

City of Glendale Library and Arts Department

Guidelines for the Arts 2005



Mission Statement

The City of Glendale is committed to an Art Program that brings meaningful art to the citizens and celebrates both diversity and commonality in Glendale.

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The Sun and the Moon
by Dale Chihuly (1998)
Foothills Branch Library

On the cover:
Estrella Mountains
by Ed Mell (1986)
Glendale Municipal Airport



Arizona Promise
by Robert McCall (1984)
Council Chambers

Part I

EXECUTIVE SUMMARY

The City of Glendale Guidelines for the Arts 2005 is an enabling policy document, providing a strategic framework for long range decision-making and focused guidance for project and program implementation planning, representing the continuing evolution of the City's efforts to enhance its visual and cultural environment.

Background



Tribute to Firefighters (detail)
by Jay Tchetter (1997)
Glendale Fire Station (59th Ave. & Mountain View)

The City contracted in 2002 with Marc Pally and Carol Goldstein, consultants experienced in the development of public art plans and cultural planning, to prepare a Public Art Plan for the City. Pally and Goldstein interviewed approximately 200 residents, civic leaders and community advocates as well as City staff, elected officials, business and property owners, educators, artists and arts and culture administrators working in Glendale. The City also held community meetings and focus groups led by Pally and Goldstein. The consultants worked closely with City staff in the development of this document. The consultants received considerable encouragement from the public to expand arts programming, especially in the performing arts.

Since the City began its process for developing the public art plan in 2002, the environment for the arts has changed considerably. Most notably, new opportunities for the arts have presented themselves that did not previously exist.

In June 2005, the decision was made to utilize input from public meetings to develop a strategy for expanding the City's arts and culture and using the resulting document as guidelines for the Glendale Arts Commission.

City Master Plans

Arts, culture and museums are sited as community priorities in master plans produced by the City:

- Glendale 2025: The Next Step, Quality of Life Elements – Recreation, 2002
- Parks and Recreation Master Plan, 2002
- Glendale City Center Master Plan, 2002

Ordinance Revisions

To fully implement the Guidelines, amendments to the existing public art ordinance will be needed to:

- Allow for grants funding performing, literary and visual arts projects and programs.
- Authorize delegation of authority that conforms to the City's purchasing regulations.

Primary Features of Guidelines for the Arts

- The Guidelines will serve as the City's guiding policy statement for public art matters and the expenditure of public art funds.
- The Guideline's goals and objectives will be incorporated into appropriate General Plan elements as they are developed as well as any other official relevant city document.
- The vision of the Guidelines will be implemented with on-going dialogue and coordination between the Library and Arts Department and other City departments and divisions.

Expansion of Performing, Literary and Visual Arts Programs

The priority programs recommended in the document respond to the overwhelming demand expressed by interviewees to significantly expand the role of the City as a grantor, catalyst and supporter of citywide arts programming beyond the existing Performing Arts Grants program, which only supports dance, theater and music. Possible opportunities for the arts include:

- Professional sports complex
- Major special events
- Local and regional partnerships for new City programs

Annual Art Projects Plan

- Organizations serving culturally diverse audiences
- Museums, historic sites and cultural facilities
- Marketing and public relations
- Private and public funding mechanisms

The Arts Commission will develop an Annual Arts Projects Plan. This plan will follow the timeline and process of the City's Capital Improvement Plan. Over the next several years, it is anticipated that the resulting Work Plan projects will include:

- Significant monumental artworks at destinations and points of high community visibility.
- Pedestrian-oriented public artworks at spaces where the community gathers for leisure time activities.
- Functional artworks.
- Temporary public art projects for civic celebrations and special events.
- Programs to facilitate the involvement of non-profit organizations, the private sector and schools.
- Programs all-inclusive of the arts including performing, literary and visual arts.

As part of the Arts Commission's process for producing the Annual Art Projects Plan, the Guidelines will be updated annually to respond to new opportunities and challenges.

Public Art Projects

Projects recommended in the Annual Art Projects Plan correspond to:

- Capital projects in the Capital Improvement Program budget.
- Major transportation and transit infrastructure projects.
- Economic and cultural tourism development objectives.
- Community-building and neighborhood improvements.

Artist and Artwork Selection Process for Public Art

Guidelines for the selection of artists and artwork commensurate with long-standing best practices in the field around the country are provided in the document. Selection panels will be comprised of qualified artists, city employees and community representatives, specifically convened for project or program evaluations.

Approval of Public Art Projects

For public art projects, the Arts Commission will request input from the City Council via periodic written communications. Final approval for issuing contracts to artists will be done in conformance with the City's purchasing regulations and, if required, will be brought forward for review and approval on the consent agenda at the City Council's evening business meetings.

Organization of the Guidelines for the Arts



The document is organized according to the Goals and Objectives approved by the Arts Commission in May 2003 and further refined in November 2003. The Arts Commission took an active role in developing the guidelines throughout 2004. Each objective is described in an overview discussion. A menu of implementation priorities for achieving goals and objectives is presented under Possible Future Projects and Initiatives. Implementation Strategies are outlined for the upcoming years. Each year, the Arts Commission will assess progress made the previous year as they prepare the Annual Art Projects Plan.

Meeting on the Trail
by Allan Houser (1987)
Glendale Public Library

Part II

GOAL ONE

Distribute arts and culture throughout the city, accessible to all residents.

Objective 1.1

Place public art in locations where the largest audiences are anticipated, including major gathering places and high visibility sites.



Ocean Journey (detail)
by Shan Shan Sheng (2003)
Glendale Adult Center

- **Gateways**

The *Parks and Recreation Master Plan* identifies key gateway locations along Glendale's jurisdictional borders on Bell Road, Grand Avenue, 59th Avenue and Glendale Avenue as prime sites for monumental artworks. The planned project to enhance the Arizona Canal at 43rd and Peoria Avenues will be a gateway for motorists, bicyclists and pedestrians.

Gateways establish a sense of identity for residents and visitors and are especially welcome in the low-density, dispersed metropolitan environment characteristic of contiguous communities in the West Valley.

- **Parks**

Residents are particularly proud of their city parks and use them regularly. Children and families constitute the largest percentage of park users and some of the current art sited in the parks was selected

with this audience in mind. Some parks are immediately adjacent to elementary and middle schools, increasing the park's use by children and families. The hierarchy of the City's park system includes small neighborhood parks with few amenities; existing and planned regional parks with a full array of recreational facilities including libraries; linear parks traversing multiple neighborhoods; and, nature preserves offering hiking and undisturbed natural environments.

By commissioning artists to create functional artworks, art budgets can supplement park furnishings' budgets. Special attention should be paid to the parks planned for construction over the next five years as sites for public art. Combining the art and park furnishing budget would enrich and individualize the parks.

- **Libraries**

Glendale's libraries are used by 60% of the city's residents, according to recent surveys. Large and comprehensive book collections and a full array of lectures, musical events, films and other events attract throngs of users. The large and diverse populations served by the libraries are prime audiences for temporary and permanent artworks. Future libraries should have a major artwork commissioned during design development to allow for thoughtful integration into the building's design.

- **Streetscapes**

Automobiles are the overwhelming transportation mode within and through Glendale. The well-landscaped medians and shoulders of major traffic arteries are potential public art sites that could add unique visual qualities to the environment, lend identity to individual neighborhoods and enhance the city's image. Major thoroughfares may be improved with artist-enhanced bicycle and pedestrian overpasses or underpasses.

- **Public Transportation**

Transit systems across the United States have successfully included art in the design of transportation infrastructure improvements, with transit stations as the most common site for art. Enhanced bus stop shelters can make the bus system more attractive to new and existing riders. Major thoroughfares and intersections could have signature bus shelters, with secondary thoroughfares sharing a citywide bus shelter design.

Objective 1.2

Expand the Grants Program to be all-inclusive of the arts including performing, literary and visual arts.

The existing ordinance establishing the City's art program allows that:

"Appropriations for performing arts from the municipal arts fund shall be recommended by the Glendale Arts Commission and shall be subject to approval by the city council in the annual budget process."

Grants are awarded to support performances held within the Glendale city limits. Many of the recipients are schools, or school districts and organizations that work with schools to augment the arts and cultural offerings available through school district funding. The grants are especially critical to small groups, but also useful to larger groups that wish to perform in Glendale.

Expansion of the grants program to support performing, literary and visual arts will facilitate growth of Glendale's arts and cultural offerings. In addition to the many performances currently sponsored by the City, there will be new exhibitions at museums and non-profit galleries and programs for poets and writers.

Public relations and outreach efforts can increase the program's impact and develop audiences. Annual recommendations for funding will be made by selection panels. Recommendations from the Panel will be forwarded to the Arts Commission for review and approval prior to asking the City Council for adoption and funding.

Objective 1.3

Expand the Grants Program to fund artists to create publicly accessible artwork as part of neighborhood improvement projects throughout Glendale.

The over 180 registered neighborhoods in Glendale are testimony to the value that residents place on their local communities and their willingness to improve them. Projects could take the form of community participation in fabrication of artwork. Resident involvement is an asset that artists would necessarily use in neighborhood projects.

GOAL TWO

Provide a broad range of arts and cultural experiences.

Objective 2.1

Sponsor artist-in-residence programs, including but not limited to libraries, community centers, schools and other public settings.



Untitled
by Joe Ray (1997)
Glendale Community Center

As the Arts Program evolves into its next phase of growth, artist-in-residence programs should be a priority. This program should be all-inclusive of the arts and utilize performing, literary and visual artists. There are numerous advantages to such an approach:

- The public is in direct contact with artists and their work process. This experience generates more interest in and understanding of art and ultimately builds support for all cultural programs.
- Specific constituencies can be targeted for participation, such as seniors, youth, and park users.
- Partnering departments and organizations have the opportunity to see their work and purpose through the eyes of an artist.

Artist placements can occur in non-profit organizations and school districts. By emphasizing process over product, the final outcomes are often unexpected. Under these scenarios, an artist is hired to work with the clients and user groups of a community facility for a specified duration, toward such tangible results as production or creation of an art object, a public artwork, a community art project, a performance or a cultural celebration.

Objective 2.2

Commission and support production and presentation of the performing, visual and literary arts that is as diverse as Glendale.

One of Glendale's greatest strengths is the diversity of cultures that converge in one community, as well as the natural beauty of the area.

- **The Natural World**

The Sonoran Desert's spectacular beauty, climatic extremes and dramatic skies define the West Valley. Combined with other themes and aspects of life in Glendale, artists can use native materials in a creative manner that could become a hallmark for Glendale's art program.

- **The Native Population**

The native populations of the region are an important and indelible part of its history. Native Americans in Glendale and adjacent communities are a rich source of artistic skills and cultural lore. Their participation is an essential component to keeping local traditions alive and evolving.

- **Early Settlement/Agriculture**

Glendale's agricultural history is unique and residents frequently cite this fact as one of the city's prime identities.

- **National Defense**

The history of Glendale in the last half of the twentieth century is inextricably linked to the development of Luke Air Force Base. Long-time residents mentioned its important role in national conflicts and as the largest fighter pilot training program in the world today.

- **Downtown/Catlin Court**

Downtown Glendale is unique in the West Valley as a well-preserved historic city-center. The pedestrian-oriented storefronts' scale and architectural detailing are clear indications of the past. Adjacent Catlin Court is a protected enclave of early 20th century houses, well preserved and rehabilitated for business, commercial and residential purposes. The presence of City Hall, the Civic

Center, Murphy Park and the Velma Teague Library make downtown a natural gathering place. Events in Murphy Park are well attended by Glendale residents and visitors, including sizeable numbers of visitors from surrounding communities. Glendale's identity as a major antique shopping and restaurant destination is a draw for tourists and remains downtown's most dominant commercial activity.

- **Neighborhoods**

The neighborhood is the basic unit of identification for Glendale residents. Artists working closely with residents can be challenged to address differences and similarities among neighborhoods, developing artworks for publicly accessible places that cultivate community pride at a neighborhood level and subsequently citywide.

- **New Frontiers/Global convergence**

The most visible coming changes in Glendale are the development of Westgate, home of the new Cardinals' Stadium and Glendale Arena. The ambition of the project and the opportunities it presents for Glendale usher in a new era for the city. Glendale has far greater visibility not only based on the past, but also on a dynamic embrace of the future.

GOAL THREE

Develop programs that support and encourage residents and visitors to enjoy Glendale's arts.

Objective 3.1

Publicize the City's Arts Program.

Work with Marketing and Communications Department to coordinate the marketing of Glendale's arts resources with local and regional cultural tourism campaigns and producing bilingual promotional materials.

Objective 3.2

Sponsor temporary public art projects, exhibitions and performances in association with major events and festivals attracting regional and national visitors.



*Glendale: Strong Facility (detail)
by Steven Weitzman (2004)
Field Operations Complex*

Temporary public art projects, exhibitions and performances are an excellent way to build change and surprise into annual events and receive added media coverage. Programming temporary public art projects at festival sites during slower times of the year may provide an opportunity to draw new audiences to Glendale.

GOAL FOUR

Facilitate partnership opportunities.

Objective 4.1

Coordinate arts programs with other community-oriented objectives.

- **Arts Education**

Form partnerships with Glendale area schools, colleges and universities to enhance arts programs in the community. Explore opportunities to share resources including facilities.

- **Public Art in Private Development**

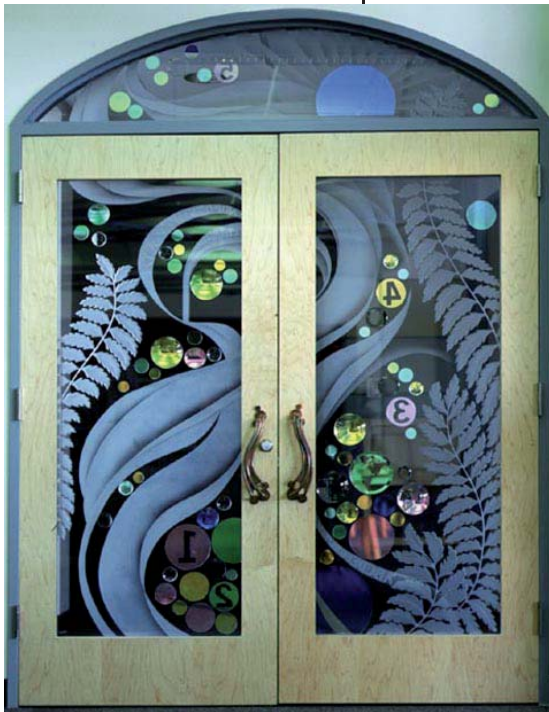
Establish a voluntary art program for new development especially in large-scale commercial and mixed-use projects.

Objective 4.2

Facilitate and encourage collaborations with other groups to enhance Glendale's arts.

- **Partnerships with Local Business**

In communities around the country, commercial and retail developers have successfully partnered with museums and cultural institutions to provide subsidized space for satellite exhibitions, and with performing arts groups to program concerts and performances in plazas and small amphitheaters. Encouragement of such ventures would allow regional cultural institutions to build an identity in Glendale. Performing arts concerts held at Arrowhead Towne Center's amphitheater and the Heard Museum's satellite museum at El Pedregal Festival Marketplace in Scottsdale are examples of successful partnerships with businesses.



Magic Doors
by Kathy Bradford (1998)
Foothills Branch Library

- **Collaboration with other government jurisdictions**

As evidenced with the partnerships between Glendale and the Flood Control District of Maricopa County, cost efficiencies and public benefits can accrue by working together and sharing resources on capital infrastructure projects. Public art sited along the Arizona and Grand Canals are successful examples, which are enjoyed by citizens that recreate at these facilities.

- **Collaboration with Regional Non-profit Organizations**

The newly formed Maricopa Partnership for Arts and Culture, which resulted from the work of the Maricopa Regional Arts and Culture Task Force, will provide opportunities for collaboration for marketing and promotion and funding of the arts. Other examples to increase arts programming in Glendale include collaborations with neighboring West Valley Art Museum, Symphony of the West Valley and the West Valley Arts Council. Partnerships with the Phoenix Office of Arts and Culture for sponsoring artists' workshops and training can result in professional development opportunities for Glendale artists who wish to compete for public art projects.

GOAL FIVE

Strive to achieve best practices in the public art field.

Objective 5.1

Develop Annual Art Projects Plan of programs and projects to be funded and implemented each fiscal year.



Glendale Pioneers, 1910 Study
by Richard Szwarcrocky
Glendale Public Library

The Arts Commission will adopt an Annual Art Projects Plan. The Plan will be submitted by staff and will identify all budget items, including the grants program, maintenance, preservation, cultural programs, public art projects, program administration and arts educational activities. Descriptions of projects to be funded for the coming year will include the following:

- Amount and source of funding.
- Description of the project.
- Identification of sponsoring department and other key parties to the project.
- Preferred media and location for public art in the facility.
- Timeline for planning, artist selection and implementation for public art.
- Selection criteria and method for public art.

Objective 5.2

Utilize procedures and criteria for artist and artwork selection commensurate with best practices.

The integrity and quality of the Public Art Program are dependent upon processes and criteria for artist and artwork selection designed and implemented in a consistent, equitable and inclusive manner.

Selection panels composed of people with relevant expertise should be utilized for selecting artists for projects. Some panel members may have expertise regarding the public art project site and its history and potential audience and users; the mixture of points of view and bases of knowledge of art is an enriching component for discussion and selection purposes.

For public art projects, the Arts Commission will request input from the City Council via periodic written communications.

Methods for artist selection are further discussed in the Appendix.

Objective 5.3

Continue to work to streamline the public artwork approval process.

One of the key conditions required for successful public art projects is the timely selection of artists and the approval of their concepts. Public art projects are most frequently part of building, infrastructure or landscape projects. Simultaneous development of all design elements, including art, is the most efficient way to work within budget and timeline constraints and derive maximum benefit from the art. Inserting commissioned public art into an existing structure or context is inherently less productive.

Final approval for issuing contracts to artists will be done in conformance with the City's purchasing regulations and, if required, will be brought forward for review and approval on the consent agenda at the City Council's evening business meetings.

GOAL SIX

Consider the City's public art collection as a financial investment and asset that will appreciate in value.

Objective 6.1

Maintain and conserve the City's art collection according to professional standards.



Veterans Memorial
by Joe Tyler (2002)
Glendale Public Library

Insuring the long-term care of the City's art collection is a key responsibility of the Arts Commission.

The viability of artwork is always relative to its materials, environmental impacts, siting and the manner in which it is used or abused by the public. Potential problems must be identified during the design phase, with artists providing information regarding the durability of materials,

maintenance requirements, the impact of physical contact and proper conditions for installation.

As technologies and materials change, public art is taking on a more complex character. No longer can commissioning bodies expect all art to be made of time-tested materials such as bronze and marble. Now, arts commissions across the nation are being asked to evaluate the nature and value of artworks that use complex computer programs, lighting systems such as LEDs, fiber optics, video, quartz and plasma screens and assorted projection technologies. Adjustments to long-held assumptions about longevity and maintenance will have to be re-evaluated in light of these developments. In cases where an artist is proposing an artwork of relatively new materials, it is particularly incumbent upon the staff to obtain as much information as possible from the artist regarding durability, warranties on parts and the kinds of expertise required for routine and specialized maintenance.

Maintenance and conservation of the art collection is further discussed in the Appendix.

Objective 6.2

Develop policies for art collection management, including acceptance of gifts, relocation and deaccession.

Formalize collection management practices into policies and guidelines.

- **Gifts of art**

As the City's collection becomes well known and as its capacity for caring for individual artworks overtime is proven, it is likely that gifts of art will be offered. Responding to such offers is a delicate matter, for the proposed gifts represent acts of generosity, usually by individuals and organizations with an emotional attachment to the gift. However, the first priority must be

to obtain a professional evaluation of proposed gifts of art. Additions to the collection can only be accepted where the value of the collection as a whole is enhanced and where the resources of the City will not be expended. Gifts that include art with memorial content are even more complicated to consider, due to the rare and



Irrigators
by Debbie Gessner (1987)
Glendale Public Library
Refurbished in 2004

special circumstances required to warrant permanent memorialization on City property.

The Arts Commission and staff will work with potential donors to prepare their application for acceptance of art into the City's collection. Proposed gifts will be reviewed by a selection panel that will make a recommendation to accept or decline the gift to the Arts Commission. The Arts Commission will have authority to accept gifts valued up to \$50,000. Gifts in excess of \$50,000 will be brought before the City Council. Acceptance of artwork should meet the following minimum conditions:

- The artwork is appropriate within the context of the City's collection and the goals of the Public Art Program.
- The artwork is of artistic merit.
- History and value of the artwork is known and verified including where it previously was exhibited.
- Artist's credentials are credible and verified.
- The artwork is in excellent condition.
- Maintenance requirements are acceptable to the Arts Commission.
- There is a suitable and available location for exhibiting the artwork.
- Costs to install the artwork are reasonable for the City to assume if not provided by the donor.
- Liability concerns and issues of public safety.

- **Relocation and deaccessioning permanent artworks**

As a rule, the City's largest and most valuable artworks will not be relocated or deaccessioned (removed from art collection) from their original commissioned locations. However, occasionally there are circumstances that warrant the relocation or deaccessioning of a permanent artwork. The City should allow relocation or deaccessioning only under circumstances that cannot be mitigated in any other manner. Relocation or deaccessioning should be considered only when:

- The site of the artwork is to be changed or altered in a way that cannot accommodate the artwork in a respectful manner and in keeping with its original intent.
- The nature, use and function of the site have changed and pose a physical threat to the well being of the artwork.
- The artwork has been severely damaged or repeatedly vandalized.
- The original siting of the artwork is a threat to public safety.

Site relocation must take into consideration environmental conditions, ease of maintenance and artistic appropriateness as well as budget considerations for the cost of the proposed relocation.

Federal laws protect artworks and the rights of artists. At a minimum, artists must be notified regarding any action affecting the location or deaccessioning of their artwork.

The Arts Commission will have the authority to relocate or deaccession artworks, which are valued less than \$50,000. Relocations or deaccessions of artworks valued in excess of \$100,000 will be brought before the City Council.

Part III

POSSIBLE FUTURE PROJECTS AND INITIATIVES

- Gateways along jurisdictional borders on Bell Road, Grand Avenue, 59th Avenue and Glendale Avenue.
- Parks including the Western Area Regional Park and the Foothills Recreation and Aquatics Center.
- Libraries including the Western Area Regional Branch Library.
- Streetscapes including medians, sidewalks, pedestrian overpasses and underpasses.
- Functional art including artist-designed benches and shade canopies.
- Public transportation facilities.
- New City buildings.
- Major collaborative buildings including the Glendale Arena and Cardinal's Stadium.
- City department or project specific public art plans such as an Art in Transit Plan or a City Pathways and Trails Art Plan.
- Artists-in-Residence projects with the Adult Center, Glendale Community Center and other sites.
- Collaborative projects with area arts and cultural organizations including Historic Sahuaro Ranch and the Bead Museum.
- Temporary public art projects and exhibitions at Murphy Park, Historic Sahuaro Ranch and other appropriate sites.
- Pre-qualified roster of artists for future public art projects.
- Cultural tourism projects with the Glendale Office of Tourism including cultural itineraries for visitors, brochures, and other promotional materials.

- Collaborative projects with Valley public art programs including a self-guided driving tour of public art and workshops for artists.
- Lectures and workshops on the arts or business of the arts for residents and arts organizations.
- Docent-led tours of the public art collection for residents and visitors.
- Collaborative educational projects with Glendale schools, colleges and universities.
- Voluntary public art in private development program for developers of new commercial buildings.



A Way of Life
by Howard Post (1987)
Glendale Public Library

- Collaborations with local businesses, other governmental jurisdictions and regional nonprofit organizations.
- Loan program to exhibit two-dimensional art collection in Glendale schools.
- Performing arts programming such as coordination of performing arts series of events and concerts.
- Other initiatives such as Annual City Arts Award to recognize outstanding arts programs and projects.

IMPLEMENTATION STRATEGIES

- Seek approval from City Council through ordinance revision to expand and rename existing Performing Arts Granting Program to Glendale Arts Grants Program to allow funding for visual arts and neighborhood arts projects.
- Seek approval from City Council through ordinance revision to allow for delegation of authority to conform to the City's purchasing regulations.
- Meet with City departments to review Capital Improvement Program for the coming fiscal year.
- Provide web access to City's art collection and new projects.
- Assess funding and staffing needs for managing program, projects and initiatives.

Part IV

APPENDICES

ARTIST SELECTION PROCESS FOR PUBLIC ART

Composition of Selection Panels

- Convene a selection panel and in some cases, an advisory panel, for each public art project.
- Guidelines and approaches for the selection panel will be identified in the Annual Art Projects Plan. Should several projects share a similar timeline, at least for project initiation, it would be economically prudent to have one panel charged to make selections for several projects. Panelists will be briefed by staff on the specific project and the overall goals of the Public Art Program.
- Some projects may be of such narrow scope and require immediate selection that the Arts staff should be charged to make recommendations directly to the Arts Commission. In these rare cases, staff should be able to make recommendations from a pre-qualified and approved roster of artists that the Public Art Program has assembled for this purpose.

Selection panels can vary in size and composition, with an average range between five to nine voting members. Circumstances may necessitate one panel giving more weight to one kind of expertise than another and the panel should be so configured. At a minimum, a panel should contain representatives of the following:

- Artist.
- Arts professional such as public art administrator or arts educator.
- Arts Commission member.
- Staff or Commission member from the sponsoring department.
- Member of the user group or relevant community to be impacted by the project.

Composition of Advisory Panels

Additional panel members can be appointed from the following:

- Additional artist.
- Design team member including the architect or landscape architect.
- Secondary department(s) impacted by the project.
- Secondary user or representative from a community group impacted by the project.

In addition to voting members on the selection panels, a panel of advisors with particular expertise can be convened for large, complex projects to work with the Public Art Program, the sponsoring department and specific selection panels. Such expertise might include:

- Community representatives.
- Design team members: architects, landscape architects, and engineers.
- Risk manager.
- Sponsoring department staff.
- Commissioners of departments with a stake in the project.
- Other city staff with relevant expertise.

Methods of Selection for Artists and Artwork

The selection panel will recommend an artist for a specific commission of artwork or for participation in the design of a construction project.

In each of the following cases, the role of the Arts Commission will be to review the work of the selection panel in terms of meeting the requirements of the administrative procedures and performing its charge correctly.

• Request for Qualifications

Artists submit their qualifications and examples of past work. The selection panel's first round selection of finalists is based on artists' submittals of completed work. Following the designation of finalists, the selection process will continue in one of two ways:

1. Finalists are invited to interview with the selection panel, at which time they discuss their work, possible approach and working methods relevant to the project. The selection panel recommends the commission based upon the interview. This approach is particularly appropriate in the selection of an artist to join a design team, or when it is critical that an artist be brought on board without delay.
2. Finalists are invited to submit proposals. Arts staff briefs finalists on the project and introduces them to key players who will also be able to help them better understand the nature of the project. Proposals must include visual representations of the finalists' concept, scale drawings showing the concept in site, budget and timeline information. Finalists are paid for their proposals at an appropriate amount approved by the Arts Commission.

- **Request for Proposals (Open Competition)**

A Request for Proposals is appropriate for smaller projects that might interest artists who have not yet entered the public art field. Reviewing proposals rather than qualifications will provide the selection panel with a reliable insight into the artist's vision and approach. The selection panel will ask a small group of finalists to meet for interviews prior to the final selection. Artists are not compensated for submitting proposals in an open competition.

- **Invitational Competition**

The selection panel invites a limited number of artists of their choosing to submit qualifications or proposals. This may be conducted in two phases; the first phase based on qualifications; the second phase based on a proposal. An Invitational Competition is appropriate for projects that are extremely complex, where only a limited number of artists may be capable of completing the job successfully. Honoraria levels may be recommended by staff and approved by the Arts Commission.

Criteria for Selecting Artists

- **Direct Selection**

In rare circumstances, the Public Art Program may need to move forward without delay and ask a selection panel to recommend one artist and a list of alternates. This option will be used only when there is no time or opportunity for a more competitive approach, or in extraordinary circumstances where the unique talent of a specific artist can be clearly established and justified.

- Quality and merit of art.
- Artists' experience, training, and professional recognition.
- Artist's ability to successfully complete the project within the proposed budget.
- Artist's ability to respond to the project's contextual issues, community, audiences and users.
- Artist's availability to work within the established timeline.
- Place of work or residence, if geographic restrictions are outlined in the request for proposals or request for qualifications.
- Additional criteria may be added if recommended by the selection panel.

Criteria for Reviewing Artwork Proposals (concepts, schematics, design development)

- The creativity and originality of the artist's response to the program.
- The artist's response to the physical context of the site, including such indicators as choice of scale, materials, form and content.
- The proposed relationship of the artwork to existing or anticipated environmental conditions, including architecture, landscaping, urban design and development, traffic and circulation.
- The artist's response to the social context of the site, including local demographics, history, intended function of the artwork, views and public access.

- The relationship of the proposed artwork to other works in the City's collection and the artwork's ability to become a noteworthy addition.
- An analysis of the artist's proposed method of fabrication and installation of the artwork and an evaluation of safety and structural factors involved.
- Evaluation of the artist's proposed budget and schedule for completion.
- Evaluation of the proposed materials and their appropriateness to the project, including issues of structural and surface integrity, protection against theft and vandalism, public safety and weathering, and long term maintenance requirements.
- If the artwork is part of a larger construction project, feasibility within limitations of the overall development schedules.
- An artist's statement as to whether or not the artwork is a unique, site-specific edition of one and has not and will not be duplicated, or alternatively, is one of a limited edition of multiples.
- Mass-produced artwork, artwork from catalogue ordering outlets and will not be purchased or commissioned.

Additional criteria may be added, if recommended by the selection panel.