

The finalists pool, across all previously mentioned selection processes, approximately represented the following racial/ethnic demographics: 36% Non-Hispanic White or Euro-American; 36% Latinx or Hispanic; and 27% Black, Afro-Caribbean, or African American. While finalists that identified as Latinx or Hispanic are equal in number to Non-Hispanic White or Euro-American finalists, the percentage of the total budget used to pay finalists identifying as Non-Hispanic White or Euro-American was nearly double that of the percentage of the total budget used to pay finalists identifying as Latinx or Hispanic.

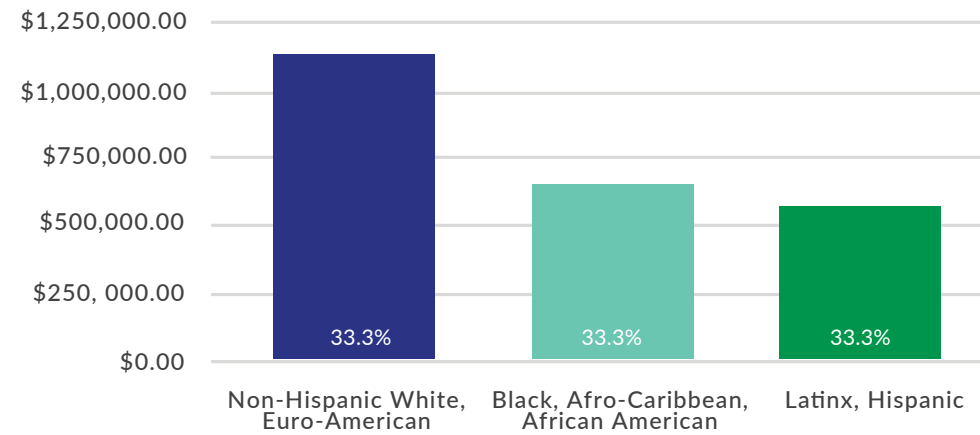


TABLE 49 | INVESTMENT PER FINALIST RACE / ETHNICITY

ARTIST RACE / ETHNICITY	ARTIST BUDGET	PERCENTAGE
● Non-Hispanic White, Euro-American	\$1,136,000.00	33.3%
● Latinx, Hispanic	\$637,000.00	33.3%
● Black, Afro-Caribbean, African American	\$580,000.00	33.3%
Total	\$2,353,000.00	100%

The combined pool of finalists for all 11 commission opportunities whose selection processes took place during FY22 demonstrate close to an equal ratio of male to female artists. Additionally, while male finalists only slightly outnumbered female finalists, female finalists received a total artist budget that doubled the total artist budget of male finalists. In sum, there may be barriers to apply for larger projects with larger budgets for BIPOC artists. On the other hand, there do not appear to be barriers in applying to larger projects with larger budgets for artists identifying as female within this sample.

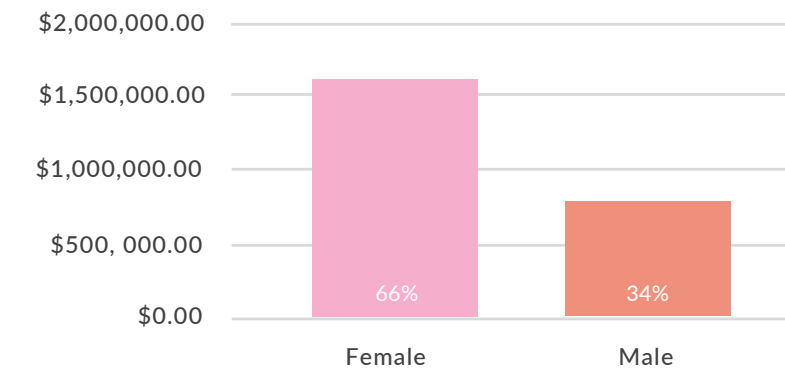


TABLE 50 | INVESTMENT PER FINALIST GENDER

ARTIST GENDER	ARTIST BUDGET	PERCENTAGE
● Female	\$1,553,000.00	66%
● Male	\$800,000.00	34%
Total	\$2,353,000.00	100%

CONCLUSIONS

DATA ANALYSIS | RESULTS

The 2019 Census data from previous Equity Reviews predicts the 2022 Census data, articulated from the 2020 Census, very well. Houston is still far more diverse than the United States with a higher percentage of people identifying as Hispanic or Latino and Black or African American. By collecting self-identified demographic data from artists through civic art selection processes, this review illustrated the diversity of Houston with more nuanced racial/ethnic and gender categories.

The 163 acquisitions from HAS Portable Works and the United Airways accessions generally contained Non-Hispanic White artists. Additionally, the acquisition process through HAS Portable Works resulted in artworks purchased from mostly women artists. Overall, the 163 acquisitions did not have a noticeable effect on the demographics of the whole collection; this is expected due to the large size of the Civic Art Collection.

The selection processes of Denver Harbor Multi-Service Center, North Belt Safety Complex, and Bush Intercontinental Airport's Mickey Leland International Airport ITRP A-C resulted in a diverse pool of applicants. The combined finalists for these projects further demonstrate greater diversity in demographics than reflected in the entire collection as captured in the 2020 Equity Review. The combined finalists also report a close to an equal ratio of male to female. This demonstrates a higher representation of women than the entire collection as a whole. While Non-Hispanic White artists are slightly overrepresented in the overall set of finalists, the finalists for these projects generally reflect the diversity of Houston with higher representation of artists who identify as Hispanic or Latino/x, African American or Black, and/or women.

Overall, the immediate adjustments made to process and program practices have resulted in program-wide improvements toward Civic Art Program goals and positive impact on City of Houston's artwork collecting practices.



Farima Fooladi, *Mirage*, 2020
Bush Intercontinental Airport, District B
Image courtesy of the artist



CHANGES IN PRACTICE

The Equity Review released in October 2020 indicated that over the course of its history, Houston’s Civic Art Program has vastly over-represented White male artists and, through artwork acquisitions and conservation efforts, has predominantly invested in White male artists despite the remarkable ethnic diversity of Houston’s population. The 2020 Equity Review also demonstrated the stark under-representation of artworks created by BIPOC and female BIPOC artists in the Civic Art Collection, which signaled the need for immediate adjustments to commissioning processes.

Since then, in direct response to the results of initial findings, MOCA has:

- Improved the criteria for the selection of panelist reviewers adjudicating selection processes, prioritizing diversity among panelists, expertise in public art, and the selection of panelist candidates who demonstrate values of equity in their own professional practice. Assignment of panelists to commission projects on a case by case basis, per panelist expertise, was proven to be effective.
- Invited community representatives, recommended by City of Houston Council Members representing districts receiving artworks, to participate as panelists for all selection processes which strengthened commission recommendations in terms of community relevance.
- Requested that each commission project developed for Houston communities include a component of community engagement or outreach in an effort to introduce commission projects to Houston residents as they are developed and to tailor commissioned artworks to the neighborhoods they will be installed within.
- Diversified methods through which RFPs are released to artists: In FY22, both a short-list process and a nomination process were developed for soliciting proposals from artists, the results of which show considerable improvement in equitable contracting for commission opportunities.
- Marketing strategies have been developed for commission projects on a case-by-case basis to increase focused outreach to artists.
- Issued the first ever Civic Art Program Policies and Procedures to establish new and best practices into public-facing and internal program processes and to ensure consistency and transparency in program processes city-wide.

With us, our contracting partner in this work, Houston Arts Alliance, has:

- Expanded the depth of Civic Art Program and project-related information presented to artists at public informational sessions.
- Increased pre-presentation support for artist finalists presenting commission concepts to panelists adjudicating selection processes.
- Consistently presented Equity Review findings and current collection information to all selection process panelists for new artwork as part of panelist orientation, emphasizing the City’s desire to diversify the Civic Art Collection.
- Improved facilitation of panelist meetings and artist presentations to panelists.

MOCA’s effort to implement new engagement strategies via Houston’s Civic Art Program remains central to program goals and vision, and its efforts to enhance Houston’s communities through public art.

While MOCA has seen impact in improving our commissioning and artwork acquisition processes through short-term adjustments, long-term changes to current practices are still needed to continue to address and eliminate barriers for underrepresented artists and build trust with Houston’s artist community.

We remain committed to developing a community-centric Civic Art Program for the City of Houston, and our efforts to:

- Publicly release an Equity Review report annually and presents the findings to arts and cultural organizations locally and nationally, emphasizing the need for more program-related transparency and implementation of best practices around BIPOC artist inclusion in public art collections.
- Increase Civic Art Program involvement in the early stages of Capital Improvement Project design development processes to better determine eligibility, size, location, budget, and scope for projects and emphasize the value of community engagement at every phase of commissioned projects.
- Improve resources for artists expanding their creative practice into the public art sector and the means through which their artwork is promoted and shared with Houston residents and visitors to our city.



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CIVIC ART PROGRAM FY22 SELECTION PROCESS PANELISTS ARTS PROFESSIONALS

During each selection process, information on panelists' expertise and professional experience information was provided by all arts professional participants. Panelist-provided identifiers and other demographic information has not been collected at the time of this review. The FY23 Equity Review will include panelist-provided demographic information for all panelists.

DENVER HARBOR MULTI-SERVICE CENTER MURALS



Blake Bermel

Raised in Houston, Texas, Blake Bermel, also known as Mez Data, attended the Art Institute of Houston and has drawn inspiration from comics, graffiti, fine art, and illustrations. After creating his first graffiti piece on an underpass in 1996, his passion and dedication to the craft evolved into a 25+ year career in graffiti and murals. Mez has created art for corporate clients and private commissions across America as well as being one of the lead artists and managers for In Creative Unity, a mural and advertising company based in California.



Deniz Lopez

Deniz 'dee!colonize' Lopez is a Xicana artist & activist, born and raised in Denver Harbor- Houston who has held positions at or collaborated with such organizations as MECHA, The Texas Death Penalty Abolition Movement, The Word Around Town Poetry Tour, Creative Women Unite, and Voices Breaking Boundaries to bring a message of revolution, self-sustainability, & community consciousness to the forefront. The themes of her artistry include the abolition of the death penalty, an end to police brutality, empowerment of women, immigration rights, Black/Brown unity, Indigenous culture & history, and self-mastery.

Deniz has begun to use her extensive knowledge of community organization, administration, communication, and mentoring to become a creative consultant to many organizations and artists to help them refine their arts. At present, she is a founding member & owner of All Real Radio LLC where the mission is to make the world better by creating a portal to great music and relevant social commentary and facilitating a space for community events & awareness.



Venessa Monokian

Artist Venessa Monokian was born and raised in Miami. She currently lives in Houston, Texas where she is a member artist at Box 13 ArtSpace. Monokian uses her work to investigate ideas she has about her environment. This inquiry extends beyond just the tangible and investigates psychological elements which are incorporated into the final work. How the viewer physically interacts with these pieces is as much a part of the final experience as the works themselves. This experience becomes a partnership between the artist, the work, and the person viewing it.

Monokian received her Bachelor of Fine Arts and Master of Fine Arts from Florida International University. She has worked for nearly a decade as an adjunct professor at Florida International University where she teaches remote photography courses, and she has instructed in the Art Department at Miami Dade College, as well.

Monokian was a resident artist at ArtCenter South Florida (now Oolite Arts) from 2009 to 2013 and completed a three-month residency at Panal 361 in Buenos Aires, Argentina. In 2011, she was featured in the WLRN documentary by Emmy and Oscar winning filmmaker Andrew Hevia titled Rising Tide: A Story of Miami Artists.

She was selected for a solo show as part of the Featuring Photography exhibition at Miami's Deering Estate. She received honorable mentions for both the 2013 Florida Biennial at Art and Culture Center Hollywood and Miami New Times' 2014 MasterMind Award.

Monokian has shown her work internationally, including at Lawndale Art Center in Houston, Metropolitan Gallery in Austin, the Font Gallery in New Orleans, Mac Fine Art in Fort Lauderdale, Academy of Fine Arts in Warsaw, Poland, and Mister Pink Galeria De Arte in Valencia, Spain. She has been featured in Shoutout HTX, Voyage Houston, and Playful Creations, an ArtStreet segment on WLRN.



APPENDIX

CIVIC ART PROGRAM FY22 SELECTION PROCESS PANELISTS ARTS PROFESSIONALS

NORTH BELT SAFETY COMPLEX COMMISSIONS



Christopher Blay

Christopher Blay is the Chief Curator of the Houston Museum of African American Culture. The Liberian-born American artist, writer, and curator was the News Editor at Glasstire Magazine from 2019-2021 and served as curator for the Art Corridor Galleries at Tarrant County College in Fort Worth for the ten years prior to Glasstire. Blay has been a guest lecturer at numerous Texas universities.

Blay’s writing credit includes art criticism, op-eds, and interviews for the Fort Worth Weekly, Glasstire Magazine, and most recently, the November/-December cover article for Art in America Magazine as well as the spring 2022 issue of Nasher Sculpture Center Magazine.

Blay has spoken at length about his work at museums such as the Dallas Museum of Art, the Kimbell Art Museum and the Modern Art Museum in Fort Worth. His public lectures also include conferences such as the Texas Society of Architects convention in 2014, New Cities, Future Ruins presented by Southern Methodist University in Dallas in November 2016, and Texas A&M University in 2021.

The artist hosted a panel discussion on the mural boom in Fort Worth at the Modern Art Museum of Fort Worth in September. His most recent work serving on art panels include as panel moderator for Noor Images’ panel “Agency and Authorship: Approaches to Visual Storytelling” and the upcoming May 2022 panel “Collection Close-Up: Bruce Davidson’s Photographs” at the Menil Collection, Houston.

Blay has served on jury panels for the Nasher Sculpture Center, Southern Methodist University Meadows Museum’s Moss/Chumley award, Big Medium’s Tito’s Prize, as well as numerous university gallery exhibitions including the recent student exhibitions at Texas State University in San Marcos and the Juried Members exhibition of the South Central Chapter Of the Society for Photographic Education in Dallas. As an artist, Blay uses photography, video, sculpture, and performance in exhibitions, and his work considers the Black experience in America.



Saúl Hernández-Vargas

Saúl Hernández-Vargas (Oaxaca, México) is an Interdisciplinary artist, writer, and editor. He has shown and performed in places such as the Blaffer Museum, the Lawndale Art Center, the Museum of Contemporary Art of San Diego, the University of California, San Diego, and Ediciones Plan B (Oaxaca, México). He has served as an editor for numerous publications in México, founding projects such as Yagular Magazine and Sur+ Ediciones. His first book, Te preparé humo, was published in 2019 (UNAM, México). He has been an artist in residence at the Dust Program (Marfa, Texas), Nagoya University of Arts (Japan), and the Universidad Politécnica de Valencia (España). He will be part of the Mass MOCA residency program during the Summer, 2023. He holds an MFA in Visual Arts from the University of California, San Diego (UCSD), and an interdisciplinary Ph.D. in Studio Art and Hispanic Studies from the University of Houston (UH). He lives and works in Houston, TX.



Lovie Olivia

Lovie Olivia is an American multidisciplinary visual artist. She uses the media of printmaking, painting, and installations to explore themes of gender, sexuality, race, class, and power. Beauty, body, archeology, history, and intersectionality are recurring themes in Olivia’s ongoing multidisciplinary practice.

Her paintings, prints, and installations reflect her interests in complex identities, cultural anthropology, and social exchange through unusual methodologies. Olivia employs a modified process of fresco (including digital fresco) that experiments with abstraction and incorporates visual language as ways of exploring themes of race, gender, power, sexuality, and the different value systems attached to them.



APPENDIX

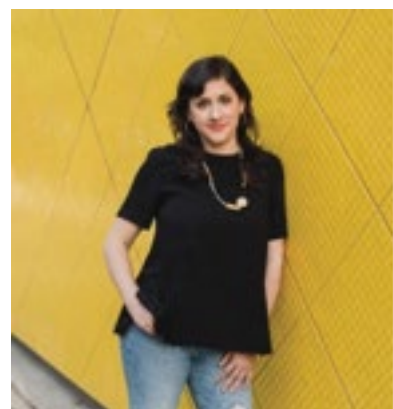
CIVIC ART PROGRAM FY22 SELECTION PROCESS NOMINATORS ARTS PROFESSIONALS

MLIT B & C NOMINATING COMMITTEE



Christian Wurst

Christian Wurst is the incoming Assistant Curator of Exhibitions at the Sheldon Museum of Art, The University of Nebraska, Lincoln. Previously, he was the Curatorial Assistant to the Deputy Director for Curatorial Affairs at the Blanton Museum of Art, The University of Texas at Austin, where he curated *Without Limits: Helen Frankenthaler, Abstraction, and the Language of Print* (2021), *Arte Sin Fronteras: Prints from the Self Help Graphics Studio* (2019), *Jeremy Blake: Winchester Trilogy* (2019) and *Line Form Color* (2017). His essay “Happy Hour: The Pairings of Jasper Johns and Felix Gonzalez-Torres” was published in the anthology *Two for One: Doppelgängers, Alter Egos, Reflected Images, and Other Duples in Western Art, 1800–2000* (McFarland Books, 2020). Prior to joining the Blanton in 2016, Christian held research positions at Dominique Lévy Gallery in New York, the Menil Collection for the *Jasper Johns Drawing Catalogue Raisonné* (2018), and the Royal Academy of Arts, London, for their exhibition *Abstract Expressionism* (2016). He earned his master’s degree in modern & contemporary American art at the University of Florida.



Marcella Guerrero

Marcela Guerrero is the Jennifer Rubio Associate Curator at the Whitney Museum of American Art, New York. Recently, she was part of the curatorial team that organized *Vida Americana: Mexican Muralists Remake American Art, 1925-1945*. In summer 2018, Guerrero curated the exhibition *Pacha, Llaqta, Wasichay: Indigenous Space, Modern Architecture, New Art*. From 2014 to 2017, she worked as the Curatorial Fellow at the Hammer Museum in Los Angeles, where she was involved in the much-lauded exhibition *Radical Women: Latin American Art, 1960-1985*, organized as part of the Getty Foundation’s *Pacific Standard Time: LA/LA* initiative and guest-curated by Cecilia Fajardo-Hill and Andrea Giunta. Prior to her position at the Hammer, she worked in the Latin American and Latino Art Curatorial department at the Museum of Fine Arts, Houston (MFAH) where she served as Research Coordinator for the International Center for the Arts of the Americas (ICAA). Guerrero’s writing has appeared in a variety of publications and has contributed articles to numerous exhibition catalogues. Born and raised in Puerto Rico, Guerrero received her BA from the University of Puerto Rico, Rio Piedras Campus, and holds a Ph.D. in Art History from the University of Wisconsin-Madison.



Rita Gonzalez

Lovie Olivia is an American multidisciplinary visual artist. She uses the media of printmaking, painting, and installations to explore themes of gender, sexuality, race, class, and power. Beauty, body, archeology, history, and intersectionality are recurring themes in Olivia’s ongoing multidisciplinary practice. Her paintings, prints, and installations reflect her interests in complex identities, cultural anthropology, and social exchange through unusual methodologies. Olivia employs a modified process of fresco (including digital fresco) that experiments with abstraction and incorporates visual language as ways of exploring themes of race, gender, power, sexuality, and the different value systems attached to them.



Mari Carmen Ramirez

Mari Carmen Ramirez is the Wortham Curator of Latin American Art and Director of the International Center for the Arts of the Americas (ICAA) at the Museum of Fine Arts, Houston. A globally renowned authority on modern and contemporary Latin American art, Ramirez has published extensively and curated numerous award-winning exhibitions, including *Inverted Utopias: Avant-Garde Art in Latin America* (with Héctor Olea). She’s also conceptualized and implemented the ICAA Documents of 20th Century Latin American and Latino Art Project, a major digital archive and book series focused on primary sources. Since her arrival at the museum in 2001, Ms. Ramirez has led a long-term transformation in the appreciation and understanding of Latin American and Latino visual arts in the United States and abroad through acquisitions, research, exhibitions, publications, and a free online digital archive. In 2005, Ramirez received the Award for Curatorial Excellence granted by the Center for Curatorial Studies at Bard College. That same year, TIME magazine named her one of “The 25 Most Influential Hispanics in America.”



APPENDIX

CIVIC ART PROGRAM FY22 SELECTION PROCESS PANELISTS ARTS PROFESSIONALS

MLIT A, B & C PANELISTS



Alison de Lima Greene

Alison de Lima Greene is the Isabel Brown Wilson Curator of Modern and Contemporary Art at the Museum of Fine Arts, Houston. A member of the curatorial team responsible for the inaugural installations in the MFAH’s new Nancy and Rich Kinder Building in 2020, her recent exhibitions include: Pipilotti Rist: Pixel Forest and Worry Will Vanish (2017); Kindred Spirits: Louise Nevelson and Dorothy Hood (2019); Francis Bacon: Late Paintings (2020); and the upcoming Philip Guston Now. Ms. Greene was a 2010 Fellow at the Center for Curatorial Leadership and has served as vice president and trustee of the Association of Art Museum Curators; she is currently on the advisory boards of The Blaffer Art Museum at the University of Houston and Gulf Coast: A Journal of Literature and Art.



Nicole Mullen

For thirteen years, Nicole Mullen worked within one of the most innovative exhibition programs in the country. As Lead Curator of Exhibitions at SFO Museum at the San Francisco International Airport, she curated over sixty- five exhibitions for SFO’s global audience. Mullen continues to serve as a contract curator for the museum. The museum program, now over forty years old, is the only AAM accredited museum at an airport. SFO Museum’s general exhibition program draws entirely from private collections and museums, and she established close relationships with numerous local, national, and international private collectors to generate compelling, inclusive exhibitions. Mullen received her undergraduate degree in cultural anthropology from the University of Massachusetts at Amherst and a master’s degree in heritage preservation/public history from Georgia State University.



Naiomy Guerrero

Naiomy is currently pursuing a PhD in art history at the City University of New York’s Graduate Center. She is a Graduate Center Teaching Fellow currently teaching Art History at The City College at The City University of New York. She is a Posse Foundation scholar and holds a B.A. in Art History from DePauw University. Most recently, she served as an Associate Arts Programs Specialist at the City of New York Department of Cultural Affairs. The New York City Department of Cultural Affairs (DCLA) provides support for 33 City-owned cultural institutions as well as hundreds of not-for-profit cultural organizations and programs throughout the five boroughs.



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