

The Consultant shall modify the Advance Detail Plans, Specifications, Estimate, and Report on Design and Estimate based on City, State and other agency review. (Assume one meeting to review comments). The Consultant shall submit 10 sets of the completed Draft P.S.&E. and of the completed Estimate with share breakdown for City and NYSDOT review four (4) weeks prior to the P.S.&E. approval date. The consultant shall prepare and submit for approval two (2) weeks prior to the PS&E date a utility/street project schedule in a format acceptable to the City.

6. Artist Selection Process

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).

There are four primary methods for artist selection:

- 1) Open Competition (Request for Quotes [RFQ] or Request for Proposals [RFP]),
- 2) Limited Competition
- 3) Direct Selection
- 4) Nomination

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 will 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 may 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.

The choice of method employed 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 sparingly. 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 and RMSC Iconic Signature Sculptures	Internal direct selection via nomination
Interactive Art works in plazas	Nomination of local artists
Connective Art Elements in Sidewalk	Open Competition via RFQ and/or nominations, varies by project goals, which must be approved by nearby property owners.
Revolving Art in Ribbon Wall area	Open RFQ or nominations
Art Sculpture in Pocket Park	Open Competition via RFQ or nominations
Kiosks for public interaction	Depends on budget and timeline
Street fixtures e.g., manhole covers, light poles, traffic control boxes etc.	Open Competition via RFQ. If budget or time is limited, use nominations
Temporary Works i.e., Plinth at N.E. Corner of Prince St./University Ave. intersection	Open competition by RFP or RFQ
Low budget ART works	Any; preference for open RFP

The consultant shall structure the Artist Selection Process such that:

1. 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.
2. 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.

Educational Lecture Series

To educate participants, reinforce artistic excellence and foster wider participation, the consultant will hold three educational public forums/workshops early in the project. The three forums/workshops should provide educational presentations. These forums will educate stakeholders, arts professionals, selection panelists, city officials and diverse segments of the community on best practices in public art and artist selection and how they might be tailored to this project. A Possible presenter at one of the forums is Liesel Fenner, executive director of the Public Art Network.

7. Public Participation Process

The City of Rochester would like to progress the detailed design of the ARTWalk 2 project with a strong, inclusive public participation process in order to maximize community health and social and economic vitality. The consultant shall strive to achieve all five levels of public participation on the artistic aspects of the project including; Inform, Consult, Involve, Collaborate, and Empower the Community.

The following public participation meetings/ discussions are envisioned for this project:

A. Steering Committee Meetings

- Development of a Steering Committee (10 members) that represents the entire city.
- Monthly Steering Committee Meetings throughout the design process.
- Committee tasks will be to:
 - Provide open communication among key stakeholders
 - Establish and monitor procedures and guidelines
 - Monitor schedule and deliverables

B. NOTA Stakeholder Meetings

- Quarterly NOTA Stakeholder Meetings
- 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. Public Meetings

- Series of Educational Public Meetings very early in the process to discuss Public Art. Meeting would be mandatory for Steering Committee and Task Force Members. Proposed national level speakers could include:
 - Empowering Communities Through Design (Kofi Boone, ASLA, North Carolina State University College of Design)
 - 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 the Meaning of Place (Cliff Garten, ASLA, MFA, artist, Cliff Garten Studio, Venice, CA)
 - Icon Creator's Meditation on AW2 (internationally renowned sculptor and public artist, not yet chosen)
- 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.

- Expansion of Rochester Stories, working through stakeholders and other means.

D. Schools/Students

- Contact public schools to develop a flexible, multi-age lesson plan that will elicit input from and through students and educators.
- 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.
- 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)

E. Local & Emerging Artists

- Plan and attend 4 meetings with local and emerging artists, allowing them to work with established public artists on certain commissions to build capacity; group workshops with national artists.
- Opportunity to learn much more about the public art field, best practices, etc., from both the administrator's and artist's view through a public art lecture series (see educational lecture meetings above).
- Help develop, support and implement participation processes with artists selected for the ARTWalk 2 project.
- Help ensure creative excellence in selection of commissioned artists, including local artists.

8. Project Funding Meetings/Presentations

- Plan for and attend up to 10 local meetings with possible local/national funding sources. Assume (100 manhours for the Project Manager and 100 manhours for the Public Artist will be necessary.)

9. Project Web Site

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)
 - 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.

10. Contract Documents

- a. The Consultant shall incorporate into the final Contract Documents for the Project any comments or changes resulting from the Draft PS&E reviews.

The Consultant shall prepare for approval by the City, Contract Documents including Project Summary, Special Instructions to Bidders, Bidding Forms, Special Terms and Conditions, Special Laws and Regulations, Project Specifications and working drawings for the Project. The Contract Documents are to be based upon standard City forms wherever applicable using the City's Standard Construction Documents.

The Consultant is to furnish up to 35 complete sets of the Contract Documents under this agreement, some of which are to be delivered by the Consultant to utilities or other agencies as indicated by the City. A set of half size plans plotted on 11"x17" paper shall also be submitted to the City.