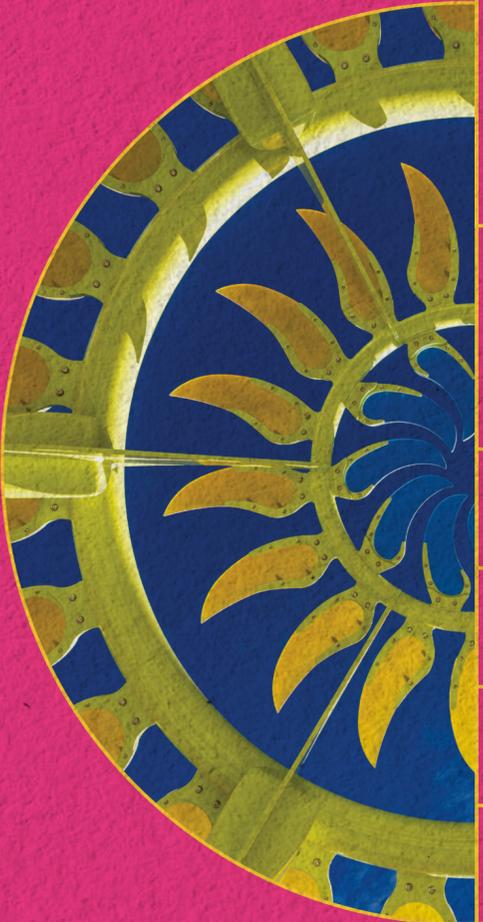


CIVIC ART  
PROGRAM

# 2023 EQUITY REVIEW



# 2023 EQUITY REVIEW

BY THE



MAYOR'S OFFICE OF  
**CULTURAL  
AFFAIRS**

## CIVIC ART PROGRAM

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*Folding Stories (Detail)*, 2023  
Alief Neighborhood Center, District F

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*Windbloom (Detail)*, 2023  
Alief Neighborhood Center, District F

# CONTENTS

<b>4</b>	Definitions
<b>6</b>	Introduction
<b>7</b>	Program Overview
<b>8</b>	Methodology
<b>9</b>	Disclaimers
<b>10</b>	Key Findings
<b>11</b>	Demographics
<b>12</b>	Artist Representation Collection-Wide
<b>16</b>	Fiscal Year 2023 Acquisitions
<b>19</b>	Investment - Fiscal Year 2023 Acquisitions
<b>21</b>	Selection Process
<b>22</b>	Artist Selection for FY23 Opportunities
<b>24</b>	ICP Commissions at IAH
<b>25</b>	Terminal D Departures Hall Vestibules
<b>27</b>	Departures Level Garage Wall
<b>29</b>	Arrivals Level Garage Wall
<b>31</b>	Arrivals Level Interior - Elevator Lobby
<b>33</b>	Arrivals Level Exterior - Pet Area
<b>35</b>	New Montrose Library
<b>38</b>	City Hall Basement Spaces
<b>41</b>	Investment - Fiscal Year 2023 Selection Processes
<b>42</b>	Conclusion
<b>43</b>	Changes in Practice

# DEFINITIONS

## ETHNIC CATEGORIES PER U.S. CENSUS

### 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, Blackfoot 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.

For response to Census inquires, there are specified categories for those who identify as:

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

### 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.

### 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.

For response to Census inquires, there are specified categories for those who identify as:

- Not of Hispanic, Latino, or Spanish origin
- Mexican, Mexican American, or Chicano
- Puerto Rican
- Cuban
- Other Hispanic, Latino, or Spanish origin (for example: Salvadoran, Dominican, Colombian, Guatemalan, Spaniard, Ecuadorian, etc.)

### 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.

For response to Census inquires, there are specified categories for those who identify as Pacific Islander nationalities and/or ethnic groups:

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

### 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.

### Other Races

Response for those who do not identify with any of the provided categories; Other Races is a write-in option.

# DEFINITIONS

## ETHNIC AND GENDER CATEGORIES

**BIPOC** – Persons who have ethnic origins in Black or Indigenous communities, and/or in other peoples considered to be Persons of Color.

**East Asian** – A person having ethnic origins among any of the peoples of the the easternmost areas of Asia, including among Chinese, Japanese, Mongolian, North Korean, South Korean, and Taiwanese peoples.

**Genderqueer** – Persons who identify as being both male and female, neither male nor female or as falling completely outside these gender categories.

**Latin American or Latinx** – American persons of Cuban, Mexican, Puerto Rican, South or Central American descent, or ethnic origins from other Spanish-influenced cultures or origin regardless of race.

**Middle-Eastern or Arabic** – Persons who have ethnic origins among peoples of the area around the Eastern Mediterranean Sea, including the area from Libya east to Afghanistan, Egypt, Sudan, Jordan, Lebanon, Palestine, Syria, Turkey, Iraq, Iran, Saudi Arabia, and the other countries of Arabia.

**Non-Binary** – Persons whose gender identity falls outside of the binary system. Intersex, genderqueer are examples of non-binary identities.

**South Asian** – A person having ethnic origins among any of the peoples of the the southernmost areas of Asia, including those with Bangladeshi, Bengali, East Indian, Goan, Gujarati, Hindu, Ismaili, Kashmiri, Nepali, Pakistani, Punjabi, Sikh, Sinhalese, South Asian, Sri Lankan and Tamil ancestry.

**Southeast Asian** – A person having ethnic origins among any of the peoples of the Southeast region of Asia, including among Bruneian, Burmese, Cambodian, Filipino (also regarded as Pacific Islanders), Hmong, Indonesian, Laotian, Malaysian, Mien, Singaporean, Timorese, Thai, and Vietnamese peoples.

**White** – A person having ethnic origins in any of the original peoples of Europe or North Africa.

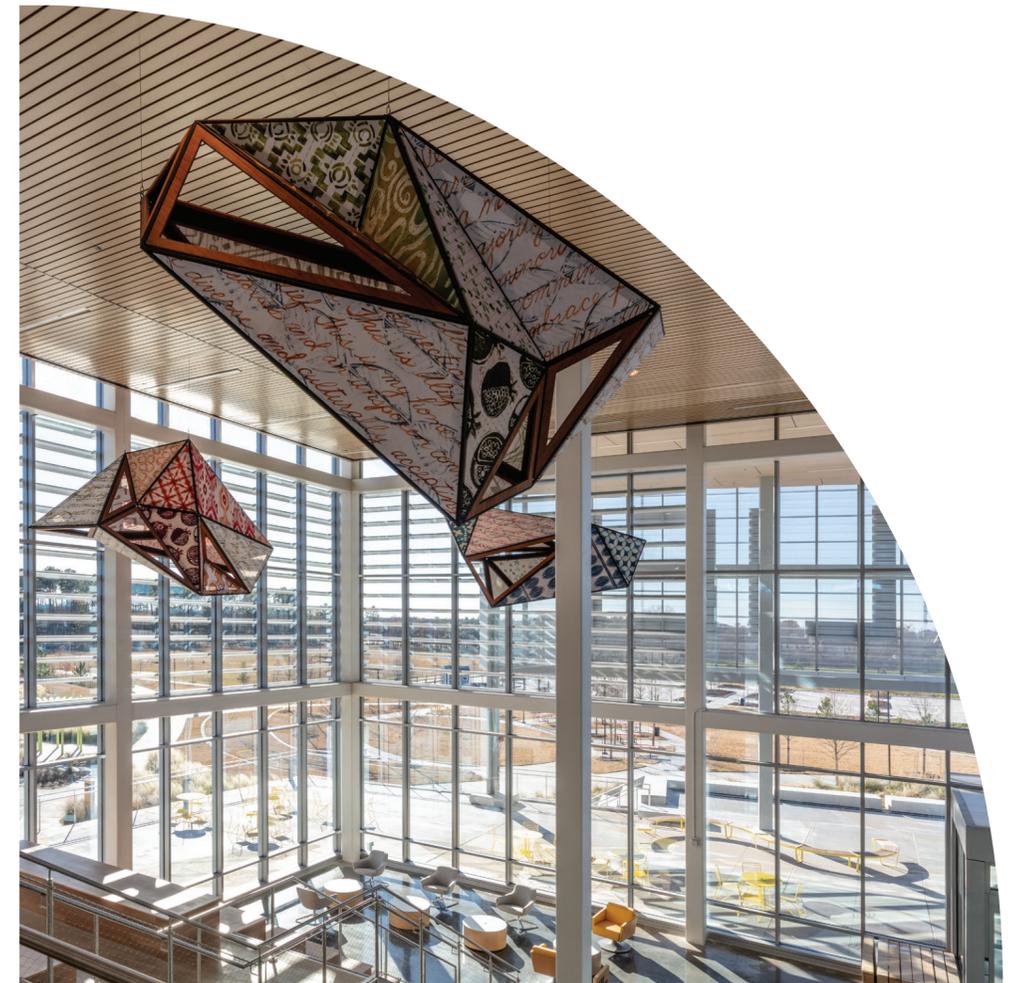
# INTRODUCTION

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 Civic Art Collection represents the diverse populace in our city.

This review presents statistics on the genders, races, and ethnicities of **471 artists represented** by the **815 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 2023 Fiscal Year, as well as program changes that have had an impact on selection process results for artist opportunities. The information collected via artist applications and end of project surveys 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 a, 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.

**Red Thread Collective**  
*Folding Stories, 2023*  
Alief Neighborhood Center, District F



# 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.

**Jesse Lott**  
*The Dreamcatcher, 2023*  
Sunnyside Multi-Service Center, District D



# METHODOLOGY

For the 2023 Equity Review, results from the 2020 Census serve as a static reference to provide the most recent demographic information for the City of Houston.

The 2021 Equity Report made the case in favor of surveying living artists with artworks in the collection in pursuit of more nuanced reporting and emphasized the need to strengthen data on existing artworks in the collection previously acquired. While that effort is ongoing, this review focuses on survey results of new artworks satisfactorily delivered to the City of Houston through Civic Art projects completed during Fiscal Year '23 (FY23).

This review also examines the results of selection processes for **SIX** newly commissioned artworks adjudicated during the City of Houston's FY23 (July 2022 – June 2023), as well as the acquisition of eighteen portable works, forthcoming to the City in Fiscal Year '24. The projects whose selection processes are included in this report were the most recent to experience, from selection process to artist contracting, the procedural adjustments implemented across the Civic Art Program after its first annual Equity Review released in 2020. For a deeper understanding of the impact panel diversity may have upon selected process results, the information on the demographics of panelists adjudicating commission selection processes is also included in this year's report.

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 preferred identifiers from artists in the Civic Art Collection. The most up to date Civic Art Program data 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 “female,” while another may indicate “woman.”

For the purposes of this report, a single artwork may be the work of a pair or team of artists, and therefore may represent multiple identities.

Demographic information from artist nominators and selection panelists are included in this report, however, panelist groups represented do not include City of Houston department representatives or employees who participate in selection processes on the City behalf.

While this report represents both a step forward in understanding the demographics of Houston’s Civic Art Collection and the impact of improved best practice methodology, some collection-wide data remains incomplete. Continued research is necessary to capture the identities of all living artists in the collection and to 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 current valuation and the Civic Art Program’s history of investment.

**Irene Antonia Diane Reece**

*That Sunnyside Pride, 2023*

Sunnyside Multi-Service Center, District D



# KEY FINDINGS

Compared to National averages, **Houston remains ranked as the most culturally diverse city** in the United States.

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The **largest demographic group** in the City of Houston and **the group most underrepresented** in the City's Civic Art Collection are **Hispanic, Latino, or Latinx women**.

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Each of the **six commission projects completed** in FY23 installed site-specific permanent artworks from **eight BIPOC artists, a majority of whom identify as women/female**.

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Selection processes for projects adjudicated in FY23 resulted in **unprecedented investment** by the Civic Art Program **in artists who identify Hispanic, Latino, Latinx, and artists who identify as Hispanic, Latino, Latinx, and Female**.

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As expected, **new acquisitions did not have a noticeable effect on the demographics** represented by the Civic Art Collection overall.

Increased diversity among selection panelists **correlates positively** with increased diversity in results for artists selection.

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The selection processes highlighted for the International Central Processor (ICP) portion of the IAH Terminal Redevelopment Program (ITRP) focused eligibility on artists from across the Americas in an effort to commission artwork from Latin-American artists and **resulted in commission contracts that will focus investment in the ethnic/racial group and gender group most underrepresented in the Civic Art Collection**.

---

While more nuanced artist-provided information allows for more effective goal setting and communication during artists selection processes, **additional factors heavily influence selection processes**. These include focused investment in Capitol Improvement Projects driven by the City of Houston's Complete Communities Initiative, as well as specific Civic Art project goals established per commission project on a case-by-case basis by MOCA and departments sponsoring artworks.

# DEMOGRAPHICS

## U.S./Houston Comparisons

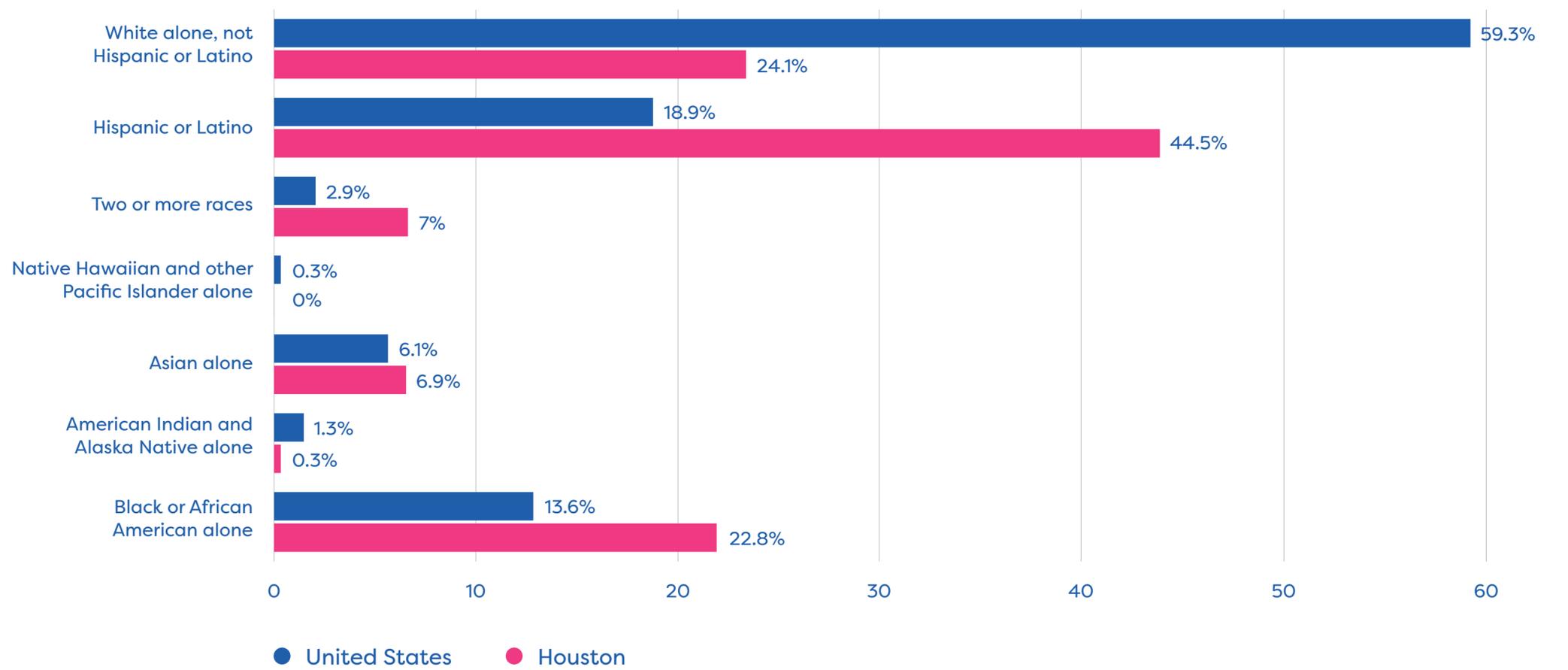
The demographics referenced in this report are based on 2022 Census estimates using 2020 US Census numbers. As previous equity reviews have found, Houston reflects a more diverse population than the U.S. overall. The percentage of the Hispanic or Latino population is much higher in Houston than national 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.

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 2022. Persons identifying as Hispanic or Latino may be representative of a variety of races and/or multiple races. In some cases, displayed numbers on charts and tables in this report may not total to 100% because the Census allows people to respond to more than one demographic category at a time simultaneously.

## U.S. TO HOUSTON DEMOGRAPHIC COMPARISON

Table 1



# ARTIST REPRESENTATION COLLECTION- WIDE

For the duration of FY23, a total of **six** artworks were added to the Civic Art Collection through the completion of commission projects.

There are now an estimated **815 artworks** in the Civic Art Collection by **471 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. This program continues to pursue finite data related to Civic Art Collection objects and their creators.

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.

**David Maldonado**

*Entre Las Brisas, 2022*

Denver Harbor Multi-Service Center, District H



# RACE & ETHNICITY

## REPRESENTED COLLECTION-WIDE

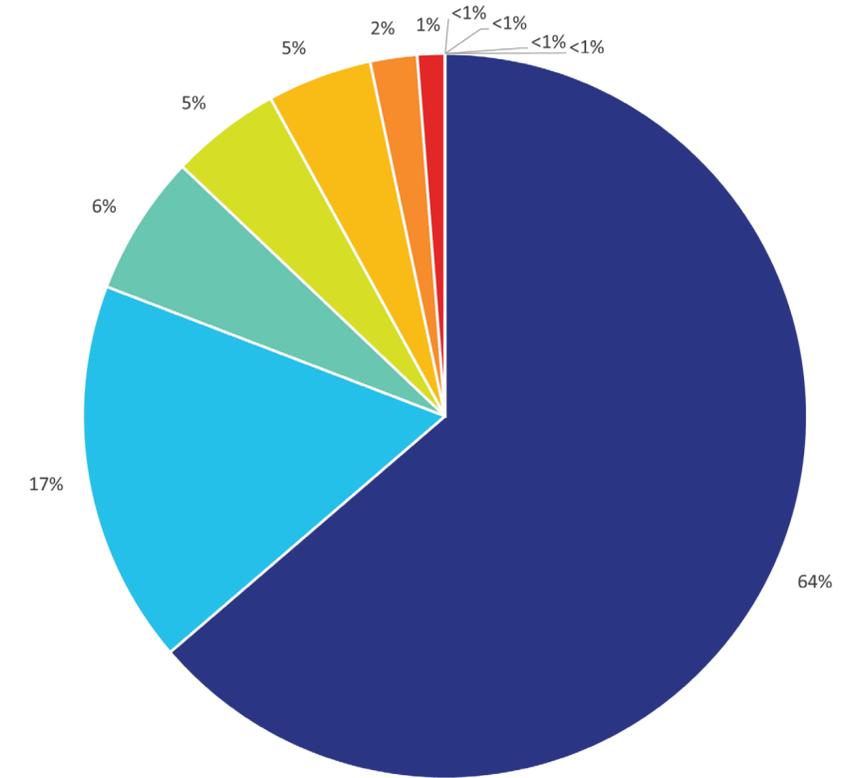
In the 2020 Equity Review, MOCA found that 68.5% of the collection contained artworks by White artists. The acquisition of artworks since 2020 has not changed this number significantly: 63.6% of artworks in the collection are by White artists as of 2023. The 2020 Equity Review found that 17.1% of works in the collection were created by artists with ethnicities listed as “Unknown,” the second largest group reported on in terms of ethnicities represented; this figure limits the accuracy of data available on the identities represented by artists in the collection.

Overall, these percentages have not changed significantly since the 2020 review, which is expected due to the large number of artworks in the collection.

### CIVIC ART COLLECTION ARTIST RACE & ETHNICITY

Table 2

ARTIST RACE/ETHNICITY	# OF ARTWORKS	% OF COLLECTION
White	518	64%
Unknown	139	17%
Black or African American	51	6%
Hispanic, Latin American, or Latino	40	5%
Asian	38	5%
N/A	17	2%
Multi-Racial	10	1%
Prefer not to answer	2	<1%
American Indian	1	<1%
Jewish	1	<1%
Native Hawaiian or Pacific Islander	0	<1%
<b>TOTAL</b>	<b>817</b>	<b>100%</b>



\*Percentage reflects representation out of 815 artworks

\*\* N/A indicates manufactured collection objects, objects created by companies, or objects with incomplete records

\*\*\*An artwork may be the work of multiple artists (M/F, different ethnicities) and may represent multiple identities, therefore percentage shown may exceed 100% out of 815 artworks



# GENDER

## REPRESENTED COLLECTION-WIDE

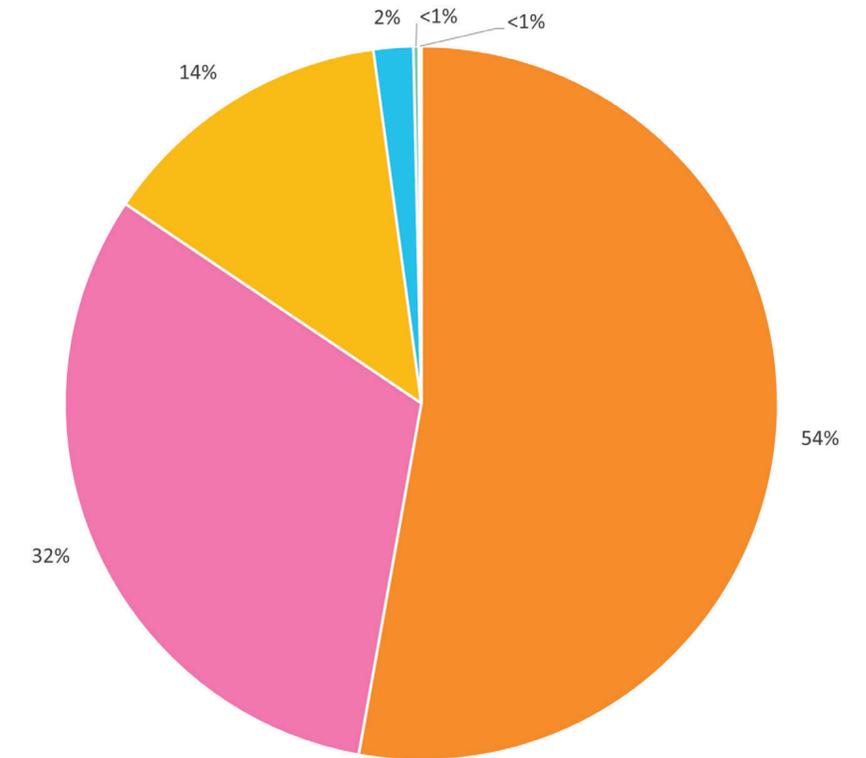
The 2020 Equity Review found that 60% of the Civic Art collection objects were created by male artists.

Since then, with the addition of new artworks to the Civic Art Collection, the number has decreased to 54.1%. Additionally, the 2020 Equity Review found that around 32% of the collection represented female artists. This figure has not changed since 2020, although the gender groups represented, based on artist-provided information, are more nuanced.

### CIVIC ART COLLECTION ARTIST GENDER

Table 3

ARTIST GENDER	# OF ARTWORKS	% OF COLLECTION
● Male	441	54%
● Female	264	32%
● Unknown	112	14%
● N/A	15	2%
● Prefer Not to Answer	2	0%
● Non-Binary	1	0%
<b>TOTAL</b>	<b>835</b>	<b>102%</b>



\*Percentage reflects representation out of 815 artworks

\*\* N/A indicates manufactured collection objects, objects created by companies, or objects with incomplete records

\*\*\*An artwork may be the work of multiple artists (M/F, different ethnicities) and may represent multiple identities, therefore percentage shown may exceed 100% out of 815 artworks





**Irene Antonia Diane Reece**  
*That Sunnyside Pride, 2023*  
Sunnyside Multi-Sergice Center, District F

# FISCAL YEAR 2023 ACQUISITIONS

**6**  
new  
collection  
artworks

**1**  
artwork  
created by a  
team of 3  
women

**8**  
artsits  
represented  
by new  
artworks

Each of the **six** site-specific commissioned artworks delivered and added to the Civic Art Collection in FY23 were created by artists awarded Civic Art contracts via public open call selection processes: three artworks were commissioned for the **Alief Neighborhood Center**, two were commissioned for the **Sunnyside Multi-Service Center**, and one artwork was commissioned for the **Denver Harbor Multi-Service Center**.

One artwork created for the Alief Neighborhood Center was created by a team of three artists who identify as women, and therefore represents the identities of multiple artists.

Each selection process for these six commission projects benefited from the assignment of Council Member-recommended Community Representatives as review panelists – a new standard for assembling adjudicators who make recommendations on new artworks for the Civic Art Collection.

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

**Falon Mihalic,**  
*Windbloom, 2023*  
Alief Neighborhood Center, District F



# RACE & ETHNICITY

## REPRESENTED BY FY23 ACQUISITIONS

The combined acquisitions for fiscal year 2023 resulted in six artworks added to the Civic Art Collection, two of which are by South Asian artists – the first collection artworks to represent these identities in the history of the Civic Art Program.

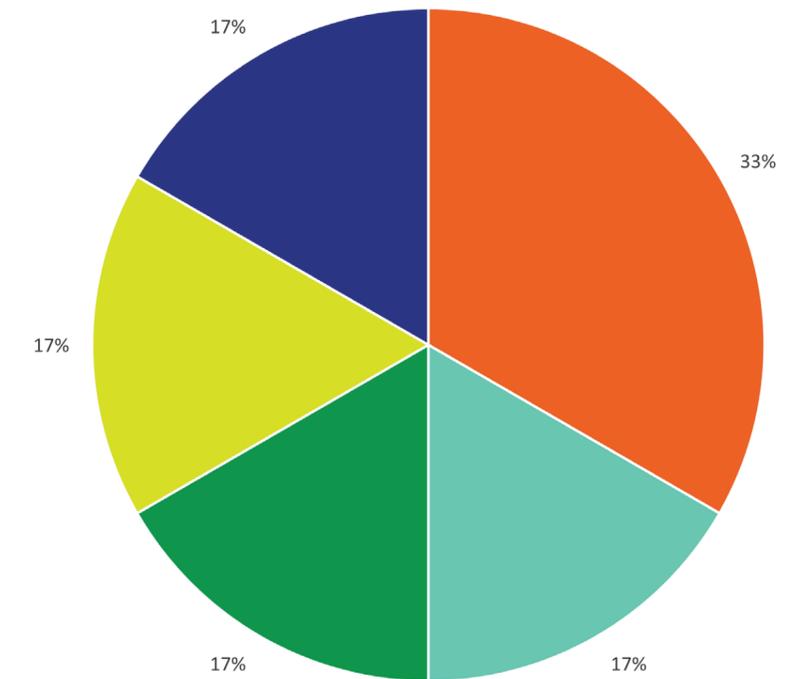
The addition of these artworks to the Civic Art Collection in FY23 demonstrates unprecedented diversity in artwork collection and commission practices for the Civic Art Program.

Around 33% of acquired artworks were created by artists who identify as South Asian. Figures from new artworks show parity among artists representing African American or Black, Hispanic or Latino/x, White or European, and Multi-ethnic groups, with each mentioned group representing 17% of new artworks added to the collection.

### FY23 ACQUISITIONS PER ARTIST RACE/ETHNICITY

Table 4

ARTIST RACE/ETHNICITY	# OF ARTWORKS	% OF NEW ARTWORKS
● South Asian	2	33%
● African American or Black	1	17%
● African American or Black and Hispanic or Latino/x	1	17%
● Hispanic or Latino/x	1	17%
● White or European	1	17%
<b>TOTAL</b>	<b>6</b>	<b>100%</b>



# GENDER

## REPRESENTED BY FY23 ACQUISITIONS

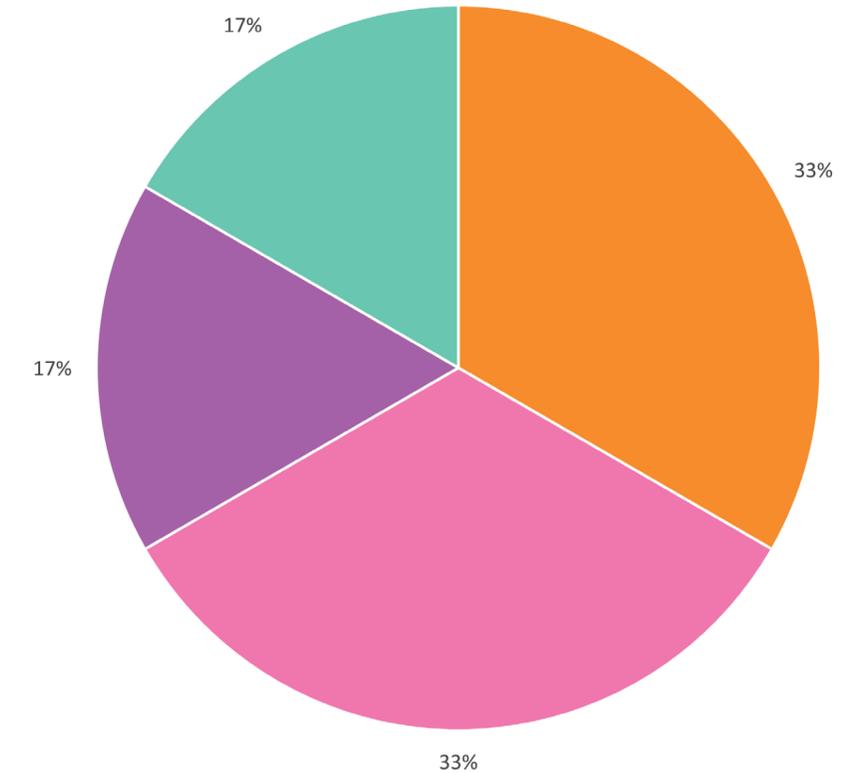
The combined commission projects completed in FY23 also resulted in an equal number of artworks acquired by artists identifying as men (33%) and artists identifying as women (34%).

Through end-of-project reporting, creators of these artworks provided more nuanced response for preferred identifiers than in previous years, with some artists indicating preference for non-binary identifiers and a preference not to volunteer gendered representation.

### FY23 ACQUISITIONS PER ARTIST GENDER

Table 5

ARTIST GENDER	# OF ARTWORKS	% OF NEW ARTWORKS
● Man	2	33%
● Woman	2	33%
● Non-binary/Genderqueer/Woman	1	17%
● Prefer Not to Answer	1	17%
<b>TOTAL</b>	<b>6</b>	<b>100%</b>



# INVESTMENT PER DEMOGRAPHIC GROUP

For all commission projects completed in FY23, a total of \$1,228,495.19 was allocated for artist project budgets. Approximately 43% of these funds, in the amount of \$522,473.46, were invested in projects created by artists who identify as South Asian. This shows an increase in investment in artists historically underrepresented in the Civic Art Collection.

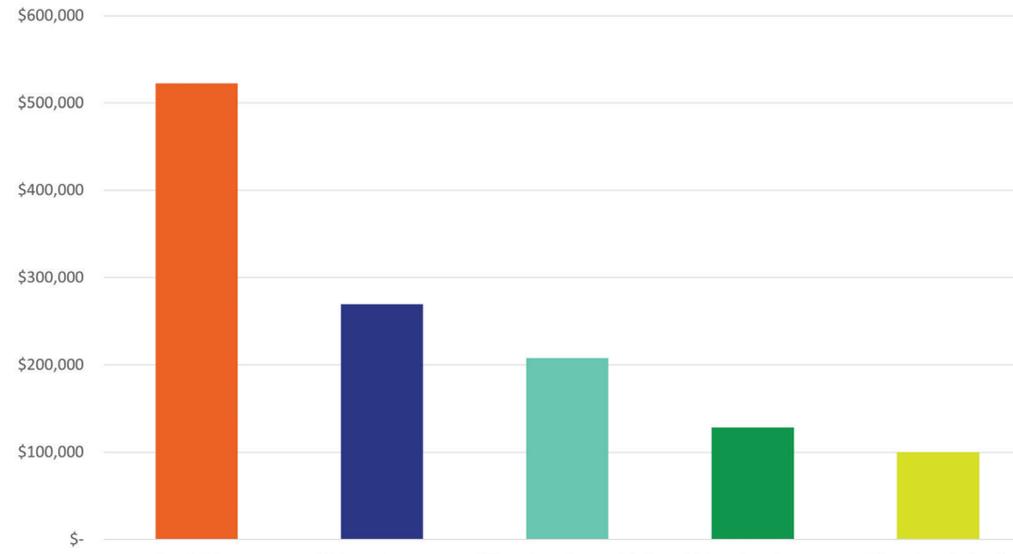
About 8%, or \$100,000.00, of the total investment in these projects supported commissions created by artists who identify as Hispanic or Latino/x, which is an investment highly disproportionate to the demographics of people in Houston.

Approximately 43% of the total investment in artist budgets for commission projects completed in FY23 was allocated to artworks created by artists identifying as women. This amount is equal to \$522,473.46. Approximately 22% of this investment, \$269,652.73 total, was invested in artwork created by a non-binary artist. These results show drastic and rapid evolution in the Civic Art Program’s investment in non-male artists.

About 25% of funds expended for acquisitions went to artists that identified as men while the remaining 10% of the overall investment in commissions completed in FY23 went to artists who preferred not to answer.

## INVESTMENT PER ARTIST RACE/ETHNICITY

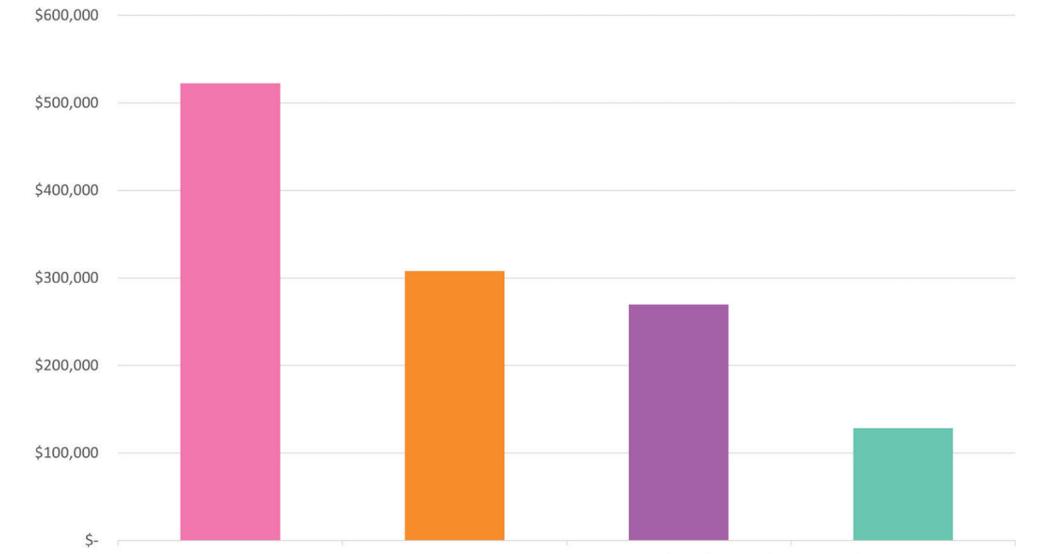
Table 6



ARTIST RACE/ETHNICITY	INVESTMENT	% OF TOTAL INVESTMENT
● South Asian	\$522,473.46	43%
● White or European	\$269,652.73	22%
● African American or Black	\$208,000.00	17%
● African American or Black/ Hispanic or Latino/x	\$128,369.00	10%
● Hispanic or Latino/x	\$100,000.00	8%
<b>TOTAL</b>	<b>\$1,228,495.19</b>	<b>100%</b>

## INVESTMENT PER ARTIST GENDER

Table 7



ARTIST GENDER	INVESTMENT	% OF TOTAL INVESTMENT
● Female	\$522,473.46	43%
● Male	\$308,000.00	25%
● Non-Binary/ Genderqueer/ Woman	\$269,652.73	22%
● Prefer Not to Answer	\$128,369.00	10%
<b>TOTAL</b>	<b>\$1,228,495.19</b>	<b>100%</b>





**David Maldonado**  
*Entre las Brisas, 2022*  
Denver Harbor Multi-Service Center, District F

# SELECTION PROCESS

PROJECTS ADJUDICATED  
IN FY23

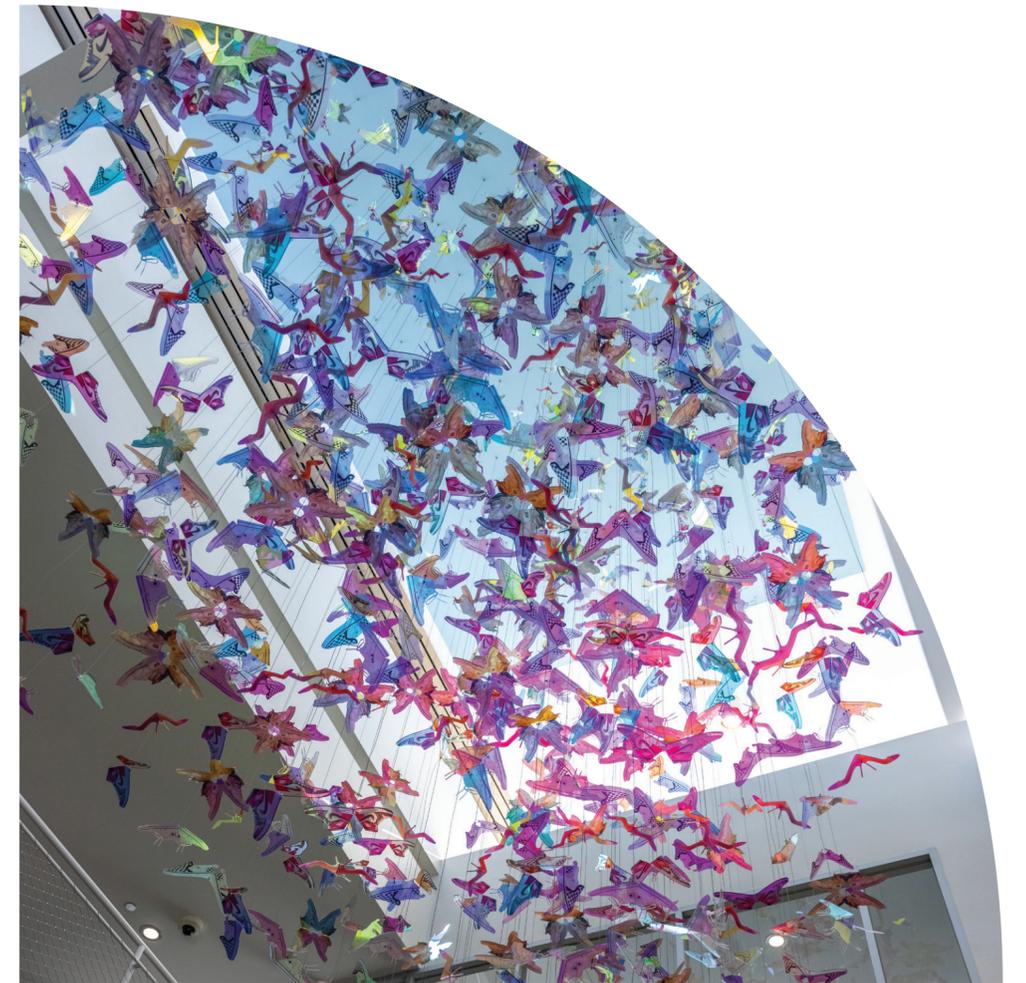
Since the release of MOCA's first Equity Review in FY20, a significant and focused effort has been made to improve all aspects of the selection processes through which recommendations are made for new art commissions and ready-to-hang artworks.

This section reviews selection processes adjudication that took place during FY23, all of which benefited from the procedural adjustments implemented across the Civic Art Program since 2020.

By examining demographic information provided by artist applicants and the participants involved in the selection processes which recommend artists and concepts for commissions and portable works acquisitions, MOCA seeks to understand if promotional efforts for recent civic art projects have reached a diverse range of artist applicants and result in increased diversity among artist finalists and selection process outcomes. **This section reviews selection processes that occurred during FY23, which address five commission projects at Bush Intercontinental Airport for the International Central Processor (ICP) portion of the IAH Terminal Redevelopment Program (ITRP), a new commission for the new Montrose Library, and acquisitions of Portable Works for renovated basement spaces at City Hall.**

MOCA also examines the impact of the increased diversity among the arts professionals and community representatives that adjudicated artists' submissions and presentations on the diversity of artists recommended for commissions.

Gathering information on nominators' and panelists' provided identifiers/demographic information is now included in standard operating procedure for each selection process.



**Bennie Flores Ansell**  
*Alief Swarm, 2023*  
Alief Neighborhood Center, District F

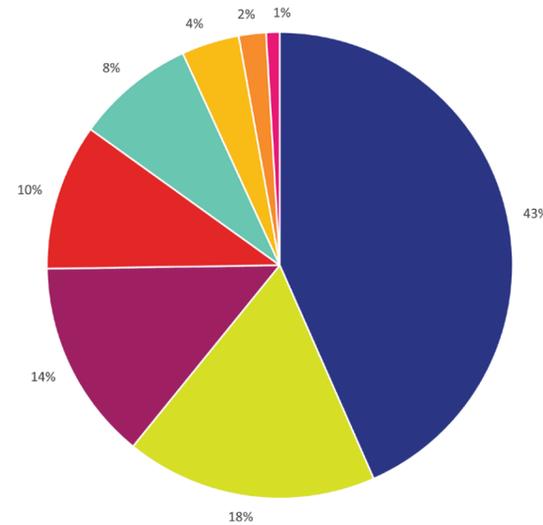
# ARTIST SELECTION FOR FY23 OPPORTUNITIES

Overall, the **424 unique applicants** vying for commission opportunities in FY23, combined, represent diverse racial/ethnic groups and included applicants that self-identify as Multi-Racial or Multi-Ethnic in increased numbers compared to previous years, as well as those identifying as Southeast Asian and Middle Eastern – all groups which have historically been underrepresented in Civic Art Program activities.

About 43% of applicants identified as Non-Hispanic White or Euro-American, while 17% of applicants identified as Latinx or Hispanic and about 8% identified as Black, Afro-Caribbean, or African American. About 10% of applicants identified as Multi-Racial, Multi-Ethnic, or No Single Category.

The proportion of applicants identifying as male and female is unequal with about 55% of all applicants identifying as male and about 36% identifying as female. Applicants identifying as Gender Non-Binary or Non-Conforming, Other, or who preferred not to answer, combined, comprised about 8% of all applicants.

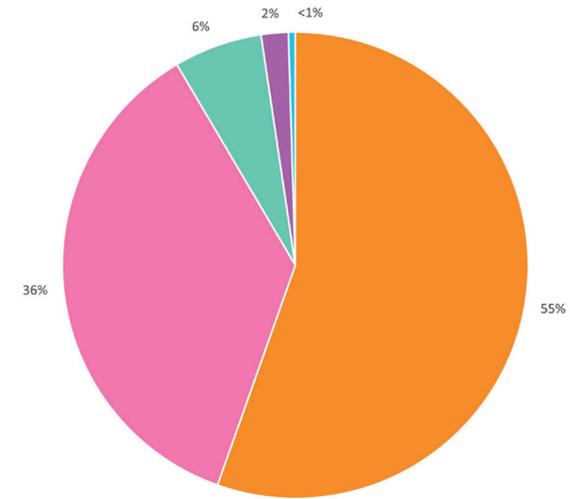
## Fiscal Year 2023 Applicants



### FY23 APPLICANT RACE & ETHNICITY

Table 8

APPLICANT RACE/ETHNICITY	# OF APPLICANTS	% OF ALL APPLICANTS
● Non-Hispanic White, Euro-American	184	43%
● Latinx, Hispanic	74	17%
● Prefer Not to Answer	59	14%
● Multi-Racial, Multi-Ethnic, No Single Category	43	10%
● Black, Afro-Caribbean, African American	35	8%
● East Asian	17	4%
● Southeast Asian, Indian	8	2%
● Middle Eastern, Arabic	4	1%
<b>TOTAL</b>	<b>424</b>	<b>100%</b>



### FY23 APPLICANTS GENDER

Table 9

APPLICANT GENDER	# OF APPLICANTS	% OF ALL APPLICANTS
● Male	235	55%
● Female	153	36%
● Prefer Not to Answer	26	6%
● Gender Non-Binary or Non-Conforming	8	2%
● Other	2	<1%
<b>TOTAL</b>	<b>424</b>	<b>100%</b>



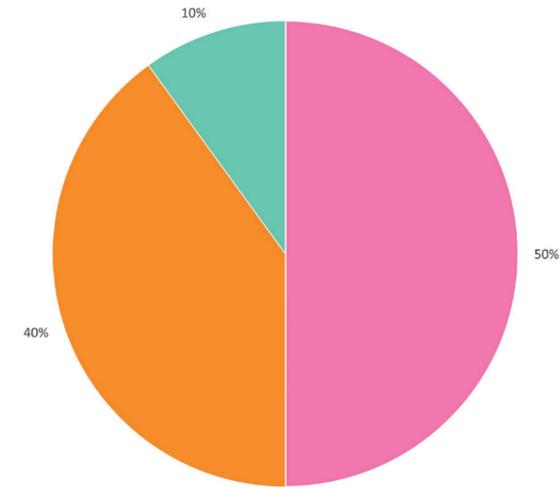
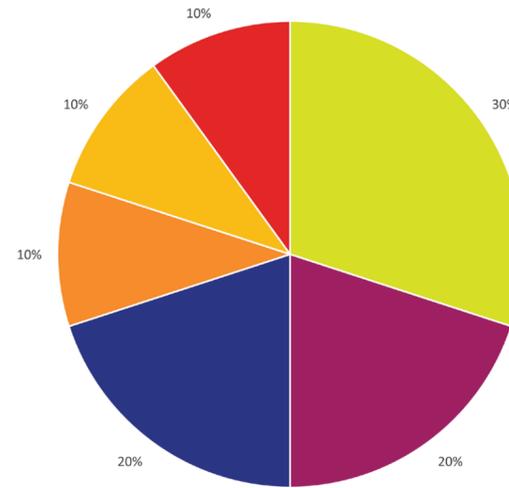
# FINALISTS

## FOR FY23 OPPORTUNITIES

The demographic representation per all applicants recommended to the City of Houston for commissions and acquisitions in FY23, known as finalists, is as follows: approximately 30% Latinx or Hispanic; 20% Non-Hispanic White or Euro-American; and 10% each for finalists identifying as Southeast Asian or Indian, East Asian, and Multi-Racial, Multi-Ethnic, No Single Category, respectively.

The proportion of finalists identifying as female and male is 50% and 40%, respectively.

### Fiscal Year 2023 Finalists



#### FY23 FINALIST RACE & ETHNICITY

Table 10

FINALIST RACE/ETHNICITY	# OF FINALISTS	% OF ALL FINALISTS
Latinx, Hispanic	3	30%
Prefer Not to Answer	2	20%
Non-Hispanic White, Euro-American	2	20%
Southeast Asian, Indian	1	10%
East Asian	1	10%
Multi-Racial, Multi-Ethnic, No Single Category	1	10%
<b>TOTAL</b>	<b>10</b>	<b>100%</b>

#### FY23 FINALIST GENDER

Table 11

FINALIST GENDER	# OF FINALISTS	% OF ALL FINALISTS
Female	5	50%
Male	4	40%
Prefer Not to Answer	1	10%
<b>TOTAL</b>	<b>10</b>	<b>100%</b>



# ICP COMMISSIONS AT IAH

## SELECTION PROCESSES

On behalf of Houston Airport System, MOCA’s Civic Art Program requested the submission of proposals from artists or artist teams across the Americas to design, fabricate, and install five major permanent, site-specific commissions for the new International Central Processor (ICP) at Bush Intercontinental Airport (IAH). Once complete, these artworks will reflect the welcoming nature of Houston as a city with a unique culture and sense of place, celebrating and evoking the rich and diverse local fabric that makes Houston inspiring for residents and visitors alike.

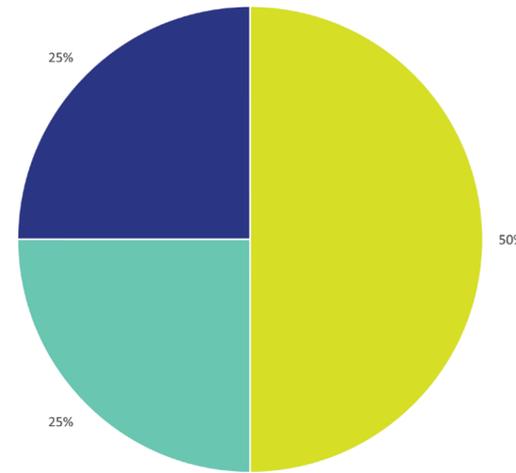
These commissions included artworks for the Departures Hall façade at the New International Terminal, the Departures Level Garage, the Arrivals Level Garage, an interior artwork in the Arrivals area, and an Exterior Pet Area in at the Arrivals Garage – a project that did not more forward at the request of Houston Airports.

The panelist team of arts experts and a community representative engaged to adjudicate the selection process for all five opportunities reviewed all eligible applications for each commission effort and identified one artist proposal per project for recommendation to City of Houston for contracting.

At 50%, half of the panelists adjudicating applications for ICP projects identify as Hispanic, Latino, or Latinx, 25% as African American or Black, and 25% as Non-Hispanic, White, Euro-American.

The majority, or 75%, of panelists for project identified as Female.

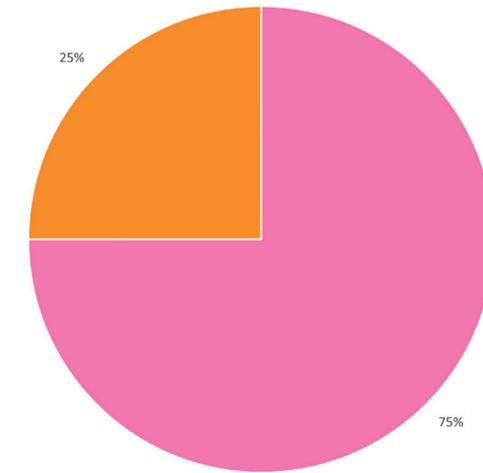
## ICP Commissions Panelists



### ICP PANELIST RACE & ETHNICITY

Table 12

PANELIST RACE/ETHNICITY	# OF PANELISTS	% OF PANELISTS
Hispanic or Latino/e/x	2	50%
African American or Black	1	25%
Non-Hispanic White, Euro-American	1	25%
<b>TOTAL</b>	<b>4</b>	<b>100%</b>



### ICP PANELIST GENDER

Table 13

PANELIST GENDER	# OF PANELISTS	% OF PANELISTS
Woman	3	75%
Male	1	25%
<b>TOTAL</b>	<b>4</b>	<b>100%</b>

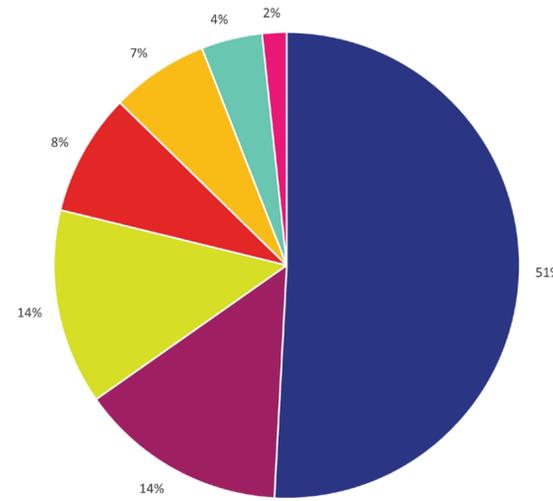


# TERMINAL D DEPARTURES HALL VESTIBULES APPLICANTS

For the ICP’s Terminal D Departures Hall Vestibules artist selection process, 51% of 118 unique applicants identified as Non-Hispanic White, Euro-American and 58% of applicants indicated that they identify as male.

Applicants for this opportunity also included the following approximate demographic groups: 14% Latinx or Hispanic, 8% Mutli-Racial, Multi-Ethnic or no single category, 7% East Asian and 4% Black, Afro-Caribbean, or African American. Around 14% of applicants preferred not to answer.

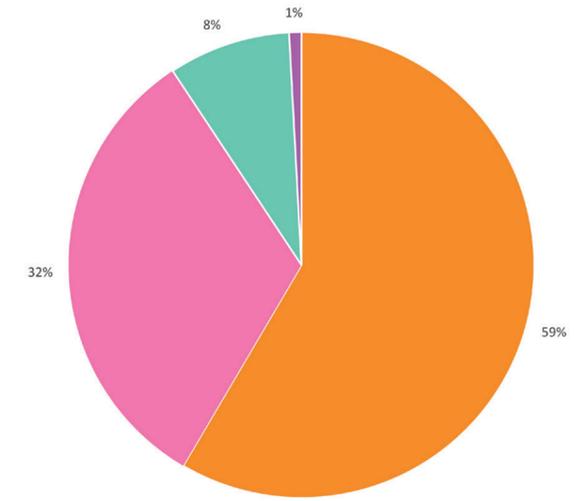
## Commission Applicants



### APPLICANT RACE & ETHNICITY

Table 14

APPLICANT RACE/ETHNICITY	# OF APPLICANTS	% OF APPLICANTS
● Non-Hispanic White, Euro-American	60	51%
● Prefer Not to Answer	17	14%
● Latinx, Hispanic	16	14%
● Multi-Racial, Multi-Ethnic, No Single Category	10	8%
● East Asian	8	7%
● Black, Afro-Caribbean, African American	5	4%
● Middle Eastern, Arabic	2	2%
<b>TOTAL</b>	<b>118</b>	<b>100%</b>



### APPLICANT GENDER

Table 15

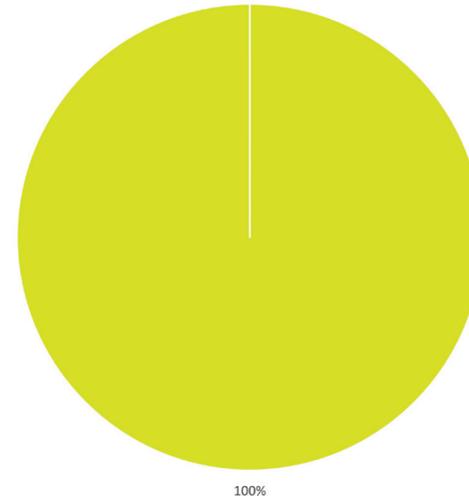
APPLICANTS GENDER	# OF APPLICANTS	% OF APPLICANTS
● Male	69	58%
● Female	38	32%
● Prefer Not to Answer	10	8%
● Gender Non-Binary or Non-Conforming	1	1%
<b>TOTAL</b>	<b>118</b>	<b>100%</b>



# TERMINAL D DEPARTURES HALL VESTIBULES FINALISTS

The single finalist recommended for this commission identified as Latinx, Hispanic and Female. The finalist for this selection process does not represent the same demographic groups as the majority of the total applicant pool.

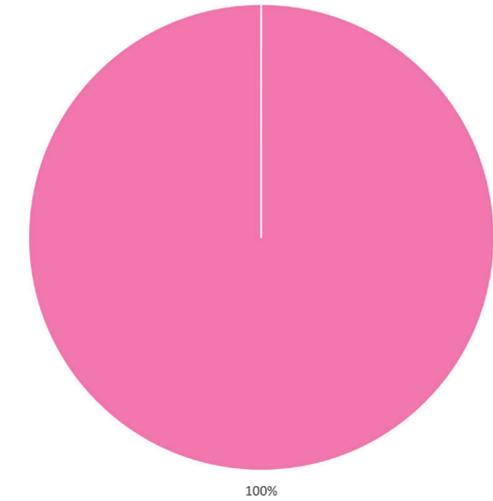
## Commission Finalist



### FINALIST RACE & ETHNICITY

Table 16

FINALIST RACE/ETHNICITY	# OF FINALISTS	% OF FINALISTS
<span style="color: #90EE90;">●</span> Latinx, Hispanic	1	100%
<b>TOTAL</b>	<b>1</b>	<b>100%</b>



### FINALIST GENDER

Table 17

FINALIST GENDER	# OF FINALISTS	% OF FINALISTS
<span style="color: #E91E63;">●</span> Female	1	100%
<b>TOTAL</b>	<b>1</b>	<b>100%</b>

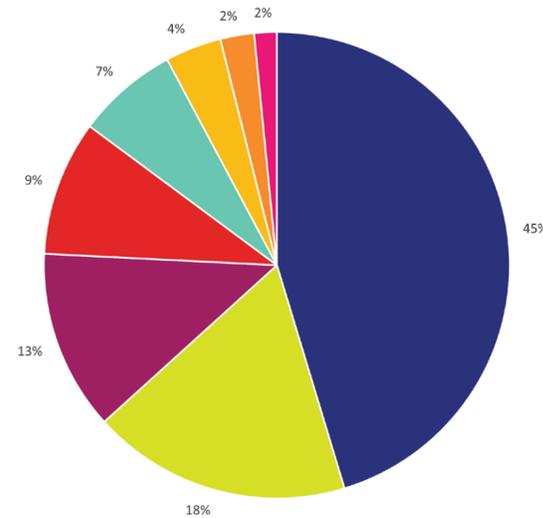


# DEPARTURES LEVEL GARAGE WALL APPLICANTS

For the ICP’s Departures Level Garage Wall artist selection process, 45% of 128 unique applicants identified as Non-Hispanic White, Euro-American and 55% of applicants indicated that they identify as male.

Applicants for this opportunity also included the following approximate demographic groups: 18% Hispanic, Latino or Latinx, 9% Mutli-Racial, Multi-Ethnic or no single category, 7% Black, Afro-Caribbean, or African American and 4% East Asian and. Around 13% of applicants preferred not to answer.

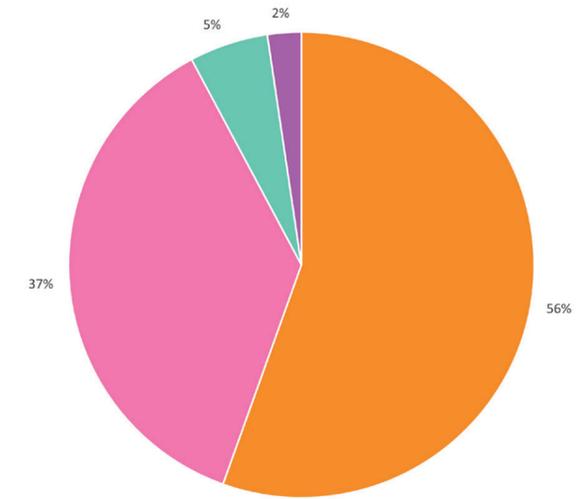
## Commission Applicants



### APPLICANT RACE & ETHNICITY

Table 18

APPLICANT RACE/ETHNICITY	# OF APPLICANTS	% OF APPLICANTS
Non-Hispanic White, Euro-American	58	45%
Latinx, Hispanic	23	18%
Prefer Not to Answer	16	13%
Multi-Racial, Multi-Ethnic, No Single Category	12	9%
Black, Afro-Caribbean, African American	9	7%
East Asian	5	4%
Southeast Asian, Indian	3	2%
Middle Eastern, Arabic	2	2%
<b>TOTAL</b>	<b>128</b>	<b>100%</b>



### APPLICANT GENDER

Table 19

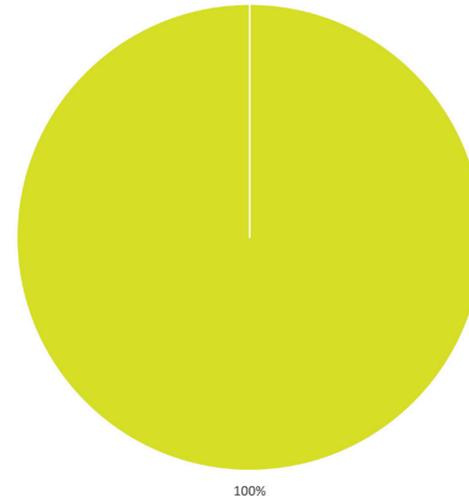
APPLICANT RACE/ETHNICITY	# OF APPLICANTS	% OF ALL APPLICANTS
Male	71	55%
Female	47	37%
Prefer Not to Answer	7	5%
Gender Non-Binary or Non-Conforming	3	2%
<b>TOTAL</b>	<b>128</b>	<b>100%</b>



# DEPARTURES LEVEL GARAGE WALL FINALIST

The one finalist recommended for this commission identified as Latinx, Hispanic and Male. The finalist for this selection process does not represent the largest demographic group for race and ethnicity and does represent the largest gender group represented among applicants.

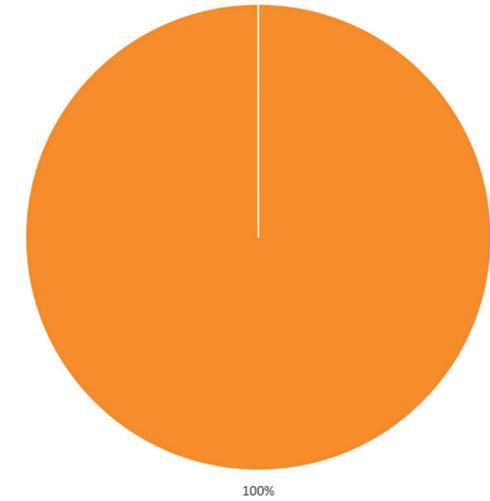
## Commission Finalist



### FINALIST RACE & ETHNICITY

Table 20

FINALIST RACE/ETHNICITY	# OF FINALISTS	% OF FINALISTS
● Latinx, Hispanic	1	100%
<b>TOTAL</b>	<b>1</b>	<b>100%</b>



### FINALISTS' GENDER

Table 21

FINALIST GENDER	# OF FINALISTS	% OF FINALISTS
● Male	1	100%
<b>TOTAL</b>	<b>1</b>	<b>100%</b>

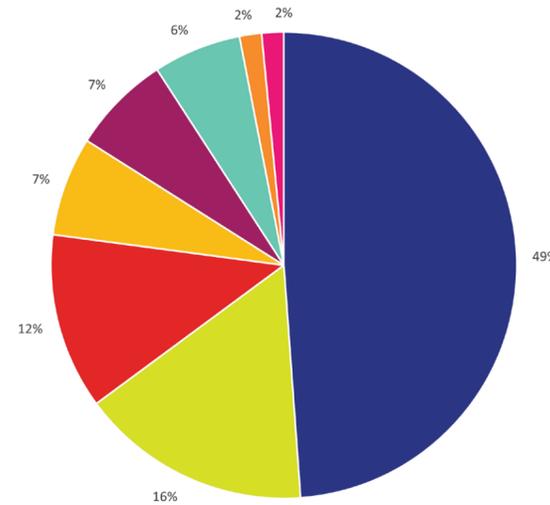


# ARRIVALS LEVEL GARAGE WALL APPLICANTS

For the ICP’s Departures Level Garage Wall artist selection process, 45% of 128 unique applicants identified as Non-Hispanic White, Euro-American and 55% of applicants indicated that they identify as male.

Applicants for this opportunity also included the following approximate demographic groups: 18% Hispanic, Latino or Latinx, 9% Mutli-Racial, Multi-Ethnic or no single category, 7% Black, Afro-Caribbean, or African American and 4% East Asian and. Around 13% of applicants preferred not to answer.

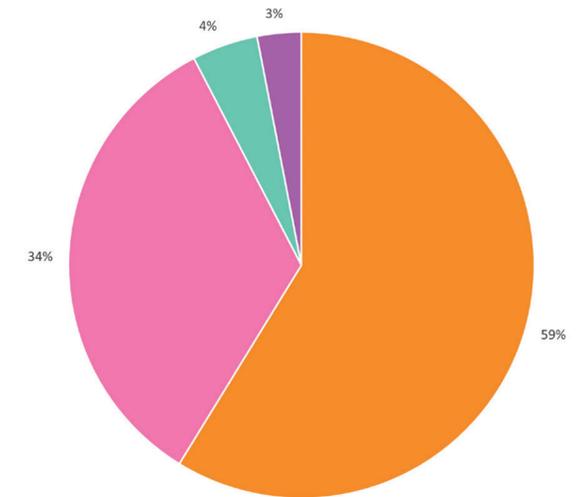
## Commission Applicants



### APPLICANTS' RACE & ETHNICITY

Table 22

APPLICANT RACE/ETHNICITY	# OF APPLICANTS	% OF APPLICANTS
Non-Hispanic White, Euro-American	64	49%
Latinx, Hispanic	21	16%
Multi-Racial, Multi-Ethnic, No Single Category	16	12%
East Asian	9	7%
Prefer Not to Answer	9	7%
Black, Afro-Caribbean, African American	8	6%
Southeast Asian, Indian	2	2%
Middle Eastern, Arabic	2	2%
<b>TOTAL</b>	<b>131</b>	<b>100%</b>



### APPLICANTS' GENDER

Table 23

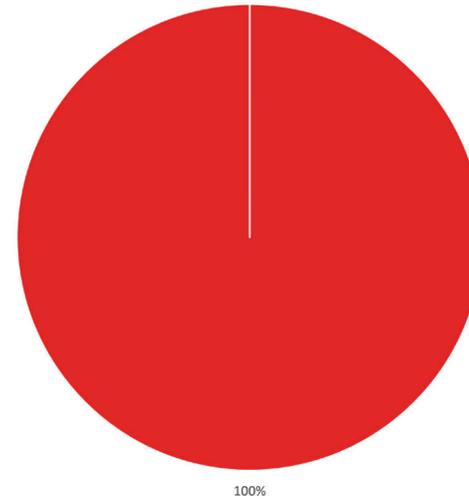
APPLICANT GENDER	# OF APPLICANTS	% OF APPLICANTS
Male	77	59%
Female	44	34%
Prefer Not to Answer	6	5%
Gender Non-Binary or Non-Conforming	4	3%
<b>TOTAL</b>	<b>131</b>	<b>100%</b>



# ARRIVALS LEVEL GARAGE WALL FINALISTS

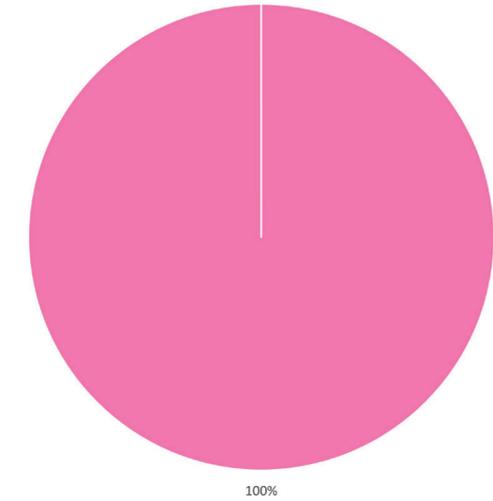
The one finalist recommended for this commission identified as Latinx, Hispanic and Male. The finalist for this selection process does not represent the largest demographic group for race and ethnicity among applicants and does represent the largest gender group represented among applicants.

## Commission Finalist



**ICP FINALIST RACE & ETHNICITY**  
*Table 24*

FINALIST RACE/ETHNICITY	# OF FINALISTS	% OF FINALISTS
● Multi-Racial, Multi-Ethnic, No Single Category	1	100%
<b>TOTAL</b>	<b>1</b>	<b>100%</b>



**ICP FINALIST GENDER**  
*Table 25*

FINALIST GENDER	# OF FINALISTS	% OF FINALISTS
● Female	1	100%
<b>TOTAL</b>	<b>1</b>	<b>100%</b>

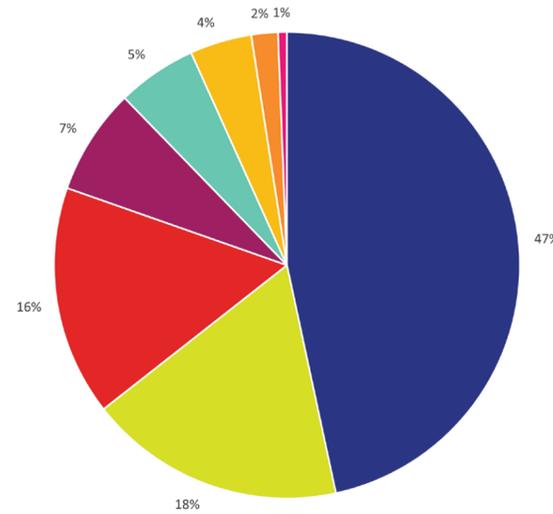


# ARRIVALS LEVEL INTERIOR ELEVATOR LOBBY APPLICANTS

For the ICP Arrivals Level Interior artist selection process, 47% of 163 unique applicants identified as Non-Hispanic White, Euro-American and 52% of applicants indicated that they identify as male.

Applicants for this opportunity also represented the following approximate demographic groups: 18% Latinx or Hispanic, 16% Mutli-Racial, Multi-Ethnic or no single category, 6% Black, Afro-Caribbean, or African American and 4% East Asian. Around 7% of applicants preferred not to answer.

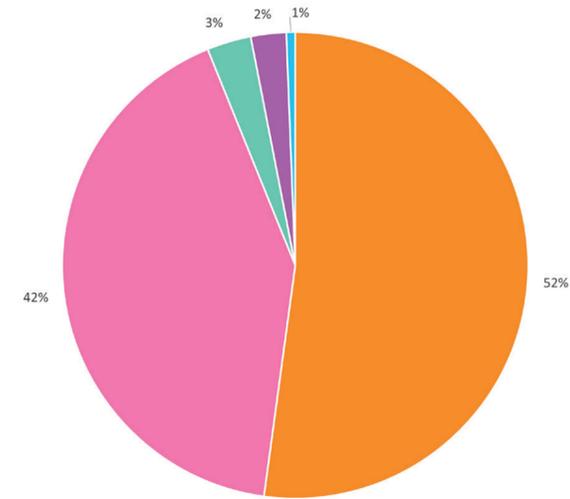
## Commission Applicants



### APPLICANTS' RACE & ETHNICITY

Table 26

APPLICANT RACE/ETHNICITY	# OF APPLICANTS	% OF APPLICANTS
Non-Hispanic White, Euro-American	76	47%
Latinx, Hispanic	29	18%
Multi-Racial, Multi-Ethnic, No Single Category	26	16%
Prefer Not to Answer	12	7%
Black, Afro-Caribbean, African American	9	6%
East Asian	7	4%
Southeast Asian, Indian	3	2%
Middle Eastern, Arabic	1	1%
<b>TOTAL</b>	<b>163</b>	<b>100%</b>



### APPLICANTS' GENDER

Table 27

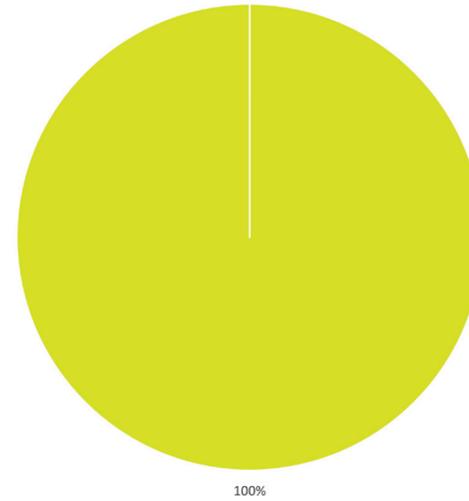
APPLICANT GENDER	# OF APPLICANTS	% OF APPLICANTS
Male	85	52%
Female	68	42%
Prefer Not to Answer	5	3%
Gender Non-Binary or Non-Conforming	4	2%
Other	1	1%
<b>TOTAL</b>	<b>163</b>	<b>100%</b>



# ARRIVALS LEVEL INTERIOR ELEVATOR LOBBY FINALISTS

The one finalist recommended for this commission identified as Latinx, Hispanic and Male. The finalist for this selection process does not represent the largest demographic group for race and ethnicity represented among applicants and does represent the largest gender group identified by applicants.

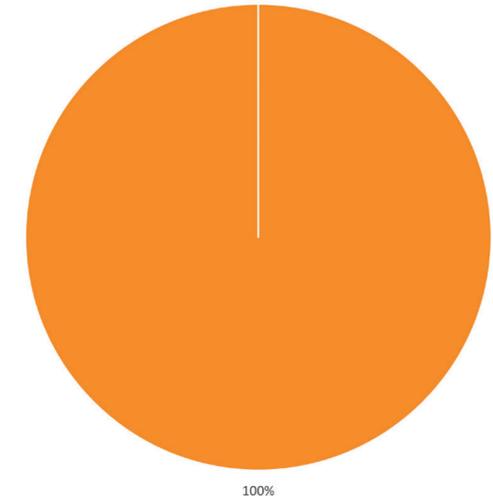
## Commission Finalist



**ICP FINALIST RACE & ETHNICITY**

*Table 28*

FINALIST RACE/ETHNICITY	# OF	% OF FINALISTS
<span style="color: #90EE90;">●</span> Latinx, Hispanic	1	100%
<b>TOTAL</b>	<b>1</b>	<b>100%</b>



**ICP FINALIST GENDER**

*Table 29*

FINALIST GENDER	# OF FINALISTS	% OF FINALISTS
<span style="color: #FF8C00;">●</span> Male	1	100%
<b>TOTAL</b>	<b>1</b>	<b>100%</b>

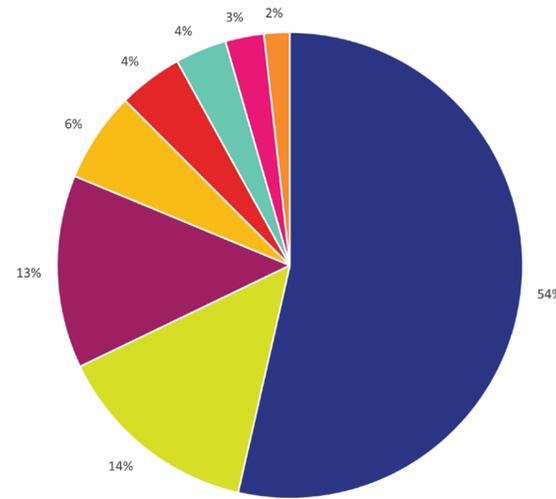


# ARRIVALS LEVEL EXTERIOR PET AREA APPLICANTS

For the ICP Arrivals Level Exterior Pet Area artist selection process, 54% of 112 unique applicants identified as Non-Hispanic White, Euro-American and 69% of applicants indicated that they identify as Male.

Applicants for this opportunity also represented the following approximate demographic groups: 14% Latinx or Hispanic, 6% as East Asian, and 4% as Multi-Racial, Multi-Ethnic, No Single Category as well as Black, Afro-Caribbean, African American, respectively. Around 14% of applicants preferred not to answer.

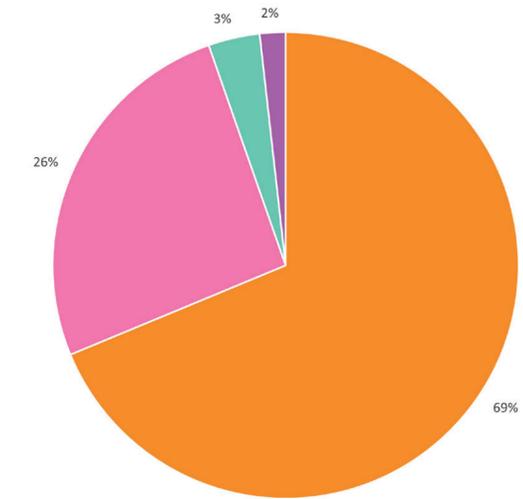
## Commission Applicants



### APPLICANTS' RACE & ETHNICITY

Table 30

APPLICANT RACE/ETHNICITY	# OF APPLICANTS	% OF APPLICANTS
Non-Hispanic White, Euro-American	60	54%
Latinx, Hispanic	16	14%
Prefer Not to Answer	15	13%
East Asian	7	6%
Multi-Racial, Multi-Ethnic, No Single Category	5	4%
Black, Afro-Caribbean, African American	4	4%
Middle Eastern, Arabic	3	3%
Southeast Asian, Indian	2	2%
<b>TOTAL</b>	<b>112</b>	<b>100%</b>



### APPLICANTS' GENDER

Table 31

APPLICANT GENDER	# OF APPLICANTS	% OF APPLICANTS
Male	77	69%
Female	29	26%
Prefer Not to Answer	4	4%
Gender Non-Binary or Non-Conforming	2	2%
<b>TOTAL</b>	<b>112</b>	<b>100%</b>

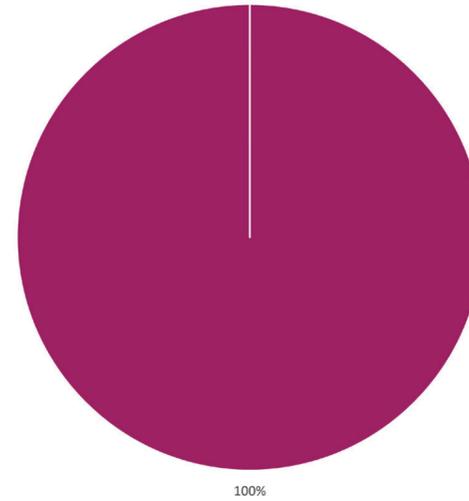


# ARRIVALS LEVEL EXTERIOR PET AREA FINALISTS

The one finalist recommended for this commission preferred not to answer voluntary questions regarding Race/Ethnicity and Gender during the application process.

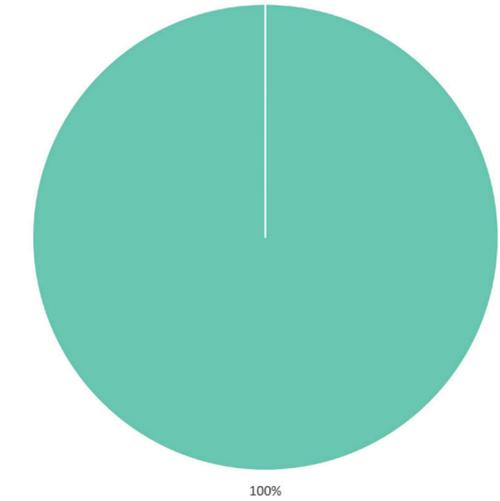
As the request of the Sponsoring Department, this project did not move forward to contract an artist for commissioning.

## Commission Finalist



**ICP FINALIST RACE & ETHNICITY**  
*Table 32*

FINALIST RACE/ETHNICITY	# OF FINALISTS	% OF FINALISTS
● Prefer Not to Answer	1	100%
<b>TOTAL</b>	<b>1</b>	<b>100%</b>



**ICP FINALIST GENDER**  
*Table 33*

FINALIST GENDER	# OF FINALISTS	% OF FINALISTS
● Prefer Not to Answer	1	100%
<b>TOTAL</b>	<b>1</b>	<b>100%</b>



# NEW MONTROSE LIBRARY

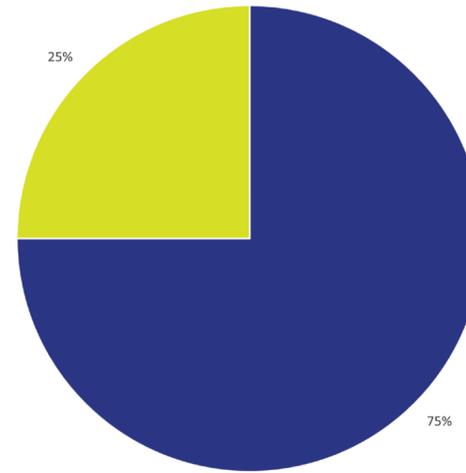
## SELECTION PROCESSES

On behalf of Houston Public Library, MOCA’s Civic Art Program requested the submission of proposals from artists or artist teams across the United States to design, fabricate, and install a multi-story mural central to the new Freed-Montrose Neighborhood Library. Once complete, this artwork will tell the story and history of Montrose through a multi-media installation that wraps the elevator core – a primary focal point for library visitors.

The panelist team engaged to adjudicate the selection process identified one artist proposal for recommendation to City of Houston for contracting.

At 75%, three-quarters of the panelists adjudicating applications for ICP projects identify as White or European, and 25% as Hispanic or Latinx. 50% of Panelists identify as Male and 50% as Female.

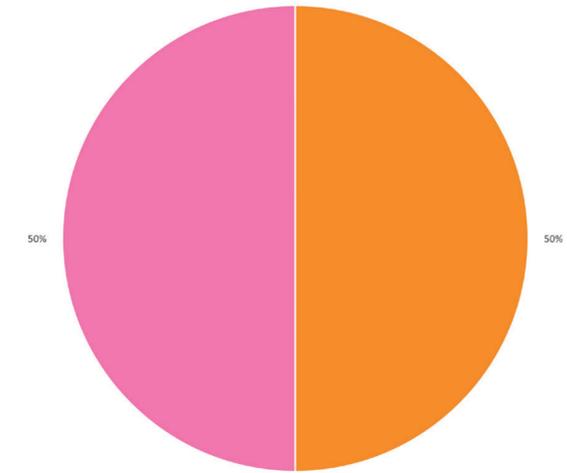
### Commission Panelists



#### ICP PANELISTS' RACE & ETHNICITY

Table 34

PANELIST RACE/ETHNICITY	# OF PANELISTS	% OF PANELISTS
● White or European	3	75%
● Hispanic or Latino/e/x	1	25%
<b>TOTAL</b>	<b>4</b>	<b>100%</b>



#### ICP PANELISTS' GENDER

Table 35

PANELIST GENDER	# OF PANELISTS	% OF PANELISTS
● Man	2	50%
● Woman	2	50%
<b>TOTAL</b>	<b>4</b>	<b>100%</b>



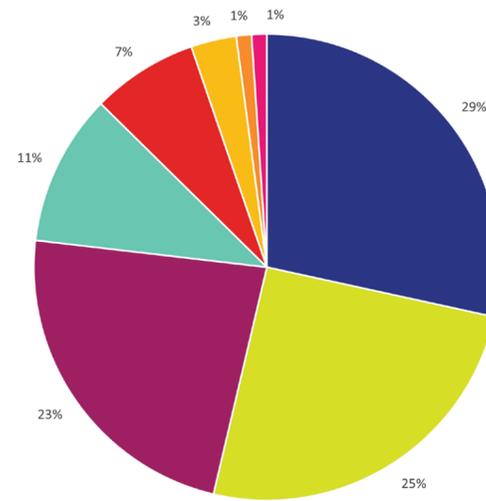
# NEW MONTROSE LIBRARY

## APPLICANTS

For the new Montrose Library artist selection process, 28% of 95 unique applicants identified as Non-Hispanic White, Euro-American; 25% of applicants identify as Latinx, Hispanic and 49% of applicants indicated that they identify as male compared to the 38% of applicants who identify as female.

Applicants for this opportunity also represented the following approximate demographic groups: 24% Latinx or Hispanic, 11% Black, Afro-Caribbean, or African American, 7% Mutli-Racial, Multi-Ethnic or no single category and 3% East Asian. Around 23% of applicants preferred not to answer.

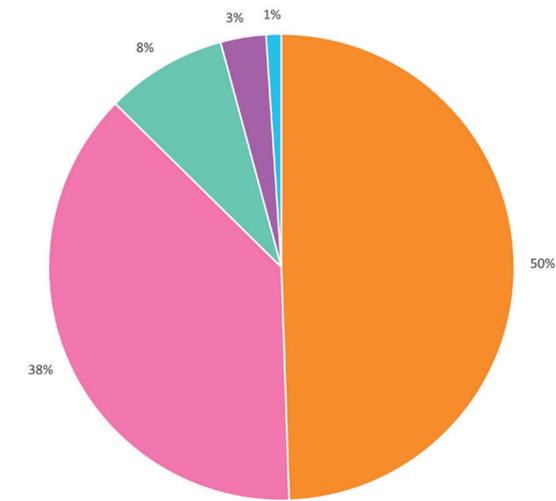
### Commission Applicants



### APPLICANTS' RACE & ETHNICITY

Table 36

APPLICANT RACE/ETHNICITY	# OF APPLICANTS	% OF APPLICANTS
Non-Hispanic White, Euro-American	27	28%
Latinx, Hispanic	24	25%
Prefer Not to Answer	22	23%
Black, Afro-Caribbean, African American	10	11%
Multi-Racial, Multi-Ethnic, No Single Category	7	7%
East Asian	3	3%
Southeast Asian, Indian	1	1%
Middle Eastern, Arabic	1	1%
<b>TOTAL</b>	<b>95</b>	<b>100%</b>



### APPLICANTS' GENDER

Table 37

APPLICANT GENDER	# OF APPLICANTS	% OF APPLICANTS
Male	47	49%
Female	36	38%
Prefer Not to Answer	8	8%
Gender Non-Binary or Non-Conforming	3	3%
Other	1	1%
<b>TOTAL</b>	<b>95</b>	<b>100%</b>

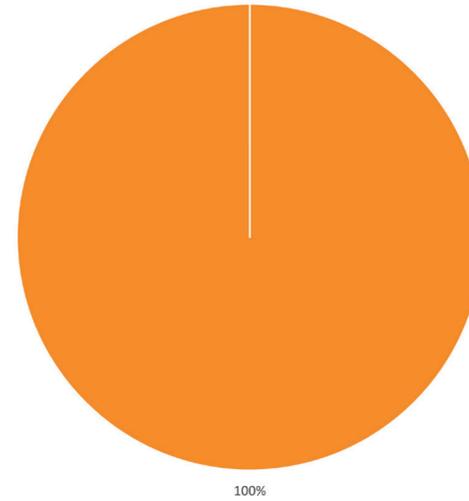


# NEW MONTROSE LIBRARY

## FINALIST

The one finalist recommended for this commission identified as Southeast Asian, Indian and Female. The finalist for this selection process does not represent the largest demographic group for race and ethnicity among applicants and does not represent the largest gender group identified by applicants.

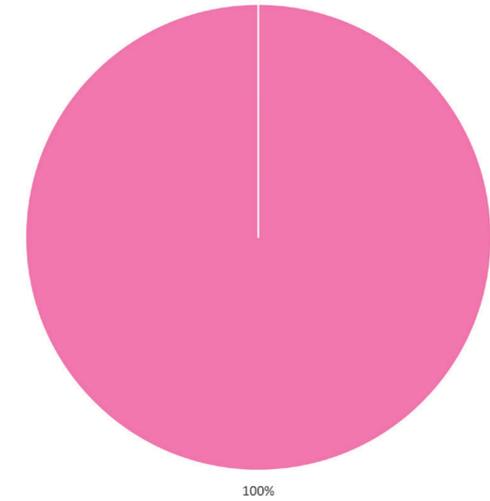
### Commission Finalist



#### FINALIST RACE & ETHNICITY

Table 38

FINALIST RACE/ETHNICITY	# OF FINALISTS	% OF FINALISTS
● Southeast Asian, Indian	1	100%
<b>TOTAL</b>	<b>1</b>	<b>100%</b>



#### FINALIST GENDER

Table 39

FINALIST GENDER	# OF FINALISTS	% OF FINALISTS
● Female	1	100%
<b>TOTAL</b>	<b>1</b>	<b>100%</b>



# CITY HALL BASEMENT SPACES

## SELECTION PROCESSES

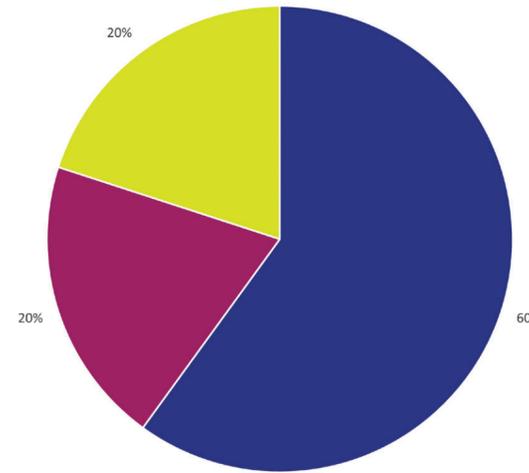
On behalf of the City of Houston’s General Services Division, MOCA’s Civic Art Program requested the submission of proposals of ready to hang photographic artworks to be installed in renovated spaces in the basement of City Hall damaged during Hurricane Harvey. Once installed, this artwork will celebrate uniquely “Houston” sites, events, and essential qualities across five basement locations, each accessible to the public and those visiting or working at City Hall.

Due to time constraints related to renovation of these spaces, an artist nomination process was employed through which recommendations were secured from experts in the field of professional fine art photography.

The nomination process resulted in a short-list of artists recommended by five nominators serving in public art and institutional leadership positions who were engaged to develop proposals for panelist consideration and adjudication. While this process was highly effective in achieving improved quality of artworks proposed among applicants, it did result in a small applicant pool which lacked desired cultural diversity.

Three out of the five, or 60% of nominators recommending artists for consideration identify as White or European, one as Hispanic or Latinx, and one preferred not to offer self-determined identifiers. 4, or 80%, of nominators identify as Male and one nominator remained unidentified per gender.

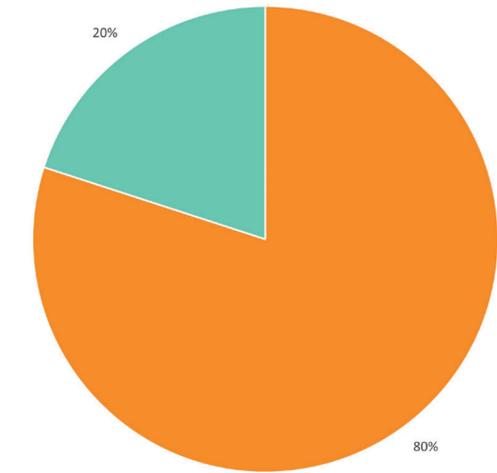
### Acquisitions Nominators



#### NOMINATORS' RACE & ETHNICITY

Table 40

PANELIST RACE/ETHNICITY	# OF PANELISTS	% OF PANELISTS
White or European	3	60%
Prefer Not to Answer	1	20%
Hispanic or Latino/e/x	1	20%
<b>TOTAL</b>	<b>5</b>	<b>100%</b>



#### NOMINATORS' GENDER

Table 41

PANELIST GENDER	# OF PANELISTS	% OF PANELISTS
Man	4	80%
Prefer Not to Answer	1	20%
<b>TOTAL</b>	<b>5</b>	<b>100%</b>

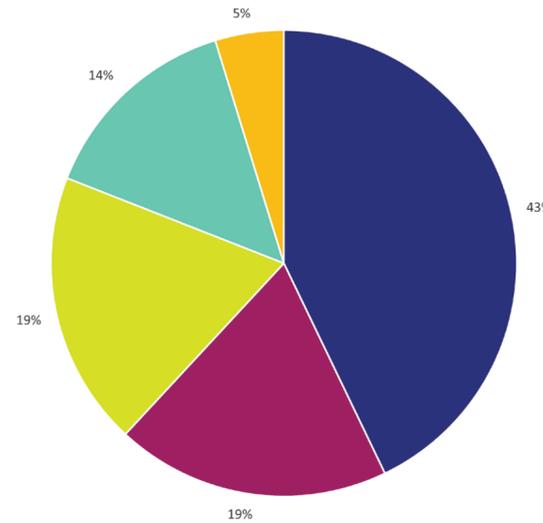


# CITY HALL BASEMENT SPACES APPLICANTS

The selection process for the City Hall Basement Spaces effort resulted in the following report of race/ethnicity identification by applicants: 43% Non-Hispanic White or Euro-American; 19% Latinx or Hispanic; 14% Black, Afro-Caribbean, or African American, and 1% East Asian. 19% of applicants preferred not to provide preferred identifiers.

For applicant's gender self-reporting, 52% identified as female, 38% identified as male, and the remaining 10% preferred not to provide identifiers.

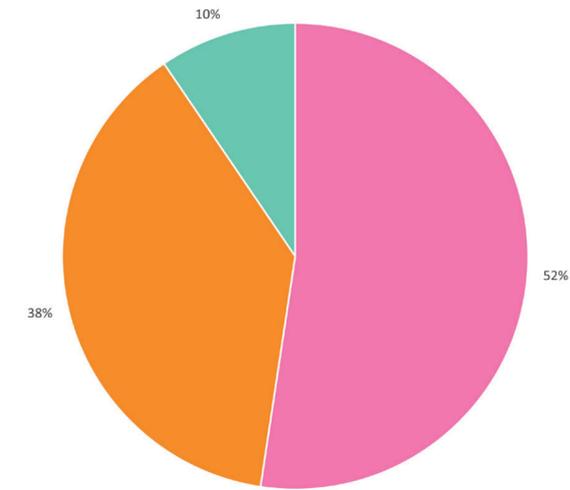
## Commission Applicants



### APPLICANTS' RACE & ETHNICITY

Table 42

APPLICANT GENDER	#OF APPLICANTS	% OF APPLICANTS
● Non-Hispanic White, Euro-American	9	43%
● Prefer Not to Answer	4	19%
● Latinx, Hispanic	4	19%
● Black, Afro-Caribbean, African American	3	14%
● East Asian	1	5%
<b>TOTAL</b>	<b>21</b>	<b>100%</b>



### APPLICANTS' GENDER

Table 43

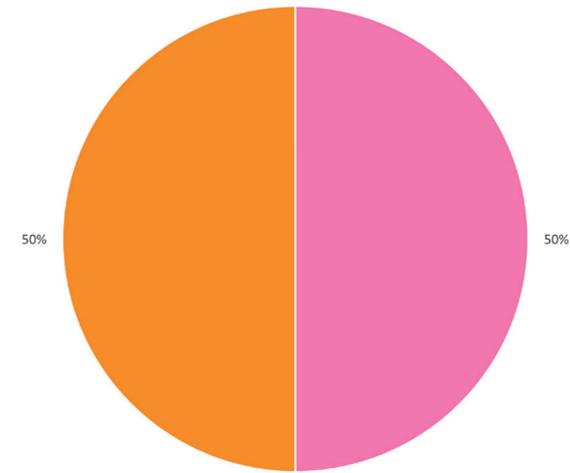
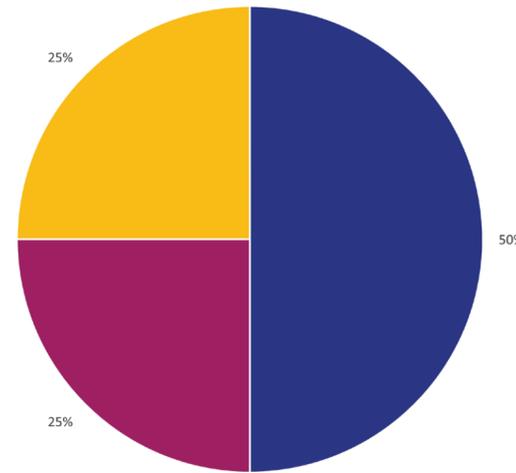
APPLICANT GENDER	#OF APPLICANTS	% OF APPLICANTS
● Female	11	52%
● Male	8	38%
● Prefer Not to Answer	2	10%
<b>TOTAL</b>	<b>21</b>	<b>100%</b>



# CITY HALL BASEMENT SPACES FINALISTS

50% of the finalists for these opportunities, creators of purchased artworks, identified as Non-Hispanic White, Euro-Americans, 25% of finalists identify as East Asian, and one finalist preferred not to provide race/ethnicity or gender information. Half of finalists, 50%, identify as Female and 50% identify as Male.

## Commission Finalist



### FINALIST RACE & ETHNICITY

Table 44

PANELIST RACE/ETHNICITY	# OF PANELISTS	% OF PANELISTS
White or European	2	50%
Prefer Not to Answer	1	25%
East Asian	1	25%
<b>TOTAL</b>	<b>4</b>	<b>100%</b>

### FINALIST GENDER

Table 45

PANELIST GENDER	# OF PANELISTS	% OF PANELISTS
Female	2	50%
Male	2	50%
<b>TOTAL</b>	<b>4</b>	<b>100%</b>



# INVESTMENT

## PER FY23 SELECTION PROCESSES

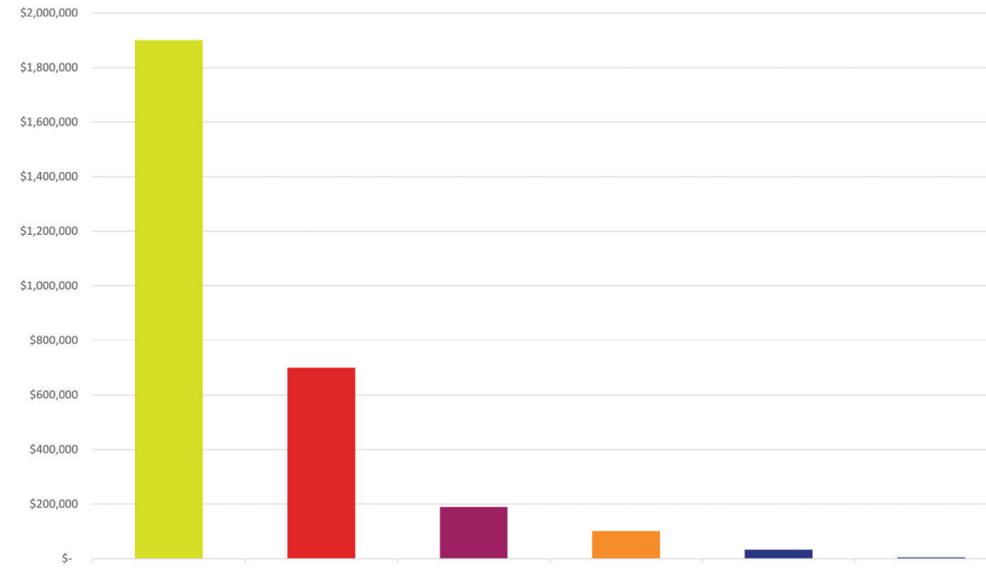
Civic art projects vary considerably in scale and budget, and these factors are influenced by a number of variables in addition to the amount of available funding generated by the City’s Capital Improvement Program. In this section, we review how budgets for projects awarded to finalists in FY23, combined, provides investment in artists representing various demographic groups.

The pool of finalists selected within FY23, which includes artists approved for contracting per previously mentioned selection processes, shows an overall investment of \$2,926,800 for projects expected to be delivered in FY24 or after, and shows investment in the following represented racial/ethnic groups: 65% of funds to be invested in projects contracted to Latinx or Hispanic artists; 24% of funds to be invested in projects contracted to Multi-Racial, Multi-Ethnic, No Single Category artists, 3% of funds to be invested in projects contracted to Southeast Asian, Indian artists, and less than 1% will be invested projects from East Asian artists.

Investment per finalists’ gender shows that, at 63%, a majority of funds for forthcoming projects are committed to projects contracted to Female artists, 31% to projects contracted to artists who identify as Male, and 5% to artists who preferred not to provide demographic information.

### INVESTMENT PER FINALIST RACE/ETHNICITY

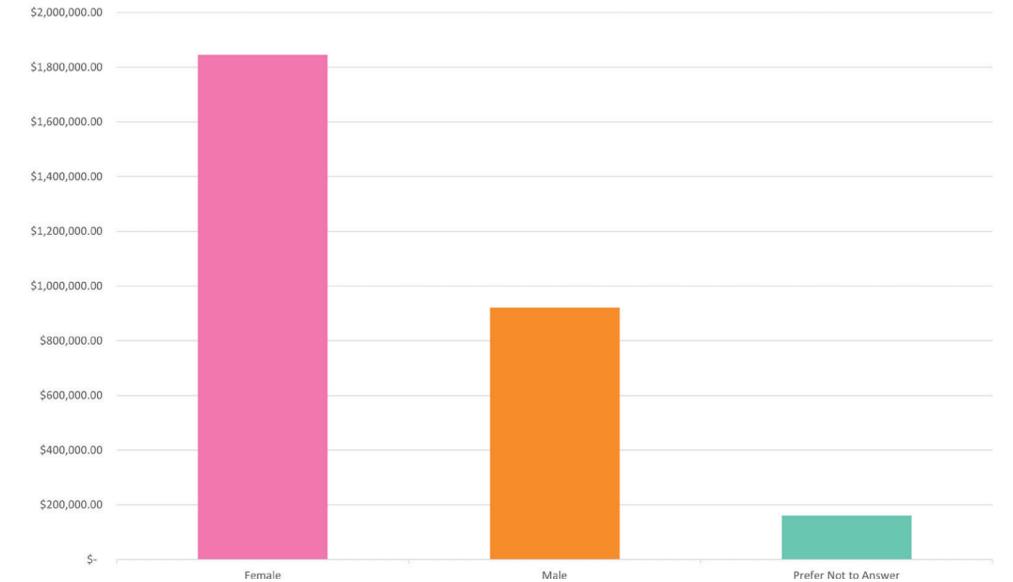
Table 46



ARTIST RACE/ETHNICITY	INVESTMENT	% OF TOTAL INVESTMENT
Latinx, Hispanic	\$1,900,000.00	65%
Multi-Racial, Multi-Ethnic, No Single Category	\$700,000.00	24%
Prefer Not to Answer	\$190,100.00	6%
Southeast Asian, Indian	\$100,000.00	3%
Non-Hispanic White, Euro-American	\$32,500.00	1%
East Asian	\$4,200.00	<1%
<b>TOTAL</b>	<b>\$2,926,800.00</b>	<b>100%</b>

### INVESTMENT PER FINALIST GENDER

Table 47



ARTIST GENDER	INVESTMENT	% OF TOTAL INVESTMENT
Female	\$1,844,900.00	63%
Male	\$921,900.00	32%
Prefer Not to Answer	\$160,000.00	5%
<b>TOTAL</b>	<b>\$2,926,800.00</b>	<b>100%</b>



# CONCLUSION

Since the release of the first Equity Review in 2020, Houston remains to be a city far more diverse than all others across the United States and hosts a higher percentage of people who identify as Hispanic or Latino and Black or African American than in the rest of the nation.

By collecting self-determined demographic data from artists through civic art selection processes and again during the close of acquisition and commission projects, this review illustrates the results of newly established collecting practices influencing the growth of Houston's Civic Collection and which show tremendous improvement in equitable investment by Houston's Civic Art Program.

Each of the six commission projects completed in FY23 installed site-specific permanent artworks from eight BIPOC artists (5 individual artists and one artist team of three), four of which identify as Women, one of which identifies as Non-binary/Gender queer/Woman, two of which identify as Men, and one which preferred not to provide gender-identity information.

The selection processes for projects adjudicated in FY23 resulted in contracts released to nine out of ten artists for artworks forthcoming to the Civic Art Collection in FY24. These results show unprecedented investment by the Civic Art Program in artists who identify as Hispanic, Latinx, and artists who identify as Hispanic, Latinx and Female, the largest demographic group in the City of Houston and the most underrepresented group in the City's Civic Art Collection.

The combined finalists for these projects further demonstrate greater equity among demographic groups than reflected in the collection overall and as captured in all previous Equity Reviews. The combined finalists also represent a nearly equal ratio of male to female artists creators of forthcoming acquisitions and commissions.

**The results of the 2023 Equity Review show tremendous improvement in Civic Art Program practices, in terms of equity, and in the focused effort to centralize oversight of the Civic Art Program at MOCA, to implement city-wide operational policy and best practices, and in improving engagement with artists who, heretofore, have been largely underrepresented in the Civic Art Collection.**

# CHANGES IN PRACTICE

The first Equity Review released by MOCA in October 2020 indicated that, over the course of its history, Houston's Civic Art program has predominantly invested in White male artists despite the remarkable ethnic diversity of Houston's population, and that Houston's Civic Art Collection vastly over-represents White male artists. The 2020 Equity Review also demonstrated the stark under-representation of artworks created by female BIPOC artists and Hispanic or Latino artists in the Civic Art Collection.

Since then, MOCA has invested concerted effort in establishing new goals for the Civic Art Program and the Civic Art Collection, has developed and is implementing a new vision for the future of the Civic Art Collection, and has written new best practices for equitable collecting into the first-ever comprehensive program policy written for the Civic Art Program's operations across City of Houston departments, divisions, and within Council Districts city-wide. MOCA has raised the profile of the program and its collection nationwide. These efforts are in service of developing a public art collection for Houston which is truly representative of its populace.

While the improvements made since 2020 have had significant impact in determining the artworks the City is actively collecting,

the size of the collection overall suggests that a consistent program-wide collecting effort persistently underscored by values of equity and community representation will be necessary for years to come if MOCA is to be successful in developing a collection of artworks that is deeply representative of Houston.

MOCA is committed to improving our commissioning and artwork acquisition processes through short-term adjustments and long-term changes to current practices that are needed to address and eliminate barriers for underrepresented artists and build trust with Houston's artist community. The 2020 review signaled the need for new processes regarding acquisitions and artist selection processes for new commissions and the first collection review prompted immediate adjustments to the Civic Art Program's collecting practices to mitigate barriers that impact artists underrepresented in Houston's Civic Art Collection. As the work to improve the Civic Art Program and its collecting practices continues, administration will focus on interdepartmental improvements especially focused on improving the points of integration of Civic Art projects into Capital Improvement projects and establishing annual projections and plans for forthcoming Civic Art Program projects and increasing support for artists contracted for commissions during the design and fabrication phases of projects.

In addition, pursuit of the following improvements will continue for the Civic Art Program's artist selection process and are recommended for MOCA's work with Houston Arts Alliance:

- Tracking demographic information for all members of teams during application processes, in addition to the team leader.
- Increasing direct outreach to BIPOC artists and arts organizations

while promoting opportunities for artists released by the Civic Art Program.

- Promotion of Civic Art Program activities, artist selection results, and completed projects to build trust around MOCA's work to mitigate barriers for BIPOC artist and first-time applicants.
- Developing a comprehensive plan for future projects which will install new artworks in underserved neighborhoods and in Council Districts which currently lack investment by the Civic Art Program.
- Broadly encouraging dynamic arts activities for youth and collaboration and outreach with grade-level educational and arts organizations, as well as colleges and universities, to improve access to creative experiences for BIPOC students.

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



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