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# CALL FOR ARTISTS RESOURCE GUIDE

A Publication of the  
Public Art Network of Americans for the Arts

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WHETHER YOUR PUBLIC ART PROGRAM has been writing calls for artists for years or your organization is just getting started with commissioning public art, the *Call for Artists Resource Guide* contains information that will help you announce opportunities to artists that clearly describe your projects and give them the information they need to submit applications.

The *Call for Artists Resource Guide* was developed by the Public Art Network (PAN), a program of Americans for the Arts. PAN is designed to provide services to the diverse field of public art and to develop strategies and tools to improve communities through public art. Its key constituents are public art professionals, visual artists, design professionals, as well as communities and organizations planning public art projects and programs.

Copies of this resource guide may be downloaded free of charge on the Public Art Network section of the Americans for the Arts website, [www.AmericansForTheArts.org/PAN](http://www.AmericansForTheArts.org/PAN).

For more information about PAN or Americans for the Arts, e-mail [pan@artsusa.org](mailto:pan@artsusa.org) or visit [www.AmericansForTheArts.org/PAN](http://www.AmericansForTheArts.org/PAN).

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## What is a Call for Artists?

Public art programs and organizations commissioning public art projects enlist artists to be considered for their projects in a variety of ways, including calls for artists, juried slide registries, and direct invitations.

A Call for Artists is an opportunity notice that gives artists the information they need to know in order to apply to be considered for the project. Issuing a Call for Artists is a standard practice of the public art field.

There are currently over 347 public art programs in the United States. They can be rural or urban; government agencies based in municipalities, counties, or statewide; or private nonprofit organizations run independently or as part of a local arts agency.

### Types of Calls

There are two types of Calls for Artists: Requests for Qualifications (RFQ) and Requests for Proposals (RFP).

An RFQ asks artists to send in their qualifications to be reviewed by the selection panel but does not ask for a specific proposal to be submitted. Organizations use RFQs when they choose to work with a smaller pool of artists, or a single artist, based on their qualifications, to develop a detailed proposal for the site at a later stage.

An RFP asks artists to submit their qualifications as well as a proposal for a specific site. Organizations use RFPs when they want to solicit proposals from a larger pool of artists or need to solicit proposals based on funding or government regulations.

There has been discussion within the field of public art about the appropriateness of RFPs and RFQs. PAN's issue paper, *Methods of Artist Selection: Best Practices*, discusses this topic online at [www.AmericansForTheArts.org/PAN](http://www.AmericansForTheArts.org/PAN).

## Call Elements: Definitions and Descriptions

Below is a list of content typically found in a Call for Artists, with advice on how to clearly convey your information.

### *Call Summary*

*A brief project summary*

The Call Summary helps artists quickly decide whether they are interested or eligible for the call, and lets organizations posting your call decide how it should be advertised. Include the project name, commissioning organization, application deadline, project timeline, budget, geographic eligibility requirements, and whether it is an RFP or RFQ.

### *Project Description*

*An overview of the artist's scope of services*

Discuss whether it is a design-team project, a commission of new work, an artist residency, a purchase of existing work, or another type of opportunity. Include a description of the organizations involved with the project.

### *Artwork Goals*

*A list of any predetermined goals for the artwork established by the commissioning organization, funder, or community*

The specificity of the artwork goals will range by commissioning organization and project. They can be broad—e.g., create a sense of place within the community—or specific—e.g., design streetscape elements that reflect the industrial history of the neighborhood.

### *Artwork Location Description*

*A description of where the artwork will be placed within the commission site*

Sometimes the location for an artwork is predetermined by the funder, commissioning organization, or community before a Call for Artists is distributed. If this applies to your project, give a highly detailed description of where the artwork will be located within the site, especially for an RFP. The description should include, but not be limited to:

engineering or architectural information about the location's structure, materials used at the location, visibility within the site, and lighting.

If the artwork location is not predetermined, state whether or not the artist will be able to participate in selecting the artwork location(s).

### *Site or Artwork Location Plans*

Plans, photographs, or other visual information of the site or artwork location

If available, or applicable, include plans or photographs for the artwork location and project site. If this is not feasible, post the information online and include a link in the Call for Artists.

### *Site History or Description*

Information about the site where the artwork will be located

Describe the site's function, including what activities will happen there and who uses it. Be sure to include whether or not the site is open to the public, or if the public can see the facility but not enter the site. Also include a description or history of the site and community where the artwork will be placed and list additional resources for the artist to research.

### *Budget*

The amount of funding allocated for the project

Clearly state the budget and what aspects of the project it must cover, as not all projects have the same project costs allocated within the budget. For example, in a design-team project, the budget may include only the costs of the artist's fee and travel. In the commissioning of a permanent artwork, project costs may include the artist's fee, travel, and the fabrication, installation, and documentation of the art, in addition to costs such as signage, liability insurance, fine arts insurance, postage, and telephone calls.

If the project budget has not been set, clearly state the amount that has been secured and to what range the project may be raised.

### *Artist Eligibility*

The qualifications that an artist must meet in order to be eligible for a project

Questions to consider include:

- Must the artist live in a certain geographic area or is the call open to artists nationally?
- Is the call open to professional artists or are students eligible?
- Are artist teams eligible for the project?
- Must the artist have completed a project with a similar budget, scale, or scope?

If you are seeking to reach out to certain types of artists, include a sentence encouraging artists that meet those goals to apply. For example, if the commissioning organization is seeking to reach out to emerging artists, include a statement such as "professional artists who are new to the field of public art are encouraged to apply." Or if the project is one that will involve a high level of interaction in a high school setting, include a statement such as "artists who have experience working with young adults are encouraged to apply."

This is also the place to include an equal opportunity statement that may be required by the commissioning organization, local municipality, or funder.

### *Application Requirements*

The list of materials artists should send with their applications

Be very specific about the information artists should include with their application materials since it will determine how they are presented to the panel reviewing applications.

Typical application requirements include:

- Number and type of visual support materials
- Annotated support materials list
- Resume
- References
- Letter of interest
- Self-addressed stamped envelope (SASE)
- Project proposal (for RFPs only).

Visual support materials can include slides, videos, CDs, or prints. If requesting slides, list the number of slides artists may submit and how they should be labeled. If your panel is reviewing videos or CDs, list the length of time the submission must be and the formats you are capable of viewing. If you are reviewing prints, list the number of prints the artist should include.

The annotated support materials list allows artists to describe the visual support materials and can include: description, materials, budget, location, client or commissioning organization, and any other relevant project information.

The letter of interest allows artists to introduce themselves and describe why they are interested in the project, their approach to creating public art, and any past relevant experience. If there is a specific question you would like the artist to address in their letter, be sure to include it in the Call for Artists.

If you are issuing an RFP, clearly list the types of materials you would like the artists to submit to best present their work to the review panel. Typical proposal submission materials include: project description, drawings, renderings, budget, photographs, materials list, and timeline. Questions to consider include: Should all of the work submitted be the same format and/or size? Do you want a detailed visual proposal or just a written description of an idea?

If artist teams may apply, clearly state if you require additional visual support materials, resume, and references for each team member.

### **Deadline**

The date by which an application must be either postmarked or received

List the date by which an application must be postmarked or the date and time by which it must be received at the mailing address. Be sure to state if overnight or express delivery is NOT permitted.

### **Submission Address**

The address to which the application is mailed

Include the mailing address. If overnight or express shipping is allowed, be sure that the address is not a post office box or supply an alternate address for this type of delivery.

### **Selection Process**

A description of how the applications will be reviewed and an artist selected

Include the types of people who are on the selection panel, e.g., community representatives, art professionals, agency representatives, and funders. Include the number, or range, of finalists that will be selected and what will be required of the finalists, including proposals, dates for presentations, and travel. State the fee that finalists will be paid, to what that fee can be allocated, and if a separate travel budget is available.

### **Selection Criteria**

A list of the criteria established by the commissioning agency or artist selection panel that will guide them as they evaluate the applications

Listing the selection criteria establishes the priorities of the artist selection panel. They also assist artists when considering whether or not they should apply for a project. For example, if the criteria for an RFQ includes artistic excellence, evidence of working in the field of public art for more than five years, and experience working in community settings, artists new to public art with limited experience with communities will be informed that their qualifications are not a good fit for the project.

### **Project Timeline**

The timeline the project will follow from artist selection to project completion

The timeline includes dates for the following milestones, as they apply: submission deadline, panel review, finalist notification, and estimated completion and installation of artwork.

### *Sources for Additional Information*

A list of resources the artist may consult for additional information on the project site, commissioning organization, community, etc.

Providing artists a list of resources they can consult about different aspects of the project can help them decide if they want to apply and if their work is a good fit. In the case of an RFP, the list can be a launching point for research. Include website addresses, publications, contact information for organizations, and other information that would be helpful and relevant to artists as they research the project.

### *Resources for Questions*

The contact information for the person or organization to be called if the artist has a question or needs additional information

Be clear about whether telephone calls are accepted or if questions may only be submitted by fax or e-mail. Also state whether there is a deadline by which questions must be submitted.

## Getting the Word Out: Where to Advertise Your Call for Artists

The Public Art Network suggests the following resources for posting artist opportunities:

### *Public Art Network Listserv*

Available to all Americans for the Arts members, this networking tool connects colleagues and acts as a research engine, newsletter, and stage for critical dialogue. Artist opportunities are frequently posted on the listserv as well as in the *PAN Weekly* e-mail broadcast. To join Americans for the Arts and learn more about the listserv, visit [www.AmericansForTheArts/PAN](http://www.AmericansForTheArts/PAN) or e-mail [membership@artsusa.org](mailto:membership@artsusa.org). E-mail [pan@artsusa.org](mailto:pan@artsusa.org) to submit opportunities.

### *Public Art Review*

Published by Forecast Public Artworks, this is the only national journal dedicated to public art. It includes articles, reviews, book reviews, artist

opportunities, job listings, and other information of value to the field. Opportunities and some articles are posted online. Visit

[www.forecastart.org](http://www.forecastart.org) or [www.publicartreview.org](http://www.publicartreview.org).

### *Milestones*

This monthly online public art newsletter, produced by the Phoenix Arts Commission, lists artist opportunities, information about projects in Arizona, public art job listings, and general information of interest to the field. Visit the public art program link at [www.Phoenix.gov/arts](http://www.Phoenix.gov/arts).

### *NYFA Source / NYFA Current*

The New York Foundation for the Arts' NYFA Source is an extensive national database of awards, services, and publications for artists of all disciplines. Artists, arts organizations, and the general public can access information on over 2,900 arts organizations, 2,800 award programs, 2,400 service programs, and 900 publications for individual artists nationwide. In addition, the *NYFA Current* is a free weekly national e-newsletter. Visit [www.nyfa.org](http://www.nyfa.org).

### *ArtistsRegister.com*

This online slide registry and resource center is a service of WESTAF (Western States Arts Federation). Services include postings of artist opportunities, a monthly listserv bulletin, community discussion bulletin boards, and the sale of artist mailing lists. Visit [www.artistsregister.com](http://www.artistsregister.com).

### *ArtsOpportunities.org*

This free online classifieds bank offers information about artist, employment, and internship opportunities and connects arts-related organizations with artists, interns, volunteers, and potential employees. It is an initiative of the Southern Arts Federation and the Center for Arts Management and Technology at Carnegie Mellon University. Visit [www.artsopportunities.org](http://www.artsopportunities.org).

## Sample Request for Qualifications (RFQ)

### Prospectus for Commissioning Artwork(s) for the Hargraves Community Center in Chapel Hill, North Carolina

#### *I. Project Intent*

The Chapel Hill Public Arts Commission (CHPAC) seeks to commission an artwork or artworks for the Hargraves Community Center in Chapel Hill, North Carolina, under the town's Percent for Art Program. The artwork(s) will be sited in a prominent location or locations throughout the building complex.

This artwork(s) should:

- Create excitement and interest for the community
- Honor and commemorate the rich history of the Center
- Celebrate the impact the Center has had on the community
- Inspire the young people to remember the past, highlight their activities at the Center, and inspire them to see a legacy that belongs to them and to future generations.

The artists' willingness to learn in-depth about the community and have a dialogue with interested community members from which to apply the concepts is integral toward developing the artwork(s).

The artwork(s) must be durable, low maintenance, and appropriate to the location. The artist should take into consideration the high amount of pedestrian traffic within the center, light (both natural and electric), and temperature control when designing the artwork.

Works in a variety of media and forms will be considered. Examples of media include, but are not limited to: textiles, paint, wood, metal, and photography. A wide variety of forms for the artwork will also be considered, including functional elements such as seating or display cases; artwork integrated into the existing architecture of the building; murals; freestanding sculpture; and photography, among others. Although the CHPAC does not endorse any restrictions on any particular artistic content, in making decisions the project's Artist Selection Panel will consider the fact that users of the building will see this artwork(s).

#### *II. Budget*

The town's Percent for Art budget for this project is \$17,000. The CHPAC is currently seeking grants and donations for this project with the expectation that the budget will be raised to \$20,000–\$25,000. The budget includes all costs associated with the project including, but not limited to: artist's design fee, travel, materials, fabrication costs, documentation, and transportation and installation of the work.



### III. Eligibility

The project is open to all artists, age 18 and over, regardless of race, color, religion, national origin, gender, age, military status, sexual orientation, marital status, or physical or mental disability. Artist teams are eligible to apply, including teams of artists from multiple disciplines.

### IV. Time Line

March 10, 2003	Postmark deadline for application materials
March 2003	Artist Selection Panel meets to review materials and choose finalists
April 3, 2003	Finalists interviewed
April 2003	Finalists exhibit proposals at the Hargraves Center
May 2003	Project awarded
March 2004	Artwork installed at the Hargraves Center

The Commission reserves the right to change the project timeline.

### V. How to Apply

Artists interested in this project must prepare and submit the following:

1. **Letter of Interest.** The letter should be no more than one page in length and should explain the artist's interest in the project.
2. **Current resume.** If submitting as a team, a current resume should be submitted for each team member.
3. **Fifteen slides of the artist's work.** Slides must be in a clear plastic sheet. Each slide must be numbered, the top of the image indicated, and the artist's name included on the slide. Artists applying as a team may submit 15 slides of each artist's work.
4. **Annotated slide list.** The slide list must include the artist's name and a brief description of each slide stating its title, date, medium, size, location, and if a commissioned project, the commission budget.
5. **References.** A list of at least three professional references that have an intimate knowledge of their work and working methods. The list must include complete addresses and telephone numbers.
6. **SASE.** A self-addressed stamped envelope must be included for the return of application materials.
7. **Optional.** The artist may include up to three selections of support materials such as reviews, news articles, and other related information.

Artists interested in being considered should submit the following materials by March 10, 2003 at 5:00 p.m. to:

Chapel Hill Public Arts Commission  
 306 North Columbia Street  
 Chapel Hill, NC 27516  
 919.968.2888 ext. 377

## VI. Selection Process

An artist selection panel consisting of at least two community members, two representatives from the CHPAC, a Council member from the Town of Chapel Hill, the Town Manager of Chapel Hill or a designee, a representative of the Hargraves Center, and two art professionals will review all artist submissions and select artists to be interviewed for the commission. The finalists will be invited for a site visit and to have a dialogue with the community. The finalists will then be asked to develop a conceptual approach for artwork at the site and to make a presentation of their proposal, including concept, materials, size, weight, hanging requirements, details of maintenance guidelines, and budget. The finalists' proposals will be exhibited at the Hargraves Center for approximately four weeks. The three finalists will be compensated (\$300 each) for their participation in this stage of the selection process.

The Artist Selection Panel will meet again to award the project in May 2003.

## VII. History of the Hargraves Community Center

The William M. Hargraves Community Center, originally known as the Negro Community Center, followed by the Robeson Street Center, was renamed in 1973 for William M. Hargraves, a former Parks and Recreation Commission member who died in an automobile accident.

The idea for the construction of a community center for Negroes originated because of the concerns of the Negro Civic Club. The founders of the club noted that Negroes did not have a place to socialize and participate in organized recreational activities. A request to the Town Council to provide recreational facilities for Negroes had been turned down. The white community was able to use the recreational facilities at the University and at the white schools. Lincoln, the school for Negroes, was built without any gyms or other recreational facilities. A Negro Community Center Association was formed for the purpose of securing a site and raising funds for construction and operation of the Center. Louis Graves, editor and owner of the *Chapel Hill Weekly*, organized the committees that made up the Association. Mr. Graves was instrumental in getting the influential citizens of the community to raise money to purchase the land.

The land for the Center was purchased by the Negro Community Center Association on September 8, 1938. The land was deeded to the Town of Chapel Hill on July 29, 1940 with the stipulation that it be used as a site for a community center and other recreational activities for Negroes. Most of the funding for construction of the Center was provided through the New Deal, Works Progress Administration. Charlie Craige drew the architectural plans, and rock for the building was hauled from his farm. Negro craftsmen were the primary construction workers. Their wives joined in the effort and cooked the meals for the workers.

Construction began on January 9, 1941, only to be halted in May by the onset of World War II. In 1942, a Navy Preflight School was located on the University's campus. Because of segregation, the Negro Navy Band could not be housed on campus. The Town Council and other influential citizens successfully negotiated with the Secretary of the Navy to finish the construction of the Center. Once construction was completed, the Negro Navy Band was housed in the Center. After the war the Navy turned the Center over to the Town.

In 1948, Frank Robinson and Edwin Caldwell, Jr. met with the University's president, Frank Graham, and asked that Negro children be allowed to use the University's pool at least one day a month. After this meeting, all children were banned from using the University's pool. Professors

from the University objected to this ruling because it affected their children. At this time, an anonymous donor gave money to construct a pool at the Community Center.

The first paid director of the Negro Community Center, Lucille Caldwell, was hired in February 1951. Ms. Caldwell served for 12 years and was the first Negro professional recreation administrator in North Carolina.

Since 1959 many additions and improvements of the facility have been made. The Hargraves Community Center is comprised of a main building which houses the administrative offices, meeting rooms, and a day care center. Three tennis courts, a gymnasium, an outdoor basketball court, playing fields, pool, and pool house are within close walking distance to the main building. In January 2002, the Town authorized a more than \$1,000,000 renovation project for the Center.

### *Additional Information*

If you have any questions or need any additional information, please call Karen Slotta at 919.968.2888 ext. 377 or e-mail [kslotta@townofchapelhill.org](mailto:kslotta@townofchapelhill.org).

## Sample Request for Proposals (RFP)

### Scottsdale Public Art Program Public Art for the City of Scottsdale Adult/Senior Center

REQUEST FOR PROPOSALS  
Deadline February 14, 2003

#### *I. Eligibility*

Open to professional artists (or teams of related disciplines) residing in the USA

#### *II. Budget*

\$82,000 all-inclusive

#### *III. Art Opportunity*

##### *Overview*

The Scottsdale Public Art Program seeks an artist/artist team to develop and facilitate community workshops that engage the community and result in the permanent installation of public art for the planned Adult/Senior Center for the City of Scottsdale, Arizona. The workshops should be complete by October 30, 2003. The permanent art should be ready for installation October 1, 2004. Schedule is contingent upon the City's project schedule and may be changed at any time.

The goal is for the workshops to create a meaningful process that engages Center patrons (and/or community members) either through hands-on involvement in the making of the permanent art or contribution to the ideas that shaped it. Artists have the option to develop workshops that provide one or both of the following options:

1. That involve Center patrons (and/or potentially community members) in informing the creative process, theme, and content
2. That allow the public to participate with the artist in some way, such as creating actual aspects of the permanent art.

The art, to be installed permanently in the Center, should include two-dimensional art and/or include an audio component (oral history, sound art, storytelling, or other related genre) in a recorded format, also permanently installed. The visual and aural aspects of the workshops and permanent art should be developed and designed in concert with one another.

##### *Art "Theme"*

The theme for the art has not been pre-selected. The artists' proposal will include a "theme" that will be illuminated or articulated through the workshops and subsequent art. The goal of the public art project is to contribute meaningful content to patrons' personal connections and experience with the facility, which for many is their "second home." Potential directions for theme include, but are not limited to: vitality, aging, heritage, cultural expression, history, life

stories, cross-generational communication, humor, food, dance, gardening, handiwork, and other areas of interest to adult/senior populations.

### Installation

The City's Architect/Engineer will make design provisions for the public art installation including structural, electrical, architectural details, and specifications. This is not a design team commission. Coordination and meetings with the project design team will be limited. Preliminary designs for the permanent art must be approved by the Public Art and Collections Committee. The artist will be required to make two presentations about the preliminary designs/plans.

The artist will be asked to submit anticipated installation needs and siting requirements for the permanent art prior to commencing workshops. The project architect and engineers will interpret the artist's specifications for art installation in their design process from Spring-Fall 2003. Depending on the installation needs, there may be some coordination during this time with the public art project manager, architect, and/or engineer.

### Scope

As of the writing of this document, project scope and budget are being refined. The Scottsdale Public Art Program reserves the right to cancel or amend any or all of the scopes or budgets referenced in this document.

## IV. Background

Design for the Adult/Senior Center is to commence Spring 2003. Completion of construction is scheduled tentatively for early 2005.

The Adult/Senior Center will be located at the northwest corner of McDowell Road and Granite Reef Road. The new Adult/Senior Center will serve as a community, recreational and Human Service facility for the City of Scottsdale (current annual citizen contacts exceeds 250,000) and will include services such as recreation, social services, health/wellness services, and socialization opportunities. It will also concentrate primarily in serving the needs of active adults and seniors in the southern and midsection area of the City of Scottsdale. Patrons will range in age anywhere above 40 years old. The new facility will serve the dual ends of the age spectrum: the cerebral/aerobic and the frail/sedentary. The facility may also house offices for brokered agencies, a police substation, and space for support groups.

For many of its loyal patrons, the Adult/Senior Center will become their "second home." Vital services—everything to promote physical, mental, emotional, and social health—will be found at the new center: foreign language, art, and computer classes; aerobics classes; assessment and counseling services; leisure specialty classes such as "note card making" and "writing your life story" classes; social events such as coffee and bagel hour and billiards tournament; lunch and home delivered meals; health fairs; and flu shots.

This project may replace the services currently provided at the Civic Center Adult/Senior Center. Currently the City of Scottsdale offers Adult/Senior Services programs at the Civic Center Adult/Senior Center located at 7375 East 2<sup>nd</sup> Street, and the Via Linda Senior Center located at 10440 East Via Linda. For more information about Scottsdale's existing senior centers visit the City of Scottsdale's website at [www.ScottsdaleAZ.Gov/seniors](http://www.ScottsdaleAZ.Gov/seniors).

## V. *Scottsdale, Arizona*

Scottsdale is the major resort center of the Phoenix metropolitan area. Although not all of the local major resorts are located in the city, Scottsdale contains the core of specialty shopping, art galleries, recreational facilities, and many of the cultural and sporting events that attract and sustain the local tourism industry. Because of the lack of services in most areas adjacent to the city, Scottsdale's retail centers, parks, employment centers, and libraries are heavily used by residents outside of the city. The high quality of the visual environment in the city is an important component of maintaining the tourism industry and civic framework.

In his 2000 study entitled *Scottsdale City Image* (a report to the City of Scottsdale's Urban Design Studio), Todd Bressi reports "Scottsdale is a city whose visual character is especially important to its residents, and where the sense of landscape and openness in the city are valued." He suggests four specific values that would contribute to a strengthened identity of Scottsdale's civic framework and primary spaces of public experience: recognize the importance of the pedestrian scale of Scottsdale's civic framework; celebrate the places that make Scottsdale great; strengthen the design of the arterial grid; and reconnect with the Sonoran landscape. The efforts of the Scottsdale Public Art Program represent movement toward addressing the values suggested by Bressi's report.

## VI. *Scottsdale Public Art Program*

In 1985, the Scottsdale Public Art Program was created with the goal to enhance the quality of life afforded area residents and visitors. Since that time, more than 30 permanent public art installations have been completed throughout the community. Public art has taken many forms in Scottsdale, ranging from such traditional sculpture in the public square as Ed Mell's *Jack Knife* to a transit center designed by artist Vito Acconci, architect Doug Sydnor, and landscape architect Angela Dye. The program's collection also features public buildings, streetscapes, noise abatement walls, and public art masterplans by regionally and nationally acclaimed artists, including Kevin Berry, Carolyn Braaskma, James Carpenter, Mags Harries, Larry Kirkland, Laurie Lundquist, Jack Mackie, and James Turrell.

The Scottsdale Public Art Program seeks to instigate a renewed commitment to the public domain by way of such projects that may invigorate social, cultural, historical, or environmental issues. Projects may possess a direct social relevance that is community referential or they may push the "placemaking" envelope and involve the viewer in the complexities of urban experience. Public art in Scottsdale is meant to transfuse a spirited perspective of traditional or new iconographies and reinvigorate the vitality of public life. For more information, visit [www.scottsdalearts.org/publicart](http://www.scottsdalearts.org/publicart).

## VII. *Selection Process*

A selection panel will evaluate artist's submissions and either select an artist based on preliminary submission materials, interview short-listed applicants, or seek more detailed proposals. Selection criteria include: the applicant's professional qualifications; proven ability to undertake projects of a similar scope; artistic merit as evidenced by the submitted materials; and demonstrated ability to work with government agencies, engineers, and/or focus groups in the creation of an art project.

Based on proposal and review of slides/support materials, the artist will be recommended by a selection panel and approved by the Public Art and Collections Committee (PACC). PACC approves art concepts, project scope, and budget, thereby allowing the artist creative license

within the established project plan. Contract and project plan are to be negotiated with the Associate Curator of Public Art. PACC reserves the right to reject any and all applications.

### *VIII. Timeline*

The schedule is contingent upon the City's project schedule and may be changed at any time.

February 14, 2003	Deadline for response to RFP (by 5:00 p.m.)
February 28, 2003	Short-listed artists notified by this date
March 3, 2003	During this week, interviews with short-listed artists
March 12, 2003	Selected artist notified by this date
March 20, 2003	Anticipated execution of contract by this date
March 30, 2003	By this date, submit anticipated installation needs and siting requirements for the permanent art. Project architect and engineers will integrate the art installation specifications into their design during Spring–Fall 2003. Depending on the installation needs, there may be some coordination during this time with the public art project manager, architect, and/or engineer.
October 30, 2003	Tentative date for completion of workshops
January 2005	Anticipated completion of building construction and installation of art. Depending on the nature of the installation needs, there may be some coordination during this time with public art project manager, the architect, and/or contractor

### *IX. Application Delivery*

Qualifications due by 5:00 p.m., MST, February 14, 2003 at:  
 Scottsdale Public Art Program Request for Proposal  
 7380 East Second Street  
 Scottsdale, AZ 85251

The application should be packaged in such a manner that the sealed envelope clearly reflects the project name(s) and the Applicant's name and address. All materials submitted become the property of the Scottsdale Public Art Program and will not be returned unless a self-addressed and stamped envelope, with sufficient postage, is provided. The Scottsdale Public Art Program will make every effort to protect submitted materials; however, it will not be responsible for any loss or damage.

### *X. Application Presentation*

Please do not staple any materials together.

All pages of your application should clearly indicate your name, date, and project submitting for. Present your materials in the following order.

## XI. Application Content

11.1 **Annotated slide list** (typed, 2 page maximum): The slide list must be provided with the Artist's name, title or location of work, medium, date of work, dimensions, the corresponding slide number, and short description of slides. Indicate budget where applicable.

11.2 **Professional resume** (2 pages maximum for each team member): Teams must submit a resume for each member.

11.3 **Proposal** (typed, 4 page maximum)

**Theme & Workshops:** Describe your overall "theme" and style of art to be produced. Explain your proposed schedule, process, medium, and method by which you will involve adult and senior users (and/or other community members) in concept development and/or design development. Explain your experience in developing and facilitating workshops.

**Fabrication & Installation:** Describe the anticipated fabrication and installation needs for the permanent art. Be sure to include information that will help facilitate the artistic integrity of your work:

- a. How much space will the art need?
- b. Describe how you envision the installation: Will it need wall space, floor space, hang from the ceiling, protrude from the wall?
- c. Describe the electrical requirements. (Describe to the extent that you are knowledgeable. The artist will not be required to determine exact specifications, but must be clear on the desired effect. The exact specifications will be refined at a later date by the architect.)
- d. Describe special equipment or other needs.

11.4 **Preliminary Budget** (typed, one page maximum): Include a cost estimate for all facets, including but not limited to artist fees, insurance, travel expenses, workshop costs, materials costs, and anticipated fabrication and installation costs. Artist is not responsible for actual installation, but installation needs should be noted in your proposal and reflected in your preliminary budget.

11.5 **Optional Illustrations** (2 page maximum, 8 ½ x 11" maximum size): Additional visual support material and/or illustrations to show your proposal.

11.6 **Three References:** Include client name, contact name, and phone number.

11.7 **Visual Support Materials:** Pages or slides must be annotated, including title or location of work, medium, date of work, dimensions, the corresponding slide number, and short description of slides. Indicate budget where applicable.

Photographic slides: Up to 20 slides (35mm) of recent work. Slides must be in a clear plastic slide sheet; each slide must be labeled with the artist's name, the top clearly marked with an arrow, and a number to correspond to an annotated slide list.

OR

Computer Presentation (optional): Up to 20 html pages or PowerPoint slides.



- 11.8 **Optional Relevant Experience and Qualifications Support Information:** May use selected printed materials such as articles, catalogues, etc. (one copy).
- 11.9 **Self Addressed Stamped Envelope (S.A.S.E):** To have your application materials returned following the competition, include a self-addressed stamped envelope, with accurate postage.

## *XII. Inquiries*

All questions regarding this Request for Proposals are to be directed to Margaret Bruning, Associate Curator of Public Art, Scottsdale Public Art Program, 480.874.4634.

### Public Art Network Services

**PAN Listserv.** This networking tool connects colleagues and acts as a research engine, newsletter, and a stage for critical dialogue. It is available exclusively to Americans for the Arts members.

**Public Art Conference.** PAN organizes the annual public art conference, which brings together professionals from the diverse field of public art for two days of presentations, information sharing, and networking. It is held each year as a preconference for the Americans for the Arts Annual Convention. For more information, visit [www.AmericansForTheArts.org/Events](http://www.AmericansForTheArts.org/Events).

**Website.** Visit [www.AmericansForTheArts.org/PAN](http://www.AmericansForTheArts.org/PAN) to access resources, artist opportunities, websites, publications, and events nationwide for the public art field.

**Public Art Program Directory.** This essential resource is a comprehensive guide to the wide range of programs that commission and sponsor public art in the United States. To order, visit the online bookstore at [www.AmericansForTheArts.org](http://www.AmericansForTheArts.org) or call 800.321.4510.

**Year In Review Slide Sets.** Developed by PAN as an extension of the annual *Year In Review* conference session, these slide sets highlight innovative and exciting examples of American public art. Preview images and order a set online at [www.AmericansForTheArts.org/PAN](http://www.AmericansForTheArts.org/PAN) or call 800.321.4510.

**Networking and Outreach.** Need help with a question, or want to spread the word about a current project? PAN provides opportunities for colleagues to network, research, and learn. The PAN Facilitator is available via e-mail at [pan@artsusa.org](mailto:pan@artsusa.org) to help answer questions and guide you to