UNIVERSITY AVENUE IMPROVEMENTS AND ARTWalk 2 ENHANCEMENTS PROJECT

Steering Committee Meeting
February 17, 2009 | Arts and Cultural Council
MEETING MINUTES

Attendees:

Paul Way	Debora McDell-Hernandez
Tom Lichtenthal	Deb Jacobson
Sue Steele	Sarah Lentini
William Cochran (via phone)	Linda Rock
Paul Kramer	Barbara Fox
Mckenzie Keenan	Gerard Gombatto
Marjorie Searl	Micheal Footer

The following is a brief summary of the items discussed, decisions reached and action items from this meeting. The hand-outs from this meeting include the revised artist selection methods and public participation process, artist selection flow chart, and a meeting agenda. All hand-outs from the meeting are attached.

1. **Tom reviewed the artist selection method and public participatory process.**
   The hand-outs were used to explain the artist selection methods participatory process which is outlined in the current scope of work being prepared for the City.

2. **Committee comments and discussion on artist selection methods:**
   a. Was it an intentional decision to include artists at an international scale for the project? Was local talent considered when deciding to open the competition to international artists?
      - The committee agreed that there needs to be a mix of local, national, and international work as part of the project.
      - The committee agreed that there is a great deal of local talent, although opening the competition to national and international artists would provide the project with a stronger 'anchor' which would aid ARTWalk in becoming a destination. Millennium Park in Chicago was referenced as an example.
      - The committee agreed that there will be several key pieces in the project for local artists.

3. **Committee comments and discussion on public participatory process:**
   a. ARTWalk would like to know their role with the Design Charrettes under the public participation section of the contract (7.D).
      - Bergmann to coordinate and clarify roles for next meeting

   b. Comment on the Educational lecture series under the public participation section of the contract (7.E). The committee would like to see a local speaker added to the list as a potential candidate for the lecture series.
      - Bergmann clarified that this is a preliminary list, with suggested speakers; no one on the list has been contacted or has committed to participating.

- Barbara suggested adding Danika Eskind or Judy Levy.
- Bergmann will add a local speaker.

c. Comment on School/Student involvement under the public participation section of the contract (7.G). The committee does not want the school involvement limited to City of Rochester schools, it should be open to all of Monroe County.
   - Schools will be selected based on their willingness and availability to work with the project team, the public schools contacted will include all of the school within Monroe County. Preference will be given to City schools.

d. ARTWalk and MAG would like to know their roles with the School/Student involvement under the public participation section of the contract (7.G).
   - Bergmann to coordinate and clarify roles for next meeting

e. Comment on public participation workshops with local and emerging artists section of the contract (7.H.1). The language used in the line "..*allowing* them (emerging artists) to interact with established national and regional public art figures." may be offensive to emerging artists.
   - Bergmann will review the contract and address the comment.

f. ARTWalk would like to have a more significant role in the public outreach process. Would like to be the foundation of the outreach from the start, in order to keep the project going after construction.

4. Funding Update (Paul Way)

- ARTWalk will not be receiving any of the stimulus funding recently released.
- ARTWalk is still expected to received TEP funding. ($2.4 million)
- Funding ($250,000) for the pocket park at the Goodman and University intersection may be frozen. ARTWalk wil confirm with Jo Robach's Office.

5. ARTWalk 2 Website

Project website will be added to the existing ARTWalk website. ARTWalk website contact and Bergmann web designer and tech services shall coordinate on this effort. The City shall have a link to the project website on their website.

6. Next Meeting

We will clarify the roles of the City, Bergmann Studio William Cochran, ARTWalk, and MAG. We will do a final review of the revised scope for the artist selection methods and public participation process. The scope and fee for the project is due to the City in mid-March.

<u>ACTION ITEMS:</u>

Bergmann:

- Coordinate with ARTWalk and MAG to define roles and responsibilities.
- Send out invites and agenda for March 2 Steering Committee meeting.
- Address language in 7.H.1 of contract.
- Add local speaker to lecture series.
- Web site coordination
- Prepare preliminary schedule

<u>NEXT MEETING</u>:
MARCH 2, 2009 at 3:00 PM at Arts and Cultural Council Sue Steele will send invite. Please note, as requested by the committee, this will be a **two hour meeting**.

The above constitutes our understanding of issues discussed and decisions reached at this meeting. Please notify the undersigned, in writing, with any errors or omissions.

Best regards,

BERGMANN ASSOCIATES

SUE STEELE

PROJECT LANDSCAPE ARCHITECTURAL DESIGNER

cc: All Steering Committee Members (via email)

UNIVERSITY AVENUE IMPROVEMENTS AND ARTWalk 2 ENHANCEMENT PROJECT

Steering Committee Meeting

February 17, 2009 at 2:00 PM

Arts and Cultural Council
277 N. Goodman Street | Rochester, NY 14607

AGENDA

Public Participation Process
- Review and discuss updated handouts

Artist Selection Methods
- Review and discuss handout

ARTWalk Role

Memorial Art Gallery Role

SEE. HEAR. FEEL. ART. ARTWalk2

6. Artist Selection Process

The consultant shall work collaboratively with the City, stakeholders community to:

a. develop a unifying vision and strategy for a public art plan for the project area,

b. define locations for art opportunities and recommend options for art types, siting, and budgets for the artworks by a diversity of artists on ARTWalk 2.

c. develop the process for artist selection

d. write the Calls for Art Entries (assume 1 universal RFQ to populate the artists roster and 20 individual RFP's will be required) The universal RFQ will be prepared for all the art works on ARTWalk 2 (except MAG sculpture). The artists that respond to the Universal RFQ will placed on the Artist Roster for the project. The individual RFP's will be prepared as necessary for the individual art works. Each proposed artwork will have individually tailored criteria for artists, developed in consultation with stakeholders and the community, that define artist eligibility based on geographic location, media type, recommended approach, and previous experience

e. develop the dissemination plan for Calls for Entry

f. administer/disseminate/distribute the Art Calls. The Art calls shall be placed in local, region and national artist publications, newsletters, list servs, and web sties as appropriate.

g. Collate responses to art calls for art jury review.

h. in consultation with the client and stakeholder group, develop a pool of qualified art jury members.

i. develop criteria for art jury composition & procedures The composition of artist selection panels (juries) is essential to artistic success and creative excellence in ARTWalk 2. The consultant shall assist the City and the key project stakeholders in determining appropriate jurors for the artist selection panels

j. administer/facilitate jury process.

k. Throughout the selection process, uphold aesthetic standards and best practices in public art, artist selection and public participation,

l. Manage the legal and financial contracts with artists on behalf of the City of Rochester. Contracts should be consistent with best national practices and models for artists. The artists contracts shall be between the City of Rochester and the Artist.

m. Manage and oversee the development and integration of the artwork during artwork fabrication and installation

n. Develop art durability criteria and maintenance program guidelines for the artworks

o. create an inventory of potential art fabricators (fabricator roster) as a

resource for artists and stakeholders

The over-riding goal is to create a world-class project with a unified aesthetic and broad public and artist engagement.

It is anticipated that approximately twenty artists will be commissioned for the major art works in this project. The consultant will manage and administer the artist selection process for the City. The consultant will engage the stakeholders to establish strong, flexible methodologies of artist selection that follow the "best practices" in the public art field. These practices are summarized in the Methods of Artist Selection "issue paper" from the Americans for the Arts' Public Art Network by Greg Esser (www.artsusa.org/pdf/networks/pan/issue_paper.pdf). This document draws on many years of experience and discussion across the public art field. Similar guidelines can be found in the leading public art "how to" manuals, such as Going Public (Cruikshank and Korza: 1988), New Works: A Public Art Project Planning Guide (Fuller: 1988), and Public Art By the Book, (Seattle Office of Arts and Culture, 2005).

The AFTA Issue Paper recognizes four primary methods for artist selection plus an alternate method:

1) Open Competition (Request for Quotes [RFQ] or Request for Proposals [RFP]),
2) Limited Competition
3) Direct Selection
4) Nomination
5) Artist Roster – a prequalified artist pool developed through a universal RFQ

The following is brief description of what each of the selection processes entails and a summary of the advantages and disadvantages of each.

1a Open Competition via Request for Qualifications (RFQ):
Artists submit their qualifications/ past experience with developing Art for a certain element of the project. The process is highly democratic, open to all, requires significant administrative resources, promotes excellence because it is accepted by professional artists at many levels. However, the most desirable artists may often not apply, preferring a more curated process. Commissions requiring specific skills or approaches may be better cultivated under more controlled circumstances than is possible in an open competition. RFQ is the recommended process for most publicly funded projects.

1b. Open Competition via Request for Proposals (RFP):
Artists submit their proposal for a certain Art element of the project. Highly democratic, open to all, good entry point for entry-level artists. Requires enormous administrative resources. Uneven success rate, often criticized in the field for undercutting excellence by repelling many established artists because a) it asks artists to work for free, b) it limits the depth and site-specificity and site-integration capacity of work by limiting artist contact with art panel, c) the effort involved is disproportionate to chances of winning. Commissions requiring specific skills and/or aesthetic approaches may be better cultivated under more controlled circumstances than is typically possible in an open competition.

2. Limited or Invitational Competition:
Artists (typically 3-5) are invited to compete following prequalifying research and curating process to assess proficiency, experience and excellence in a particular area, such as decorative pavers, bronze sculpture or public participation. Not as broad as open competition, quality of artists in pool depends on quality, knowledge

and experience of selection panel. Expends fewer administrative resources, raises the chance of excellence and success of project goals due to controlled, curated process that can achieve target goals. Upper echelon artists much more likely to engage with this process than open competition, but artists not nominated may question fairness.

3. **Direct Selection:**
A direct curatorial choice when there is professional expertise to determine a single clear choice or a sole source artist, such as a) a work on museum grounds that must follow museum guidelines for selection, b) a need for an artist at a very high level of achievement who is past the stage of competing for projects, c) a very limited project budget or timeline or an artist new to public art who might be overlooked in a competition, d) a work on private grounds that is funded by the owner, who wishes to choose the art. This is the most time and resource-efficient method. Artists not selected my question fairness. Public input is usually not a part of the process.

4. **Nomination**:
Commissioning agencies request that the members of a selection panel nominate artists to be considered for a public art commission opportunity. Nominations may be used with any of the previously described methods of selection.

5. **Artist Roster via Universal RFQ:**

Consultant shall develop a universal RFQ and Artist Roster for the project in cooperation with stakeholders and the City. A universal RFQ will be prepared for select art works (identified in the table below). The universal RFQ will identify the criteria, warranty and durability requirements for each art work and will be sent to local, regional, national and/or international artist. Artists will be asked to submit their qualifications/ past experience with developing Art for a certain element(s) of the project. The artists that respond will be collated for jury review. The jury for the artist roster is will be made up of leading professionals (example: an architect, a landscape architect, an engineer, a fabricator, two leading visual artists, and a construction project manager and representatives from ARTwalk, MAG and City), who will determine which artists are accepted into the Artist Roster. Artists for certain art works can be chosen by the Art jury directly from the Roster or if multiple artists are considered qualified, a short list of those 3-5 qualified artists will compete for a project via an RFP process. The consultant shall prepare and administer the RFP process for the specific art piece. In this RFP competition, selected artists would be contracted directly with the City for that design work. The art jury for the specific art pieces will be made up of stakeholders, community and city representatives.

[Note: Given the diversity of stakeholders, sites and the cost and complexity of managing multiple simultaneous calls successfully, this is a desirable option. Advantages: Saves time and costs for both artists and stakeholders, standardizes processes by eliminating a separate RFQ and process for each artwork opportunity, ensures the availability of an eligible candidate pool; once established, it shortens the timeline to choose an artist for a specific opportunity; it can virtually guarantee the artistic success of a project as well as ownership and involvement of the community, since the selection panel can have a larger proportion of non-art-professionals, because the panel chooses from a list pre-screened by professional peers for excellence and specific skills or interests (i.e. public participation, community engagement). Builds community capacity for other neighborhood projects for the future. Disadvantages: longer initial lead time to establish roster;

higher initial cost. Artist chosen for a project may not be interested in the project they were chosen for from the roster, necessitating an alternate artist selection. Roster does not stay current for more than a few years without ongoing administration.]

The choice of method employed for artist selection depends on the location, goals, budget, timeline and prominence of the artwork, as well as the needs and desires of both stakeholders and property owners and cultural anchors on ARTWalk 2. Realistic budget limits and organizational capacity to manage multiple processes must be a consideration in designing each process.

The public art field's recommended method for most projects is the RFQ. Certain situations on ARTWalk 2 make direct selection processes appropriate, such as prominent new works of sculpture permanently integrated into the Memorial Art Gallery (MAG) and Rochester Museum and Science Center (RMSC) grounds.

For these reasons, RFPs should be used wisely.

The following is the proposed artist selection process that would be used for each of the artistic elements on ARTWalk 2:

Artwork	**Artist Selection Process**
MAG Art Installation (1 artwork)	Property Owner's Internal direct selection via nomination in collaboration with city/stakeholders
RMSC Iconic Interactive Art Installation (1 artwork)	Property Owner's internal direct selection via nomination in collaboration with city/stakeholders
Welcome plaza Icon Art installation at University/Goodman Intersection (1 artwork)	Property Owner's direct selection via nomination in collaboration with city/stakeholders
Connective Art Elements in Sidewalk (5 artworks)	Universal RFQ to develop Artists Roster. RFP for short-list artists
Revolving Art in Ribbon Wall area (succession of 5 temporary artworks)	RFP for local artists or nominations
Artwork Installation in Pocket Park (1 artwork)	Universal RFQ to develop Artists Roster. RFP for short-list artists or nominations
Wayfinding and directional signage (4 minimalist, high design, freestanding directional wayfinding signs)	Universal RFQ to develop Artists Roster or RFP to Environmental Graphic Artists/Designers
Street fixtures/Functional Art e.g., manhole covers, tree grates, light poles benches, gates etc. (20 artworks)	Universal RFQ to develop Artists Roster. RFP for short-list artists or nominations If budget or time is limited, use nominations/interviews.
Temporary Works i.e., Plinth at N.E. Corner of Prince St./University Ave. intersection (succession of temporary art installaitons)	Universal RFQ to develop Artists Roster. RFP for short-list artists

Artist-initiated or low-cost art (3 artworks)	Any; preference for open RFP with strong jury process

Consultant will create a digital Fabricator Roster of pre-qualified art fabricators designed to broaden eligibility for local and emerging artists who may elect to use approved fabricators and/or installers to help them meet warranty and durability criteria (so as to "level the playing field" for emerging, local and studio artists), and/or to permit community members to contribute artistic content to a co-created work that is then translated by professional fabricators into permanent art such as paving patterns, and to consolidate, to the degree possible, warranty and maintenance issues to qualified contractor fabricators and/or installers. The list of pre-qualified fabricators will also be available to artists to form teams to compete for projects.

7. Public Participation Process

The consultant shall work collaboratively with the design team, stakeholders community to progress the detailed design of the ARTWalk 2 project with a strong, inclusive public participation process designed to maximize community health and social and economic vitality. The consultant shall strive to achieve all five levels of IAP2 criteria for public participation including; Inform, Consult, Involve, Collaborate, and Empower the Community. Consultant tasks include:

- Management of stakeholder and public decision-making process, including an educational lecture and workshop series
- Design and management of large scale public participatory process to contribute to art-making, including the public and private school systems
- Design and implement a Public Information Plan

Management of stakeholder and public decision-making process
The Consultant shall assist the City in conducting/administering the following public participation meetings/ discussions for this project:

A. Steering Committee Meetings
- Develop a Steering Committee (15 members)
- Conduct Monthly Steering Committee Meetings throughout the design process (assume 12 mtgs.)
- The Steering Committee roles and responsibilities are:
  - Provide open communication among key stakeholders
  - Establish and monitor procedures and guidelines
  - Monitor schedule and deliverables

B. NOTA Stakeholder Meetings
- Quarterly NOTA Stakeholder Meetings (assume 5 mtgs.)
- NOTA Stakeholder Group will be made up of key stakeholders, concerned residents, businesses etc.
- Stakeholder meetings will be used to:
  - Review/ Discuss proposed plans
  - Present and select options for the various design elements of the project
  - Provide consistent clear communication to the community
- One-on-one stakeholder survey early in the Design Development process will be conducted.

C. Neighborhood Public Meetings

At the request of the City and in cooperation with the City, the Consultant shall conduct meetings with neighborhood groups and merchant's associations neighboring the Project Area. At the meeting(s) the Consultant shall attempt to determine the problems, needs, and priorities of such associations and their members and shall solicit suggested methods of remedying their problems with current road, sidewalk and other related facilities. The Consultant shall also utilize such meeting(s) to keep residents and merchants informed of the progress of the project, in order to stimulate their involvement and cooperation. In order to facilitate the dissemination of information at such meetings, the Consultant shall prepare necessary visual aids, color display and informational material. The Consultant shall provide a memorandum summarizing these meetings.

Assume three (3) Public Meetings will be conducted by the consultant to facilitate public participation processes to update the public on the process and gather public input on key decisions.

D. Design Charettes

The Consultant shall conduct three (3) design Charette meetings with neighborhood groups, concerned residents and key stakeholders neighboring the Project Area. At the meeting(s) the Consultant shall attempt to determine the needs, priorities and objectives for ARTWalk 2 element being discussed. The Consultant shall also utilize such meeting(s) to solicit input on the project in order to stimulate their involvement and cooperation. In order to facilitate participation at such meetings, the Consultant shall prepare necessary visual aids, color display and informational material. The Consultant shall provide a memorandum summarizing these meetings.

Three (3) design charettes are anticipated for this project. (pocket park, connective artworks, icon/intersection or functional art)

E. Educational Lecture Series

In partnership with Stakeholders, to educate participants and the public, support excellence and foster wider participation, the consultant will conduct/ organize and hire speakers for five (5) educational public lectures/forums/workshops to broaden and deepen awareness of national best practices and processes in public art and community engagement:

Proposed national level speakers could include, if available:

- Public Art Selection Processes (Liesel Fenner, Americans for the Arts Public Art Manager, Washington, DC)
- Artistic Excellence and Public Participation (Angela Adams, Administrator of Public Art, Arlington County, VA)
- The Artist's Perspective on Process and the Meaning of Place (Cliff Garten, ASLA, MFA, artist, Cliff Garten Studio, Venice, CA)
- Empowering Communities Through Design (Kofi Boone, ASLA, North Carolina State University College of Design)
- Icon Creator's Meditation on ARTWalk2 (internationally renowned sculptor and public artist, not yet chosen)

F. Public Participatory Process

The Consultant will design and manage a large scale public participatory process which will help develop, support and implement public interaction and participation with artists selected for the ARTWalk 2 project.

The Consultant shall design and manage a scalable, city-wide public participation process that will invite residents of all ages and backgrounds to collaborate with,

contribute authentically to, or be involved in the art-making process. That effort will consist of:

1. Meet with relevant stakeholders to determine and develop how each wants to be involved in reaching out to the community and inviting people to participate in ARTWalk. (assume 10 meetings and 30 hours of prep and follow up)
2. Tailor plans to support that stakeholder involvement.
3. Train stakeholders to be able to carry out their portions of the participation plan, including gathering community input through the instruments developed for that purpose.
4. Design and Create materials (tabletop booth, posters, hand-outs, recording devices) to support stakeholders in their efforts to integrate mass-scale participation into their current programming
5. Write, design, print and distribute/place mass-scale communication tools — posters, brochures, email, direct mail — designed to promote and elicit participation and capture local histories from residents
6. Work with the Rochester Historical Society or another appropriate stakeholder to organize a digital archive of the community histories that is accessible by chosen artists
7. Develop and help execute a public relations and PSA plan to promote participation.
8. Research and develop an inventory (a 2-page report with contact information) of interested organizations, schools or social organizations to be offered as potential collaborators to artists for specific works either within or outside the history project.
9. Develop an inventory (5-page report with examples of completed projects) of potential interaction/engagement processes to include a range of conceptual, collaborative or hands-on community engagement or interactivity.
10. Develop and implement innovative strategies to integrate the community engagement processes of the project into the life of the city, thereby broadening public participation in ARTWalk 2 and building community.

    Note: Artists chosen will have the option of accessing the Community Archive for stories gathered from residents of all ages and backgrounds to inspire their work, or developing their own community interaction/engagement process for their work, with the approval of the jury and stakeholders.

G. <u>School/Student Involvement</u>

1. Consultant shall contact and work with up to 2 public schools to determine how students and educators can be involved in the design and/or creation of 1 or more specific art pieces for the project. Assume 10 meetings with the school representatives will be required.
2. Meet with university personnel to offer engagement opportunities around specific areas of interest (arts, sciences, sustainable/alternative power, time-based media, community participation, optics, etc.), matching them with appropriate parts of the project. (Assume 3 meetings will be required)
3. Facilitate deeper participation (research, hands-on programming, working with artists) with a few key schools and community segments (possibly SOTA, Genesee, teens from the Youth Center) to develop artworks for the ARTWalk 2 project. Assume 5 meetings will be required)

H. Local & Emerging Artists Workshops

Consultant shall implement measures to build capacity and to level the playing field for local, studio and emerging artists in this community as follows:

1. Plan and attend two (2) workshops with local and emerging artists, allowing them to interact with established national and regional public art figures (identified in lecture series above). These workshops will provide:
   - Guidance to artists who are first-time applicants about how to develop strong proposals/submissions,
   - Handouts with inventory of up-to-date information on best practices/methodology in the public art field
   - Educational handouts for attendees about the approved warranty and durability criteria for ARTWalk 2 elements

I. Project Funding Meetings/Presentations

Consultant shall help plan for and attend up to 10 local meetings with possible local/national funding sources. Assume (100 person hours for the Project Manager and 100 person hours for the Art Consultant will be necessary.)

J. Project Web Site

Consultant shall provide an ARTWalk 2 specific website to provide useful information about the project to the community, stakeholders, potential artists and funding sources. The following Scope of Services will be required to develop a web site for this project:

1) Pre-Production

a) Conduct initial kick-off meeting and general brainstorming session to determine preferences, goals and overall vision and verify all technical aspects involved in the successful implementation of the final product. At a minimum the following project information should be included in the web site:

- Project Evolution and Goals
- Project Overview (project description, maps, graphics
- A way for the public to participate in the public participation process
- Proposed Improvements
- Videos of presentations and lectures
- Minutes of concept design meetings
- Project Schedule
- Frequently Asked Questions
- Project Contacts

b) The development of the preliminary graphic designs, which will be used to verify the overall navigation and graphical look of the site.

c) The development of the final design of the web site.

2) Production

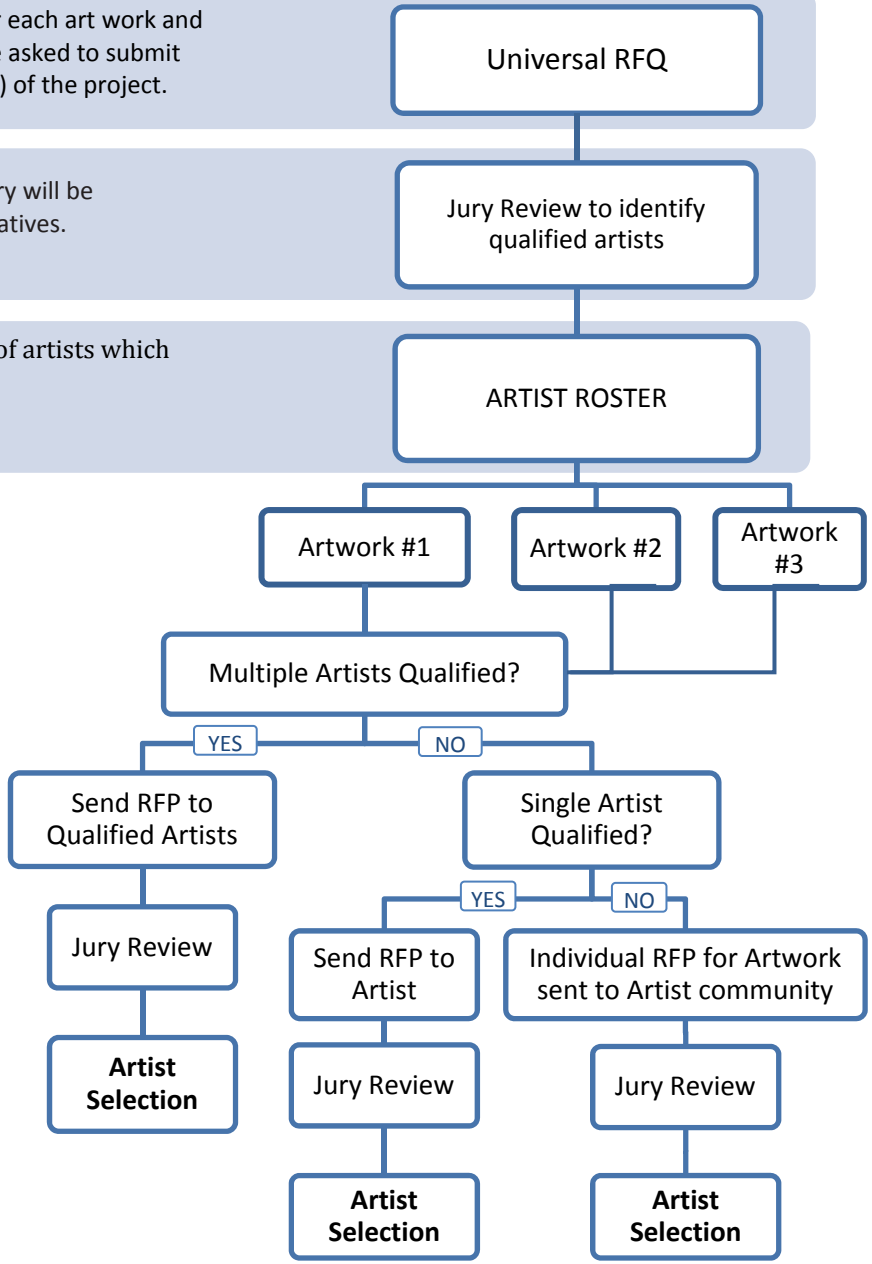
a) Creation of web ready graphics and template implementation.
b) HTML layout and programming of the working navigational system.
c) The creation of the overall site structure.
d) The creation of supporting graphics, to possibly include existing:
   - Photographs
   - Line art
   - Logos and Icons
   - Diagrams

3) Product Testing
   a) Internet / Intranet based pre-launch of the completed beta version of the site for client review and approval.

4) Final Product Launch
   a) The web site will be a link from the City's web site.
   b) The City will host the web site.
   c) Provide monthly updates to the web site as necessary for a period of 2 years.

A universal RFQ will be sent to local, regional, national, and international artists for the majority of the artworks (excluding MAG sculpture). The process it illustrated below:

Universal RFQ | Identifies the criteria, warranty and durability requirements for each art work and will be sent to local, regional, national and/or international artist. Artists will be asked to submit their qualifications/ past experience with developing Art for a certain element(s) of the project.

Art Jury | The artists that respond will be collated for art jury review. The art jury will be made up of a team of public arts professionals, stakeholders and City representatives.

Artist Roster | A list of pre-qualified artists. This roster will be a broad list of artists which can be considered for each of the art pieces in the project.