



The Most Livable
City in America

CITY OF SAINT PAUL PUBLIC ART ORDINANCE PROGRAM GUIDELINES

EFFECTIVE DATE:
SEPTEMBER 20, 2012



Wishes for the Sky, Harriet Island, 2010. Marcus Young, City Artist in Residence

... "In developing its vision for the future of the city, the city council believes that planning and development decisions should give aesthetic and social value equal weight with any project's functional and economic values... therefore, the council wishes to implement a process and provide funding to involve artists in the design, implementation and integration of art in public projects."

- ordinance passed in 2009 establishing the City of Saint Paul's public art program.

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ON THE COVER. Clockwise from upper left:
Everyday Poems for City Sidewalk, a project by
Marcus Young, City Artist in Residence, with
Public Art Saint Paul and Saint Paul Public
Works, Poem by Pat Owen, Photo courtesy
Jay Weiner, MinnPost.com. *The Usumacinta
Meets the Mississippi* by Javier del Cueto
located in Indian Mounds Park, created dur-
ing Public Art Saint Paul's 2006 international
stone carving symposium, Minnesota Rocks!
Photo by Kent Larson. Detail of the Kellogg
Mall Park, by Cliff Garten with Saint Paul Parks
and Recreation. Photo by Regina Flanagan.

A visionary and flexible public art ordinance...

In 2009, the City of Saint Paul passed the ordinance supporting public art. Its visionary legislative purpose and intention is clear ... *“the city council believes that planning and development decisions should give aesthetic and social value equal weight with any project’s functional and economic values.”*

“Public art strengthens public places and enhances and promotes Saint Paul’s identity as a livable and creative city and a desirable place to live, work and visit. Therefore, the council wishes to implement a process and provide funding to involve artists in the design, implementation and integration of art in public projects.”

The ordinance established the principle ***that artists should be involved from the earliest stages of conceptual planning, and continue through project design and implementation.*** It directs that sufficient resources should be committed to sustain an innovative public art and design program that is distinguished by its high quality.

For all capital projects funded by eligible sources resulting in a property to be operated by the City, one percent of eligible project costs shall be used for public art. Maintenance and restoration costs for the City’s public art collection shall be funded by one-half of one percent appropriated annually from the City’s capital improvement budget maintenance costs.

According to the ordinance, policies and procedures shall be developed to facilitate and support the creation and implementation of a public art program and that the Office of Financial Services determines eligible funding sources and projects.

The **City of Saint Paul Public Art Ordinance Guidelines** establish the working methods to actualize the ordinance.



The ordinance says that

“Public art plan shall mean a biennial plan which identifies opportunities for acquisition and inclusion of public art within capital projects. The office of financial services shall be responsible for implementation of the public art capital budget plan as part of the City capital improvement budget.”

The **Public Art Ordinance Program Guidelines** are to be used city-wide – by City departments, agencies, district councils, neighborhood groups and artists. These groups all participated in its development in 2011-2012 (see Appendix for list of participants).

The purpose of the Guidelines is to provide administrative guidance for projects funded through the City’s capital improvement budget on properties that will be owned and operated by the City. Guidance is also provided for temporary projects, exploratory projects, performances and events that are encouraged by the ordinance and may be funded by the City or others.

The Guidelines include two parts:

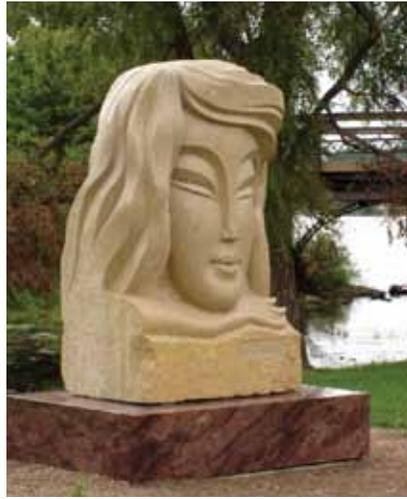
1. *Adopted Capital Improvement Projects – Summary Public Art Eligibility Master List* prepared annually by the Office of Financial Services and updated as necessary throughout the calendar year. This master list meets the ordinance requirement for a biennial plan identifying opportunities for public art as part of the City’s capital improvement budget and may be found online at www.
2. *Procedures* to ensure consistent administration of the funds appropriated under the ordinance, thereby enabling an innovative, high quality public art and design program. The procedures are detailed on the following pages.

What is public art?

The ordinance says that

“Public art shall mean publicly accessible original art that enriches the City and evokes meaning. It may include permanent visual art, performances, installations, events and other temporary works, preservation or restoration of unique architectural features, ornamentation or details. It may also include the artist-designed infrastructure and structures themselves. Public art should consider the site, its context and audience. Public art may possess functional as well as aesthetic qualities; it may be integrated into the site or a discrete work.”

The Public Art Ideas List (PAIL), an illustrated supplement, contains additional examples of public art.

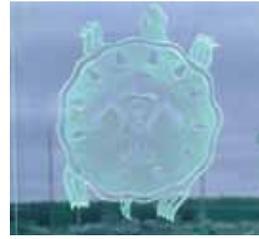


Meditation, Lei Yixin. Lake Phalen Park. Created as part of Public Art Saint Paul's 2006 international stone carving symposium Minnesota Rocks!



Indian Hunter and Dog, Paul Manship.

Photo: Brad Daniels.



Amy Cordova. Saint Paul RiverCentre.



Peter Woytek. University of MN-Saint Paul Campus.



The Saint Paul Cultural Garden. Cliff Garten with six poets and visual artists.



Tree Bracelets, Helene Oppenheimer, Coral Lambert, Jim Brenner and Theresa Smith with members of the blind and deaf communities. Western Sculpture Park.



Wing Young Huie. University Avenue project, summer 2010.

Photo: Linda Chrissomallis

What is a "public place"?

The ordinance says that

"Public place shall mean publicly accessible landscapes, structures, and infrastructure. Public places include, but are not limited to public parks, plazas, streets and boulevards, bridges and stairways, buildings and waterworks."

The Public Art Ideas List (PAIL), an illustrated supplement, contains additional examples of public art in public places.



Michael Mercil. Selby Avenue bridge abutment.



Brad Goldberg. Mears Park.



Seitu Jones. Wabasha Avenue retaining wall.



Landmark Center Park.



Kellogg Mall Park detail.



Mississippi Guardian Birds, Douglas Freeman. Upper Landing Park.

Photo: Jerry Mathiason



Landmark in a River City, Michael Murnane and Andrew Saboe. Northern Spark, 2011.

Who qualifies as an artist?

The ordinance says that

“**Artist** shall mean an individual who creates original art and is recognized by professional peers and critics as a professional practitioner of the visual, craft, literary, musical, conceptual or performing arts, as judged by the quality of that practitioner’s body of work and experience.”

This recognition is demonstrated in the artist’s resume through credentials such as an exhibition record, past public art commissions, published work, previous performances, reviews and recommendations.

What is a public artist in residence?

The ordinance says that

“**Public artist in residence program** shall mean an artist or artists who works within the City as a resource in urban planning, capital project design, and the identification of public art opportunities.”

In 2005, Public Art Saint Paul, in partnership with the City, initiated and launched the City Artist in Residence Program. Public Art Saint Paul has developed and sustained the program since that time, providing overall program structure, strategy, and funding.

The City Artist in Residence (CAIR) is an employee of Public Art Saint Paul who works across City agencies from a base in Saint Paul Public Works. The CAIR program is overseen by a committee composed of City agency directors, representa-

tives of Public Art Saint Paul, and representatives of the art community. The CAIR is present at the earliest stages of new thinking for the City in order to have systemic impact on the vibrancy of broadly defined public place.

The CAIR created *Everyday Poems for City Sidewalk*, which integrates work by citizen poets into the City’s annual street maintenance program. The CAIR is instrumental in City planning (e. g. the Greater Lowertown Master Plan and Central Corridor Public Art Plan), participates in City agency strategic planning (e.g. Saint Paul Public Library), and explores possibilities for integration of art into specific capital projects (e.g. Parks and streetscapes).



Everyday Poems for City Sidewalk, a project by Marcus Young, City Artist in Residence. Poem by Diego Vazquez, Jr.

How is public art funded?

The ordinance mandates that

- Capital projects funded by eligible sources resulting in a property to be operated by the City shall dedicate one (1) percent of eligible project funds for public art.

Department directors may seek City Council approval to reallocate percent funds from one project to another within that Department to supplement other public art projects or public art maintenance. (Reallocation procedures are described on page 26.)

- One half (½) of one percent of total Capital Improvement Budget capital maintenance projects shall be appropriated to support maintenance and restoration of the city's public art collection.

The ordinance endorses the preservation or restoration of unique architectural features, ornamentation or details.



Photo: Brad Daniels.

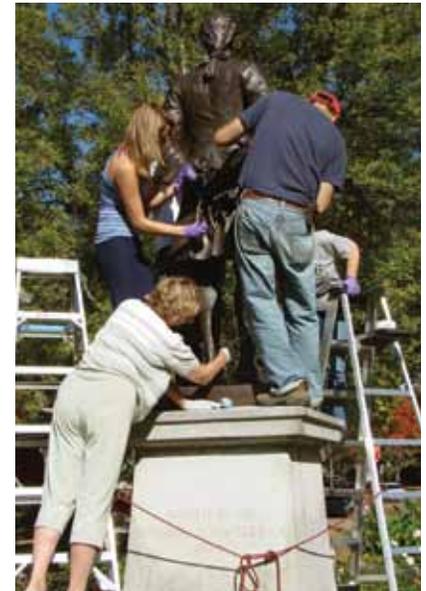


Photo: Courtesy PASP.

(Left) Conservation of Paul Manship's *Indian Hunter* by Kristen Cheronis. (Above) Conservation workshop sponsored by Public Art Saint Paul and led by Cheronis involved community members in the restoration of the Nathan Hale sculpture.

When does the ordinance apply?

The ordinance states that artists shall be involved in the “design, implementation and integration of art in public projects.”

All City requests for the **preparation of plans** by private consultants (itemized below) or for the **design of major capital projects** by private consultants

through all project delivery methods (design/bid/build; design/build, lease from developer) shall require the involvement of artists.

PLANS

Public Artist as Consultant Team Member

Artists shall serve on teams for the following:	
District Plan	✓
Small Area Plan	✓
T3 Master Plan	✓
Regional or City Park Master Plan	✓
Saint Paul Comprehensive Plan Chapter	✓
Master Plan for 10+ acre site redevelopment	✓

The above requirements apply to private consultant teams only. Department in-house teams are not required to include a public artist, but are encouraged to do so, meeting the spirit and intent of the law.

Other planning efforts such as community visioning studies, transit oriented design plans or park plans that are intended to become part of small area plans, master plans or comprehensive plans are also encouraged, but not required, to include a public artist.

CAPITAL PROJECTS

Public Art for Major Capital Construction Projects

Projects must meet all of these requirements:	
Eligible funding source	✓
Property to be operated by the City	✓
Department priority for percent application*	✓
Included on <i>Adopted Capital Improvement Projects – Summary Public Art Eligibility Master List</i>	✓

* The ordinance allows department heads the option of reallocating funds between public art projects within the department, consistent with the public art plan, and with the approval of the Office of Financial Services and the City Council. The procedures for the reallocation process are outlined on page 26.



The ordinance says that

“Eligible fund means a source fund for construction projects from which art is not precluded as an object of expenditure.”

“Construction project means any capital project paid for wholly or in part by the City to construct or remodel any building, structure, park, utility, street, sidewalk, or parking facility, or any portion thereof, located within the limits of the City and to be operated by the City.”

Funding Sources

Each year, after approval of the Capital Improvement Budget (CIB) by the Council, the Office of Financial Services produces a spreadsheet that details *Adopted Capital Improvement Projects – Summary Public Art Eligibility Master List*. This master list meets the ordinance requirement for a biennial plan identifying opportunities for public art as part of the City’s capital improvement budget and may be found online at www.

Minimum eligibility conditions include:

- the project must be capital in nature;
- on City-owned property;
- the useful life of the project must match the terms of the bonds; and
- the funding source does not prohibit public art.

Eligible funding sources for public art generally include but are not limited to:

Local general obligation bonds/ notes; other local financing sources; state grants and aids; and federal grants and aids.

Planning Study Teams and Design Teams

City Requests for Proposals (RFPs) to prepare the following shall include a public artist:

- District plans, small area plans, and T3 master plans by private consultants;
- Master Plans for City and Regional Parks;
- Chapters of the City’s Comprehensive Plan;
- Master plans by private consultants for redevelopment sites greater than (10) ten acres undertaken by private consultants; and
- Design of major capital projects undertaken by private consultants resulting in a property to be operated by the City.

Capital Projects

Eligible capital projects include the construction or renovation of new or existing city-owned facilities such as:

- Libraries and Library/ Recreation Centers.
- Police stations.
- Residential Street Vitality Program (RSVP).
- Sidewalk Reconstruction.
- Traffic calming; traffic circles.
- Streetscapes.
- Bikeways.
- Bridges (Vehicular and/or pedestrian).
- Stairs, walls and other structures.
- Parks.
- Tot lots, play area improvements and replacements.
- Trails.
- Recreation Centers.
- Business improvement projects.
- Other buildings.

How can artists become involved?

The ordinance declares that artists shall be involved in the “design, implementation and integration of art in public projects” and goes on to state that involvement should begin at the earliest stage of conceptual planning.

Two ways to participate in eligible projects include:

- **PLANS.** Public artists are required to be members of City-sponsored private consultants’ planning teams addressing district plans, small area plans, master plans and the city’s comprehensive plan.

- **CAPITAL PROJECTS.** Public artists are required to be involved in the design and implementation of City-funded capital projects.

Each of these opportunities involves different tasks and expertise. This section addresses the public artist scope of work for Plans and Capital Projects.



Mississippi Guardian Birds, Douglas Freeman. Upper Landing Park.

Photo: Jerry Mathiason

PLANS

Public artists are members of a private consultant’s planning team.

Recent Examples

- Central Corridor Station Area Plans
- Great River Passage Plan
- Greater Lowertown Master Plan
- Central Corridor Stormwater and Green Infrastructure Plan
- Citywide Street Design Manual

CAPITAL PROJECTS

Public artists are selected to produce conceptual/schematic design and design development proposals for art, and to create commissioned artwork for projects.

Recent Examples

- Everyday Poems for City Sidewalk*
- Lofts at Farmers Market
- RSVP Pilot Program
- 4th/Cedar Vertical Connection
- Hamline Avenue Bridge



The ordinance states that “artist-involvement should begin at the earliest stages of planning, and a public artist is required to be a member of the consultant’s planning study team or design team.”

The following list describes the role that artists are anticipated to play during their involvement in Plans. They are meant to guide City department staff as they develop requirements for Request for Proposals (RFPs) or Request for Qualifications (RFQs).

The list provides a starting point for creating a **Scope of Work for Public Artists**.

Following are some examples of roles and tasks for artists on planning teams.

PLANS

TASKS

- Participate in meetings; in-house, team and public meetings.
- Identify and integrate artful opportunities into plan chapters including goals, objectives and strategies addressing: the public realm; movement/circulation; preservation; and water quality/environment. Public art may include visual art, performances, installations, events and other temporary work, preservation or restoration of unique architectural features, ornamentation or details.
- Play an integral role on the team.
- Develop and illustrate public art concept designs for pilot or demonstration projects that may be part of plans.
- Advise on how to best involve artists in plan implementation.

- If necessary, work with Heritage Preservation Commission (HPC) staff to identify principles that balance preserving and reinforcing the prominent features of a district with adding vital new public art component(s).

EXPERTISE

Following is the experience and capabilities that artists may need to show to accomplish the tasks:

- In-depth work with multi-disciplinary teams (e.g. planners, architects, landscape architects, civil and transportation engineers, etc.).
- Synthetic thinker; the ability to draw on ideas across disciplines and fields of inquiry to develop a deeper understanding, to combine ideas into a complex whole.
- Understanding and experience with planning processes, and with presentations to the general public, councils and boards.
- Evidence of past contributions to planning documents.
- Ability to work with diverse communities; experience in community engagement.

- Familiarity with a broad range of artistic approaches, practices, media and artists.
- Direct experience working in highly-complex urban environments.

(Examples of recent RFPs calling for planning teams with artists are included in the Appendix on pages 30 and 31.)

What are potential roles for public artists on **Capital Projects**?

The ordinance states that “artist-involvement should begin at the earliest stages of planning, and a public artist is required to be a member of the consultant’s planning study team or design team.”

The following list describes the role that artists are anticipated to play during their involvement in Capital Projects by offering ideas for potential tasks and the requisite expertise necessary. The list is meant to guide City department staff as they develop requirements for Request for Proposals (RFPs) or Request for Qualifications (RFQs).

The list provides a starting point for creating a **Scope of Work for Public Artists**.

Following are some examples of roles and tasks for artists on Capital Projects.

CAPITAL PROJECTS

Capital projects may have two public art phases: a **design phase** which may involve planning work with the design team as well as the conceptual/schematic design and the design development of artwork; and a **commission phase** for the actual production and installation of artwork, frequently in coordination with the site and/or building construction process.

Following are some examples of roles and tasks for artists.

DESIGN PHASE

TASKS

Conceptual/Schematic Design –

- Participate in meetings; in-house, team and public meetings.
- Explore public art opportunities in plans for buildings and/or sites.
- Establish artwork parameters and goals and detail the “program” for artwork including the project description and approach.

- Integrate artwork with the “bricks and mortar” of the building; and/or at the site/plaza to large landscape scales. Public art may include visual art, performances, installations, events and other temporary work, preservation or restoration of unique architectural features, ornamentation or details.
- Collaborate with the design team to determine and/or to refine the design of spaces to integrate artwork, and advise on selection of materials in surrounding area.
- Identify location of artwork(s) on scaled annotated plans, or site plans, with potential relationships and connections to other sites.
- Produce model/maquette and/or sketches, drawings, plans and/or digital renderings to illustrate concepts.
- Present conceptual design ideas for artwork to community groups and others for input and feedback, as necessary.
- As appropriate during concept development, design team including the artist shall involve HPC staff, which makes recommendations on projects to the HPC board.

- If HPC approval is required, schematic design and/or design development materials for artwork will be included as part of the overall HPC pre-application materials submitted for review.

Design Development –

- Participate in meetings; in-house, team and public meetings.
- Produce model/maquette to scale showing some indication of color and/or scaled, dimensioned and labeled plans or drawings, and digital renderings or documentation, as required to present a meaningful representation of the proposed artwork. Provide materials samples, as necessary. Artwork must conform to Americans with Disabilities (ADA) and other necessary functional requirements.
- Produce artwork statement describing design intention; relationship to project goals and criteria; and with description of artwork materials, dimensions, weight, and finish.
- Submit completed *Timeline and Budget Estimate* for the artwork, using form provided by the City.

- Submit conservation analysis of proposed materials and construction methods prepared by a certified conservator, if requested.
- Prepare operations and maintenance plan including cost estimate addressing the necessary ongoing care anticipated for the artwork.
- Recommend site preparation and activation that is required, including but not limited to appropriate lighting, electrical and mechanical systems connections, and the structural support necessary for installation and activation of the artwork.
- If HPC approval is required, public art materials cited above shall be included in 90%+ package of construction drawings presented to the HPC at public hearings.

COMMISSION PHASE

Following are some examples of roles and tasks for artists.

TASKS

- Secure insurance coverage that meets City requirements including public liability, automobile, worker's compensation and employer's liability, and professional liability insurances, as requested.
- Maintain ongoing communications with City project manager and track with the site and/or building construction schedule in order to integrate artwork.
- Provide engineering drawings of the artwork and/or the footings or other details for structural design review by the City, if requested.
- Produce the artwork as approved during the Design Phase and after the structural design review, and deliver and install the artwork according to the construction schedule.
- If not provided by the City, prepare the site for the artwork including appropriate lighting, electrical and mechanical systems connections, and the structural support required for installation and activation of the artwork.

- Design, fabricate, install and pay for a public notice identifying the artwork after installation.
- Provide final documentation about the artwork including technical description with details regarding, materials, weight, finish, construction techniques and contractors, and an operations and maintenance manual, if requested.

EXPERTISE

Following is the experience and capabilities that artists may need to show to accomplish the tasks during the Design and Commission Phases:

- In-depth work with multi-disciplinary teams (e.g. architects, landscape architects, civil and transportation engineers, etc.).
- Ability to work with community input; experienced in community engagement.
- Capacity to reflect the community's ideas in art.
- Ability to incorporate technology and art, if necessary.
- Sensitivity to context and its historical, ecological, social and cultural dimensions.

- Employs sustainable materials and construction techniques in his/her work, and efficiently uses resources such as electricity and water.
- Understanding of, and experience with, durable and permanent materials, and their maintenance requirements.
- Maintains a flexible design process, accommodating the need to meet ADA code requirements and safety standards, as necessary.
- Ability to produce submittals/deliverables including scaled, dimensioned and labeled plans, elevations and cross-sections, and construction documents and specifications, as necessary.
- Documented capability to produce, deliver and install artwork on-time and on-budget.

(An example of a recent RFP calling for a Capital Project design/build team with artists is included in the Appendix on pages 32 and 33.)

**SPECIAL PROCEDURES
FOR HISTORIC SITES
AND PROPERTIES**

When public art is part of a designated local historic site or property undergoing remodeling, or public art is considered for a designated local historic site or property, the following tasks and procedures are necessary:

1. The Scope of Work for Public Artists shall be developed with the input of Heritage Preservation Commission (HPC) staff.
2. HPC staff, which makes recommendations on projects to the HPC, shall participate as appropriate in concept development with the design team including public artist(s).
3. Public artists shall research the historical, architectural, cultural and social character of the dis-

trict, site or property to develop an understanding of the historical context.

4. Public artists shall work with HPC staff, as necessary, to identify principles that balance preserving and reinforcing the prominent features of a district, site or property with adding vital new public art component(s).
5. If HPC approval is required, public art planning, project schematic design and/or design development materials will be included as part of the overall HPC pre-application materials submitted for review.
6. If HPC approval is required, public art shall be included in 90%+ package of construction drawings presented to the HPC at public hearings.

How are public artists selected?

SELECTING PUBLIC ARTISTS – PROCEDURES AT A GLANCE

The options and processes indicated below are explained in detail in this section.

	PLANS	CAPITAL PROJECTS			
IDENTIFICATION OPTIONS	<p>Consultant responding to a City department's RFQ or RFP identifies public artist(s) for their team.</p>	<p>1. Public art project committee convened to identify artist(s) for City project.</p>	<p>2. City department project manager identifies artist(s) for project.</p>	<p>3. City Artist in Residence Program assembles and leads team of public artists for project(s).</p>	<p>Infrequent City Design/Build Capital Projects; consultant/contractor identifies public artist(s) for their team.</p>
SELECTION PROCESS	<p>Consultants reference:</p> <ul style="list-style-type: none"> • City Artist in Residence Program. • State artist registry. • City List of Qualified Artists. • Consultant's own resources. 	<ul style="list-style-type: none"> • Open Call • Invitational Call • Direct Call 	<ul style="list-style-type: none"> • Invitational Call • City List of Qualified Artists • Direct Call 	<ul style="list-style-type: none"> • Invitational Call • City List of Qualified Artists • Direct Call 	<p>Consultant/contractor references:</p> <ul style="list-style-type: none"> • City Artist in Residence Program. • State artist registry. • City List of Qualified Artists. • Consultant/contractor own resources.
REVIEW & APPROVAL PROCESS	<p>City Project Manager ↓ City Department Head</p>	<p>Public Art Committee ↓ City Department Head</p>	<p>City Project Manager ↓ City Department Head</p>	<p>City Artist in Residence Program ↓ City Department Head</p>	<p>City Project Manager ↓ City Department Head</p>



The ordinance says that

“Resources to identify artists qualified to serve on consultant teams for planning studies and project design shall include, but not be limited to, the artist in residence, the state artist registry and a list of qualified artists maintained by the city.”

The ordinance authorizes the City Artist in Residence Program to identify artists and also cites the state’s Minnesota Percent for Art Artist Registry available at <http://www.percentforart.us/> as a source for identifying artists.

The third resource mentioned is the list of qualified artists. The City is in the process of defining procedures to establish a list that will be used by private consultant/proposers seeking artists for City-sponsored planning teams, and by City departments seeking artists for capital projects.

The **City List of Qualified Public Artists** will be an especially useful reference for projects with flexible timelines, special projects with compressed timelines, and ongoing programs or projects that seek artists every year.

Additional means for identifying artists through open, invitational and direct calls are described on page 22.

City List of Qualified Public Artists

To develop the List, City departments, working with the Office of Financial Services, shall

- determine eligible project categories (i.e., bridges, playgrounds, building interiors, trails, ongoing efforts such as the Residential Street Vitality Program, etc.) that are suitable candidates for a once-every-two-years open call (see page 22 for process details);
- draft the Scope of Work and expertise requirements for each project category to be included in the Request for Qualifications (RFQ);
- issue an RFQ with the open call through City channels; and
- appoint and convene the Public Art Jury.

The Jury includes:

- staff from departments with projects on the List;
- arts and design professionals;
- the City Artist in Residence Program; and
- as appropriate, District Council representatives and others.

They review materials received in response to the RFQ open call and recommend artists for the City List.

Department heads or representatives review and approve entrants to the City List that are recommended by the Public Art Jury.

The City List will be published and made available online on the City’s website at [www](http://www.cityofstpaul.org).

What are the criteria for determining eligible public artists?

PUBLIC ARTIST ELIGIBILITY AND EVALUATION CRITERIA FOR PLANS AND CAPITAL PROJECTS

The following *eligibility criteria* applies to public artists:

- The public artist meets the ordinance definition of an “artist” and is an individual who creates original art and is recognized by professional peers and critics.
- The public artist produces artwork in the categories/types of work cited in the ordinance as “public art” including visual art, performances, installations, events and other temporary work, or is involved in the preservation or restoration of unique architectural features, ornamentation or details

The following *minimum evaluation criteria* applies to public artists:

- The public artist’s work is of high quality as shown by examples of past work; in resume/bio citations for exhibitions, commissions and awards; documented recognition by peers and critics; and for Capital Projects, by testimony from references that the public artist has produced artwork on-time and on-budget.
- The public artist demonstrates the expertise required by the Scope of Work statement in the Request for Qualifications (RFQ) or Request for Proposals (RFP), including the understanding and/or the ability to design and create artwork integrated into public contexts.
- During the time periods specified in RFPs or RFQs, the public artist is available to work on Plans or Capital Projects, and/or is available for membership on the City List of Qualified Public Artists.

Additional *special evaluation criteria* may include, but is not limited to, the following:

- The public artist’s experience includes work on multi-disciplinary collaborative teams.
- The public artist demonstrates the ability to work with diverse communities and has experience in community engagement, incorporating public input into their working process.
- The public artist is capable of producing design submittals/deliverables such as plans, elevations, cross-sections, as necessary, in print and electronic formats.
- The public artist meets any additional unique expertise and evaluation criteria identified in the Plan or Capital Project RFQ or RFP.

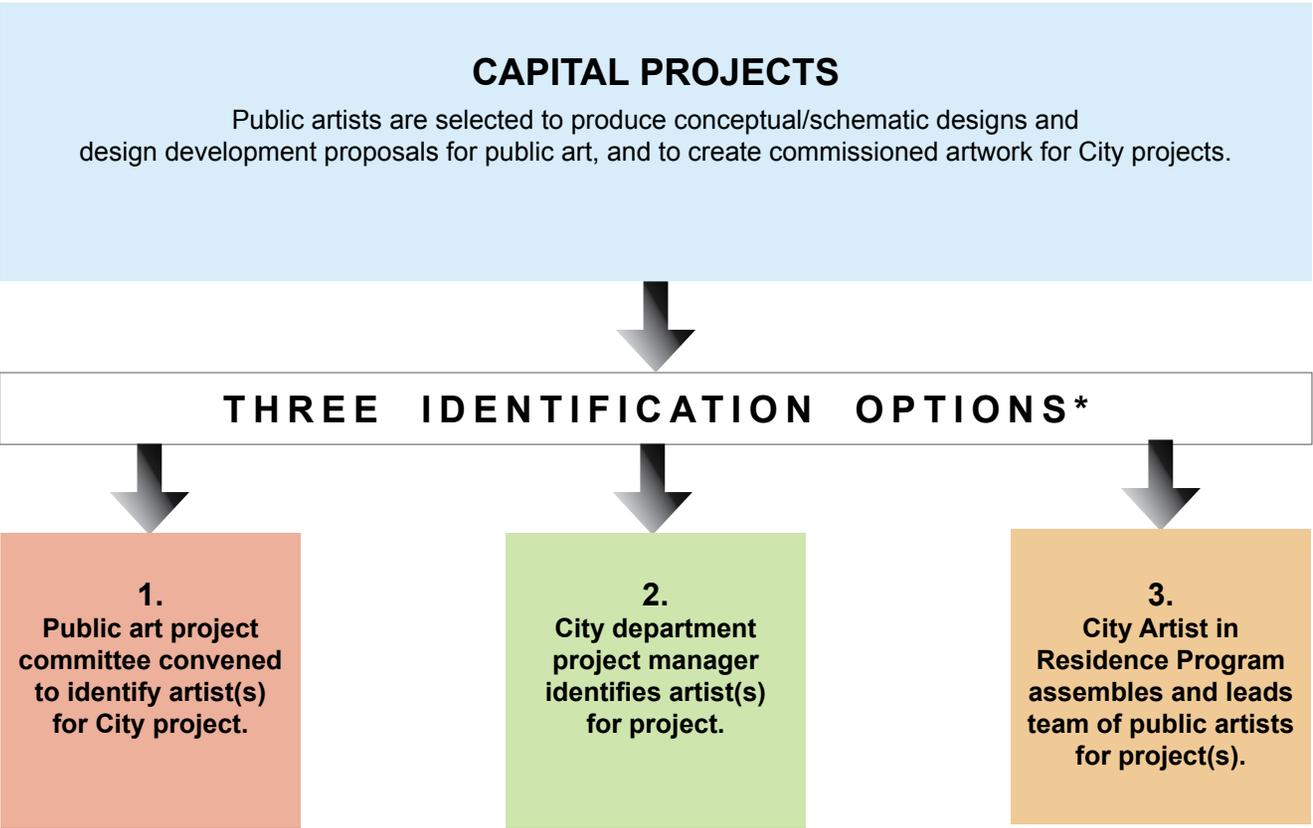
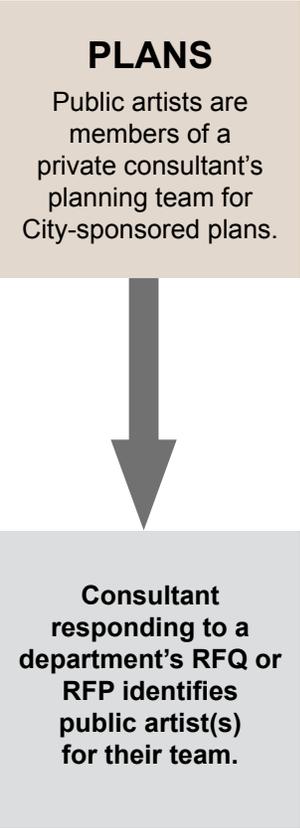
What options are available for identifying public artists?

Five options that meet the terms of the ordinance and the needs of City projects have been devised for identifying public artists.

For **Plans** (district plans, small area plans and master plans, etc.) there is one option – private consultants identify artists to be members of their planning teams.

Capital Projects have four options include convening com-

mittees to select artists; City department project managers or the City Artist in Residence Program selects artists; and for infrequent design/build capital projects, private consultants/contractors choose public artists for their teams.



* A fourth option may be used for infrequent design/build capital projects: consultant/contractors responding to a department's RFQ or RFP identify public artists for their team. This fourth option incorporates procedures from both Plans and Capital Projects.

How are public artists selected, evaluated and approved for **Plans**?

PLANS

Public artists are members of a private consultant's planning team for City-sponsored plans.

SELECTION PROCESS

There is one selection option for Plans: private consultant/proposers responding to a City department's RFQ/RFP for plans select public artist(s) for their team. They reference resources to identify artist(s) including but not limited to: the City Artist in Residence Program; the state artist registry; and the List of Qualified Public Artists maintained by the City. Consultant/proposers may also use their own resources, lists and established relationships to identify public artists.

City department staff and/or project manager develops Scope of Work for Public Artist(s) for RFQs or RFPs including expectations for artist's role, tasks and required expertise.

EVALUATION CRITERIA FOR PLANNING TEAMS

- The public artist meets the ordinance eligibility criteria outlined on page 16.
- The consultant/proposer team demonstrates a clear understanding of the role of the public artist and integrates their contributions into the Scope of Work and Capacity work load tables in the team's response to the RFQ/RFP.
- The public artist is an equally-regarded and collaborative member of the consultant/proposer team and the artist's participation on the team, observed during the interview, is substantial.
- The public artist meets the minimum eligibility and evaluation criteria cited on page 16 and the expertise requirements indicated in the plan's RFQ/RFP.

ARTISTIC REVIEW AND APPROVAL PROCESS

The City department staff interview consultant/proposer teams and may seek an opinion from the City Artist in Residence Program about the quality of the public artist's credentials and past work, the overall team composition, and the team's proposed role for the public artist.

After the team is selected by staff, City department heads sign an agreement with the consultant/proposer team authorizing the preparation of plans.

Which selection option is the best for a **Capital Project**?

CAPITAL PROJECTS
 Public artists are selected to produce conceptual/schematic designs and design development proposals for public art, and to create commissioned artwork for City projects.

THREE CAPITAL PROJECTS OPTIONS



The recommendations below aid City departments' decision-making about which option best matches the Capital Project at hand.

- Recommended for:**
- Public art projects with large budget and scope of work.
 - Extended timeline/schedule.
 - Large impact on community.
 - Community involvement as per the ordinance.*

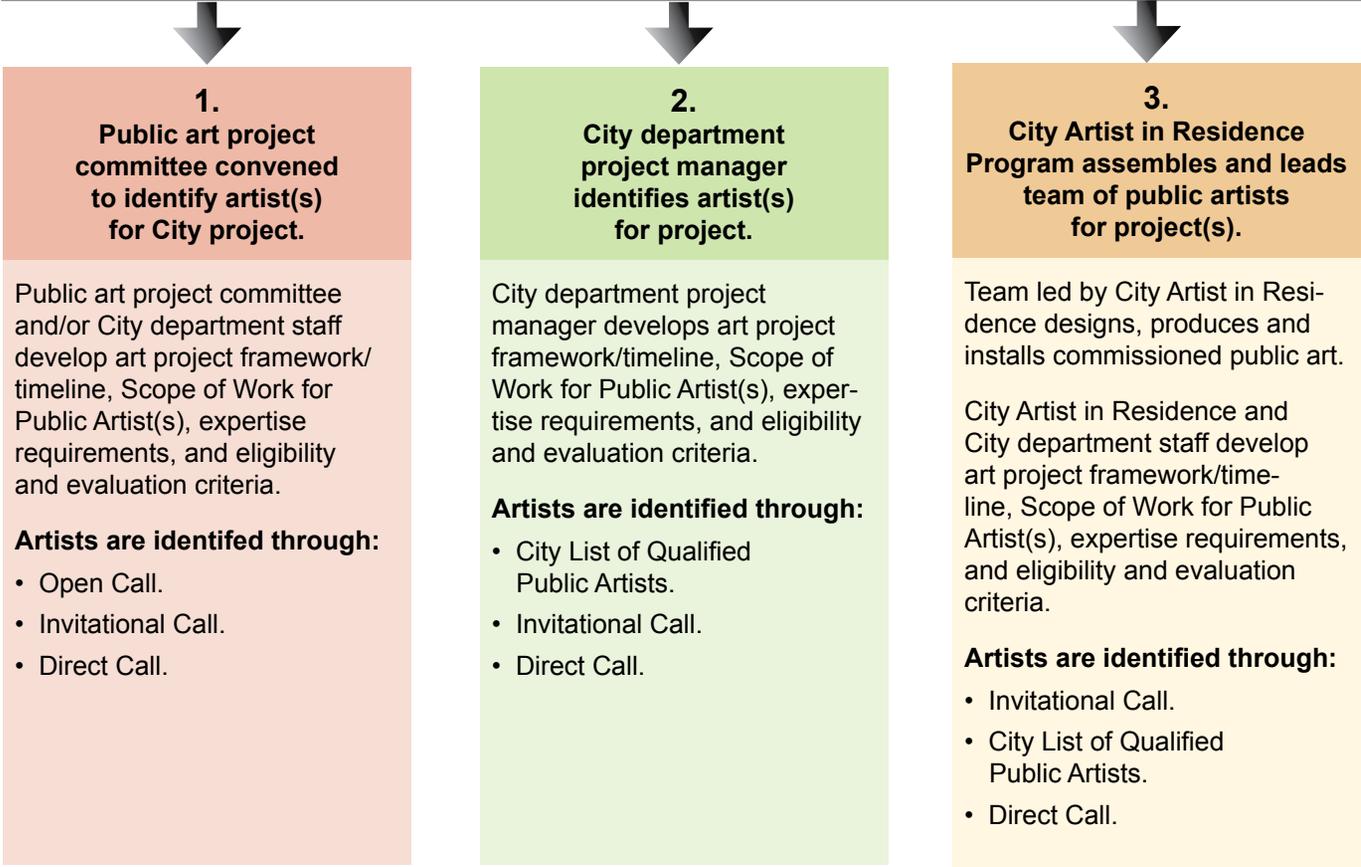
- Recommended for:**
- Public art projects with medium-size budget and scope of work.
 - Short timeline/schedule.
 - To take advantage of special opportunities.
 - Community involvement as per the ordinance.*

- Recommended for:**
- Public art projects with small or medium budget and similar scopes of work.
 - Short timeline/schedule and quick turn-around.
 - Community involvement as per the ordinance, especially during design phase.*

* Community involvement, at minimum, follows each City department's existing and ongoing community engagement procedures.

What is the selection process for each **Capital Project** option?

ARTIST SELECTION PROCESS FOR THREE CAPITAL PROJECT OPTIONS



Descriptions of the procedures for the City List of Qualified Public Artists may be found on pages 15 and 22, and for open, invitational and direct calls for artists, on page 22.

Eligibility and evaluation criteria are summarized on page 16.

How are artists and artwork re-viewed and approved for each option?

ARTISTIC REVIEW AND APPROVAL PROCESS FOR THREE CAPITAL PROJECT OPTIONS

1. Public art project committee convened to identify artist(s) for City project.

- **Public art project committee** appointed by the City department reviews materials received in response to open, invitational and/or direct calls and may reference the City List of Qualified Public Artists to recommend artists/finalists.
- **City department head or representative** approves artists/finalists and signs agreement(s) authorizing them to either produce design proposals, or design proposals and commissioned artwork.
- **Public art project committee** reviews artist/finalist proposals and recommends a design.
- **City department head** approves design and authorizes commission agreement.

2. City department project manager identifies artist(s) for project.

- **City project manager** directly identifies artists; chooses artists from the Qualified List; and/or interviews artists gathered through invitational call; consults with City Artist in Residence Program; and recommends artist(s) to department head.
- **City department head or representative** approves artist/finalists and signs agreement authorizing them to either produce design proposals, or design proposals and commissioned artwork.
- **City project manager** consults with the City Artist in Residence Program and chooses final design from proposals by artists who have worked closely with project manager and department staff to produce them.
- **City department head** approves design and authorizes commission agreement.

3. City Artist in Residence Program assembles and leads team of public artists for project(s).

- **City Artist in Residence Program** identifies team members through invitational and/or direct call, selects and interviews finalists, and with department staff, recommends artists.
- **City department head or representative** approves team membership and signs contract authorizing team to produce design proposal(s).
- **City department staff and team** work together, and with others as appropriate and necessary, to produce proposal(s).
- **City department head** approves design and authorizes commission agreement.

In addition to the procedures summarized on this page, the Heritage Preservation Commission reviews and approves artists and/or design proposals for a designated local historic site or property (see page 13 for procedures).

Parks Commission approval may be sought for projects as appropriate and necessary.

As per the public art ordinance Sec. 12.04. - Planning and Design (5), District Council neighborhood design advisory committees shall continue to advise the implementing City departments and are informed of the department's decisions.

What does each type of call for artists involve?

PROCEDURES FOR CALLS FOR PUBLIC ARTISTS FOR PLANS AND CAPITAL PROJECTS

The Open Call for City List of Qualified Public Artists may be used for Plans and Capital Projects. Open, Invitational and Direct Calls are most suitable for Capital Projects.

Open Call for City List of Qualified Public Artists

Request for Qualifications (RFQ)* prepared for several projects from different departments including their anticipated Scopes of Work, and widely distributed in Open Call. City Artist in Residence Program also recommends public artists to contact to apply.

Goal = 50-75 applicants received, up to 30 public artists added to list every two years.

All applicants meeting evaluation-criteria are reviewed and ranked by the Public Art Jury.

Jury recommendations made to City department heads. Final approval by City department heads.

City department project managers, consultant/proposers and others choose public artists from the City List on as-needed basis during two-year time period.

(See page 15 for more information on procedures.)

Open Call

(This option may be used for specific individual projects.)

Request for Qualifications (RFQ) or less frequently, a Request for Proposals (RFP) prepared from project's Scope of Work and widely distributed.*

City Artist in Residence Program recommends artists to contact to apply and the City List of Qualified Artists is referenced.

Goal = 40-50 applicants received.

All applicants meeting criteria are reviewed and ranked by committee.

Up to five finalists selected and interviewed by committee.

Committee recommendation made to City department heads. Final approval by City department heads.

Invitational Call

Short-list of public artists developed by City Artist in Residence Program and by contacting other arts professionals including but not limited to artists, art administrators, educators, curators and museum directors for recommendations.

Goal = short list of at least 20-30 recommended public artists, and at least ten applicants received.

Request for Qualifications (RFQ) produced and mailed to public artists on short-list who are invited to apply.

Finalists selected and interviewed.

City project manager and/or City Artist in Residence Program recommendation public artists to City department heads. Final approval by City department heads.

Direct Call

(Although seldom used, this option is for directly approaching respected senior artists who generally would not respond to other calls.)

One to three public artists are identified using recommendations from the City Artist in Residence Program and other arts professionals including but not limited to artists, art administrators, educators, curators and museum directors.

Letter with Scope of Work sent directly to up to three public artists.

Goal = one to three applicants.

City project manager and/or City Artist in Residence Program make recommendations to City department heads. Final approval by City department heads.

THIS SECTION –
IN DEVELOPMENT

**THIS SECTION –
IN DEVELOPMENT**

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IN DEVELOPMENT

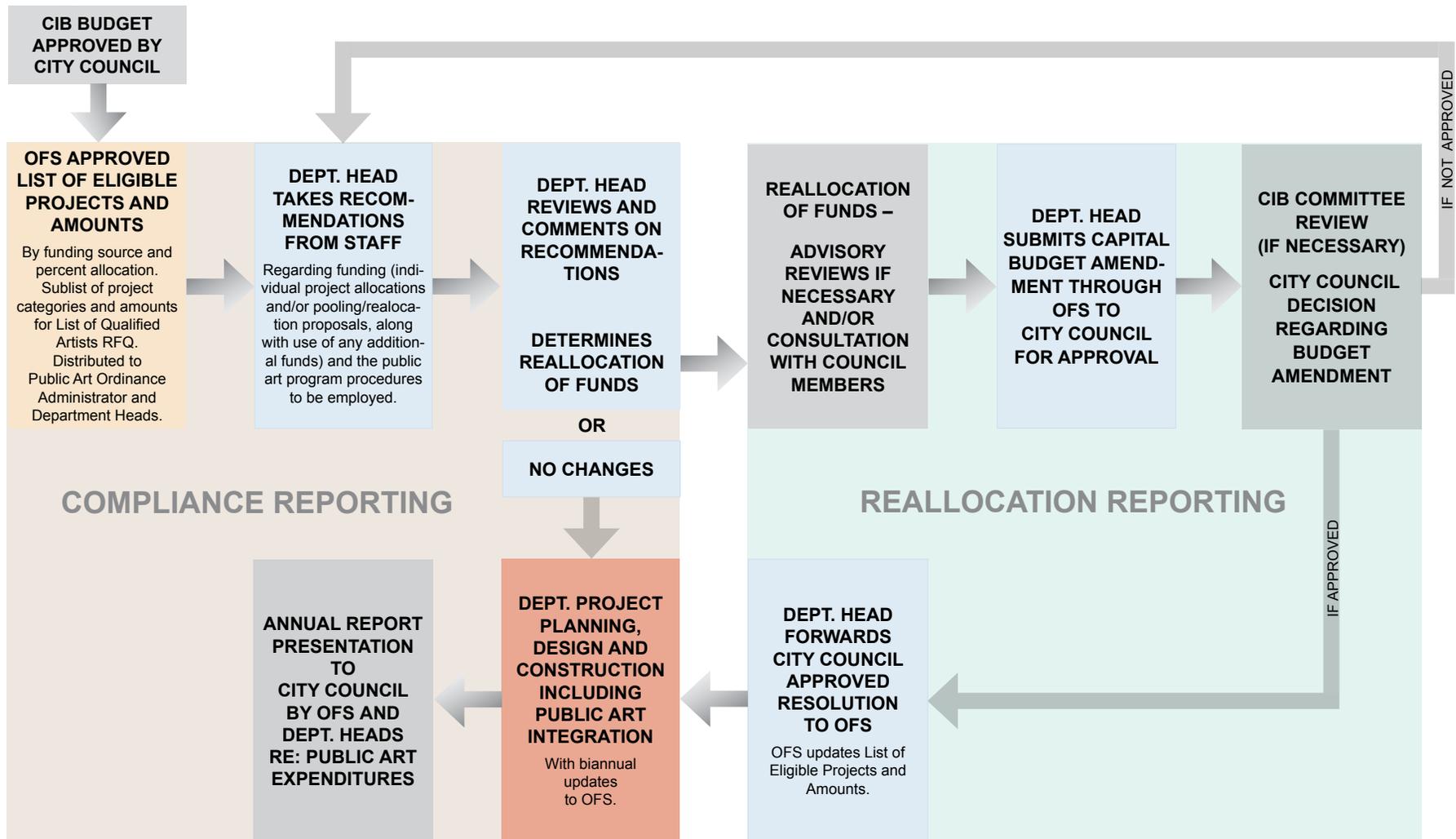
What is the process for reallocating and reporting use of funds?

The ordinance allows department heads the option of reallocating funds between public art projects within the department, consist-

ent with the public art plan, and with the approval of the Office of Financial Services and the City Council. The procedures

for reallocation and also for departmental compliance reporting are shown in the flow chart below.

DEPARTMENTAL COMPLIANCE AND REALLOCATION REPORTING



PARTICIPANTS —

Public Art Ordinance Program Guidelines

Regina Flanagan, Public Art Ordinance Administrator*, Lead

Todd Hurley, Director of the Office of Financial Services

Public Art Working Group 2011

Bruce Beese, Department of Public Works

Marie Franchett, Department of Planning and Economic Development

Phyllis Kendig, Saint Paul Public Library

Mike Kimble, Saint Paul Parks and Recreation

Dave H. Nelson, Office of Financial Services

Marcus Young, City Artist in Residence

* The public art ordinance administrator position is supported by Public Art Saint Paul with funding from The Katherine B. Andersen Fund and Saint Paul Cultural STAR.

Oversight Committee

Bob Bierscheid, Committee Chair, Public Art Saint Paul

Christine Podas-Larson, President, Public Art Saint Paul

Russ Stark, City Councilmember, Ward 4

Joe Spencer, Director of Arts and Culture, Office of Mayor Chris Coleman

Cecile Bedor, Director, Department of Planning and Economic Development

Kit Hadley, Director, Saint Paul Public Library

Mike Hahm, Director, Saint Paul Parks and Recreation

Todd Hurley, Director, Office of Financial Services

Rich Lallier, Director, Department of Public Works

Bruce Beese, Administration Manager, Department of Public Works

Lucy Thompson, Principal City Planner, Department of Planning and Economic Development

Matt Anfang, Executive Director, Greater Saint Paul BOMA

Steve Dietz, President of northern.lights.mn

Timothy Griffin, Director, Saint Paul on the Mississippi Design Center

Anne Ledy, President, College of Visual Arts

Technical Advisors

Sara Grewing, City Attorney

Daphne Lundstrom, Assistant City Attorney

Peter McCall, Assistant City Attorney

Lisa Veith, Assistant City Attorney

John McCarthy, Senior Budget Analyst, Office of Financial Services

Chapter 12. - Public Art [213]

(213) Editor's note— C.F. No. 09-212, § 1, adopted July 22, 2009, amended the Code by, in effect, repealing former ch. 12, public art and design, §§ 12.01—12.06, and adding a new ch. 12, §§ 12.01—12.04. Former ch. 12 derived from Ord. No. 17852, adopted July 16, 1991.

Sec. 12.01. - Legislative purpose and intent.

Sec. 12.02. - Definitions.

Sec. 12.03. - Funding.

Sec. 12.04. - Planning and design.

Sec. 12.01. - Legislative purpose and intent.

- (1) In developing its vision for the future of the city, the city council believes that planning and development decisions should give aesthetic and social value equal weight with any project's functional and economic values. Public art strengthens public places and enhances and promotes Saint Paul's identity as a livable and creative city and a desirable place to live, work and visit. Therefore, the council wishes to implement a process and provide funding to involve artists in the design, implementation and integration of art in public projects.
- (2) In order to facilitate the encouragement and inclusion of public art in planning and development, the city council finds that: 1) involvement of public artists in public projects should begin at the earliest stages of conceptual planning and continue through project design and implementation; 2) sufficient resources should be committed to sustain an innovative public art and design program that is distinguished by its high quality; and 3) that policies and procedures should be administratively developed which will facilitate and support creation and implementation of a public art plan.

(C.F. No. 09-212, § 1, 7-22-09)

Sec. 12.02. - Definitions.

Unless otherwise expressly stated, the following terms shall, for the purpose of this chapter, have the meanings indicated in this section:

Artist shall mean an individual who creates original art and is recognized by professional peers and critics as a professional practitioner of the visual, craft, literary, musical, conceptual or performing arts, as judged by the quality of that practitioner's body of work and experience.

Construction project means any capital project paid for wholly or in part by the city to construct or remodel any building, structure, park, utility, street, sidewalk, or parking facility, or any portion thereof, located within the limits of the city and to be operated by the city.

Eligible fund means a source fund for construction projects from which art is not precluded as an object of expenditure.

Public art shall mean publicly accessible original art that enriches the city and evokes meaning. It may include permanent visual art, performances, installations, events and other temporary works, preservation or restoration of unique architectural features, ornamentation or details. It may also include the artist-designed infrastructure and structures themselves. Public art should consider the site, its context and audience. Public art may possess functional as well as aesthetic qualities; it may be integrated into the site or a discrete work.

Public art plan shall mean a biennial plan which identifies opportunities for acquisition and inclusion of public art within capital projects. The office of financial services shall be responsible for implementation of the public art capital budget plan as part of the city capital improvement budget.

Public artist in residence program shall mean an artist or artists who works within the city as a resource in urban planning, capital project design, and the identification of public art opportunities.

Public place shall mean publicly accessible landscapes, structures, and infrastructure. Public places include, but are not limited to public parks, plazas, streets and boulevards, bridges and stairways, buildings and waterworks.

(C.F. No. 09-212, § 1, 7-22-09)

Sec. 12.03. - Funding.

- (1) Initial funding. For all capital projects funded by eligible sources resulting in a property to be operated by the city; the city shall dedicate one (1) percent of the eligible project costs, as determined by the office of financial services, to be used for public art.

If the director of the department responsible for the capital project determines that this use of funds cannot or should not be included in a specific project, he/she shall seek approval of the city council to use the funds described above to supplement other public art projects, or public art maintenance, within that department. The specific use shall be as determined by said director and consistent with the public art plan.

- (2) Ongoing maintenance. Maintenance and restoration costs in an amount equal to one-half (½) of one percent of total capital maintenance projects approved as part of the capital improvement budget shall be appropriated to support maintenance and restoration of the city's public art collection. All public art donated to the city must come with a plan to fund and deliver ongoing maintenance or the resolution accepting the public art must identify how maintenance of the donated public art will be funded.

(C.F. No. 09-212, § 1, 7-22-09)

Sec. 12.04. - Planning and design.

- (1) The long-range capital improvement budget committee shall review the public art plan and ensure that, where appropriate, public art is incorporated into the capital improvement budget recommendations submitted to mayor and city council.
- (2) All city requests for proposals for the preparation of district plans, small area plans, TN3 master plans, master plans for regional and city parks, chapters of the city comprehensive plan, and master plans for redevelopment sites greater than ten (10) acres in size to be undertaken by private consultants shall require that a public artist be a member of the consultant's planning study team.
- (3) All city requests for proposals for design of major capital projects to be undertaken by private consultants resulting in a property to be operated by the city (through all project delivery methods: design/bid/build; design/build; lease from developer) shall require that a public artist be a member of the consultant's design team.
- (4) Resources to identify artists qualified to serve on consultant teams for planning studies and project design shall include, but not be limited to, the artist in residence, the state artist registry and a list of qualified artists maintained by the city.
- (5) The neighborhood design advisory committee for the district council representing the area in which a project will be located shall continue to advise the implementing city department on the selection of artists and recommend acceptance of the design of the project.

(C.F. No. 09-212, § 1, 7-22-09)

EXAMPLE 1 — SCOPE OF WORK FROM RECENT REQUEST FOR PLANNING TEAM PROPOSAL

Request for Proposals – **Citywide Street Design Manual**

(Excerpts from RFP issued January 12, 2012. Project of the Department of Planning and Economic Development.)

Team - Tab 2

The composition of the team should have expertise in public art in infrastructure.

Project teams should have the following expertise and abilities:

- Experience with programming artists efforts.
- Familiarity with a broad range of artistic practices, media and artists.

Public Art - Tab 3

To meet the spirit of the City of Saint Paul Code of Ordinances, Chapter 12 - Public Art, a public artist must be included as part of the project team. The ordinance requires artist participation in the design, implementation and integration of art in public projects and emphasizes involvement should begin at the earliest planning stages. Because City street construc-

tion projects are required by City Code to dedicate one percent of the budget to public art, planning for the future inclusion and coordination of public art into ongoing processes is essential. The artist's role in the project team should be clear and integrated within the team's functions and planning process. Note that public art will not be produced by the artist as part of the planning process.

Possible public artist contributions and roles include:

- Identifying approaches and opportunities for integrating public art into street design.
- Creating content and illustrations for the Street Design Manual.
- Articulating best practices for including public art in the street design process.
- Identifying approaches and illustrating opportunities for public art into the pilot project concept designs.
- Illustrating conceptual street design improvements including public art ideas during pilot project workshops.

EXAMPLE 2 — SCOPE OF WORK FROM RECENT REQUEST FOR PLANNING TEAM PROPOSAL

Request for Proposals – Central Corridor Stormwater and Green Infrastructure Planning

(Excerpts from RFP issued September 2, 2011. Project of the Department of Planning and Economic Development.)

Public Art Task Deliverables

No public art will be physically produced as a deliverable. However, this task is intended to provide for the following possible public artist contributions and roles, including:

1. Developing innovative design solutions that improve the overall aesthetics of stormwater facilities, enabling them to become functional and valued amenities for the community.
2. Identifying and intergrating public art opportunities into the concept designs for five priority sites.
3. Interpretation for and education of the public about stormwater issues and the facilities’ innovative design solutions.

4. Creating presentation materials for the development guide, including content and illustrations.

Public Artist Expertise

- In-depth work with multi-disciplinary teams (e.g. architects, landscape architects, civil and transportation engineers).
- Synthetic thinker; the ability to draw on ideas across disciplines and fields of inquiry to develop a deeper understanding, to combine ideas into a complex whole.
- Understanding and experience with planning processes, and with presentations to the general public, councils and boards.
- Ability to work with diverse communities; experience in community engagement.
- Familiarity with a broad range of artistic practices, media and artists.

- Experience with programming other artists efforts.
- Excellent communication skills.
- Employs sustainable materials and construction materials in his/her work.
- Ability to produce same submittals/deliverables as designers, including plans, elevations, cross-sections, as necessary, in print and electronic formats.
- Direct experience working in highly-complex urban environments.

EXAMPLE 3 — SCOPE OF WORK FROM RECENT REQUEST FOR CAPITAL PROJECT DESIGN/BUILD PROPOSAL

Request for Proposals –
**Design Services for Hamline
Bridge Replacement
(Over Ayd Mill Road).**

*(Excerpts from RFP issued
March 27, 2012. Project of the
Public Works Department.)*

Task 3.1.5 – Public Art

This project aims to meet the spirit and intent of the City of Saint Paul Code of Ordinances, Part III Administrative Code, Title 1 General Provisions, Chapter 12. - Public Art. The ordinance involves artists in the design, implementation and integration of art in public projects and states that artist-involvement should begin at the earliest stages of planning; a public artist is required to be a member of the consultant’s planning study team or design team [Sec. 12.04 (2)].

Artist as defined by the ordinance (Sec. 12.02.), means an individual who creates original art and is recognized by professional peers and critics as a professional practitioner of the visual, craft, literary, musical, conceptual or performing arts, as judged by the quality of that practitioner’s body of

work and experience. Public art may include permanent visual art, performances, installations, events and other temporary works, preservation or restoration of unique architectural features, ornamentation or details. It may also include artist-designed infrastructure and the structures themselves. Public art should consider the site, its context and audience. Public art may possess functional as well as aesthetic qualities; it may be integrated into the site or a discrete work.

The Project must comply with the City of Saint Paul Public Arts Ordinance.

The Public Art portion of this project will consist of two phases, as follows:

Phase I. Planning

An Artist (ARTIST) shall be an integral part of the CONSULTANT’S design team. The ARTIST shall be deemed a professional artist, as described by the Ordinance. The ARTIST shall be engaged in the design process, beginning with pre-design. The ARTIST shall guide the public art design process by identifying opportunities. These

opportunities include, but are not necessarily limited to: Art integral to the retaining walls, abutments and piers, murals, a public seating area, or free-standing sculpture. After gathering public input, the ARTIST will guide development of plans describing concept and scope of public art. That conceptual plan will be used to gain preliminary approval from the CITY’S Project Manager prior to developing final plans. Final plans, specification, timeline, and budget including cost estimation shall be developed by the ARTIST and CONSULTANT for inclusion in the final bridge plans.

Phase II. Options for Fabrication and/or Construction of Public Art Component

a) **Art to be constructed by the Bridge Contractor.** An example of art constructed by the contractor would be the use of form liners (designed by the ARTIST) for construction of the retaining walls or other substructures. The cost of Public Art in this case would be cost of the structure constructed in place with the integral Art, minus the cost of the same structure with no public art

component. The CITY’S Project Manager shall require the ARTIST to inspect Public Art constructed by the CONTRACTOR for compliance to the plans. The ARTIST will be compensated by the hour for this type of work as outlined in phase I.

b) **Art created and installed by the ARTIST.** An example of art created and installed by the ARTIST would be a mural or freestanding sculpture. The ARTIST will be compensated by a flat fee for fabricating and installing PUBLIC ART under this Phase II. The cost and scope of work will be outlined under a separate contract between the CITY and the ARTIST.

Public Art for this project may be any combination of either Art constructed by the bridge contractor, or Art fabricated and installed by the ARTIST, as determined by the public process and approved by the City’s Project Manager.

The total budget for Phase II work to create and install (by Artist or as part of bridge construction) public art on this

EXAMPLE 3 *continued* — SCOPE OF WORK FROM RECENT REQUEST FOR CAPITAL PROJECT DESIGN/BUILD PROPOSAL

Request for Proposals (*continued*) – **Design Services for Hamline Bridge Replacement (Over Ayd Mill Road).**

project is \$50,500. This budget does not include the Artist’s role in Phase I. Proposer shall include Phase I costs for the Public Artist as part of the Proposer’s cost proposal for design services.

3.1.5.1 ARTIST Expertise and Experience - The ARTIST shall have previously shown:

The ability to work within a multi-disciplinary team of architects, landscape architects and engineers.

An understanding of, and experience in, the tasks, activities and issues that are common during the design development process.

The ability to work with public input and experience in the community process.

An understanding of the importance of the use of sustainable materials and construction techniques in public art.

An understanding of the importance of the use of sustainable materials as it pertains to construction techniques and maintenance of public art.

Excellent communication skills.

The ability to produce submittals/deliverables including plans, elevations and cross sections.

ARTIST Tasks

To operate as design team member from project inception to approval of final plans.

Plan, schedule and facilitate public meetings pertaining to public art.

Use public input to develop public art scope, direction.

Aid the CONSULTANT in producing preliminary and final plan sheets.

Aid the City’s Project Manager in developing the second phase public art Request For Proposal to hire the artist to produce the public art.

Aid the City’s Project Manager in evaluating all responses to the public art Request for Proposal (note: The ARTIST may respond to the second phase public art Request For Proposal, in which case the ARTIST shall be relieved of any responsibilities under this item).

**CASE STUDY –
DEPARTMENT OF PUBLIC WORKS
RESIDENTIAL STREET VITALITY PROGRAM (RSVP)
PUBLIC ART PILOT PROGRAM 2011-2012**

In Fall 2011, the City of Saint Paul Department of Public Works launched a pilot program to commission artwork through a collaborative process for their Residential Street Vitality Program (RSVP). On behalf of the department, Marcus Young, City Artist in Residence (CAIR) and the Public Art Ordinance Administrator (PAOA) invited artists to consider joining the program's inaugural design team. The team structure would include the CAIR serving as team lead and the PAOA as project manager, and three additional artists. Artists participating in this unique opportunity would not only create important public art, but inform future procedures for the RSVP.

Invitational Call

Through an invitational call, ten artists were invited to apply for this opportunity. They had been selected from a list of 44 artists recommended to the program by local public art administrators familiar with the artists' work and capabilities. The following Scope of Work, Tasks, Expertise and How to Apply sections are from the letter inviting artists to apply.

Scope of Work

The invitational call seeks three artists to round out the team – to flesh out ideas and create work for seven RSVP projects in 2012 – and to advise on integrating public art into ongoing annual RSVP projects in the future. Artists will be paid a professional hourly fee for their efforts along with the funding to construct and install their artwork. The aim of the pilot program is to not only create artwork but to develop and field test procedures to become part of the Public Art Ordinance Program Plan.

The team will design, produce and install commissioned public art for the projects during the 2012 RSVP construction season. The Saint Paul neighborhoods with RSVP projects include: District 1 – Eastview, Conway, Battle Creek and Highwood Hills; District 3 - West Side; District 11 - Hamline Midway; and District 14 – Macalester Groveland.



CASE STUDY – RSVP PUBLIC ART PILOT PROGRAM

2011-2012, *continued*

Tasks

Design work will commence in early 2012 with the team exploring public art opportunities in RSVP plans including (but not limited to): concrete or grass quadrants; sidewalks; concrete outwalks and carriage walks; boulevards; stormwater gardens; and wood streetlight poles. Team members will participate in public meetings with Public Works staff including an orientation meeting for neighborhoods to introduce the RSVP process; and additional meetings with residents, as necessary, especially during the team's research period.

After research, the team will prepare and present initial concepts to Public Works staff and neighborhood residents. The head of the Department of Public Works has the authority for final acceptance of concepts, designs and completed artwork.

Upon the installation of artwork by November 2012, and the end of the project cycle, the team will evaluate progress. To ensure continuity, by invitation members may either stay on into a second cycle of RSVP projects, or make recommendations for the next cycle of projects. The team will also explore and evaluate the potential for adding a mentor component for the next cycle of projects.

Expertise

The following expertise is required of public artists responding to this call:

- Experience collaborating with other artists, engineers and/or landscape architects.
- Synthetic thinker: the ability to draw on ideas across disciplines and fields of inquiry to develop a deeper understanding, and to combine ideas into a complex whole.
- Excellent communication skills.
- Experience working in urban environments including parks, transportation facilities and schools, is a plus.
- Understanding and experience with public processes, and with presentations to the general public, councils and boards.

- Sensitivity to the expectations that the public has of public facilities.
- Ability to work with community input; experienced in community engagement.
- Sensitivity to context and its historical, ecological, social and cultural dimensions.
- Use of sustainable materials and construction techniques in his/her work and efficient use of resources including electricity and water, is a plus.
- Understanding of, and experience with, durable and permanent materials, and their maintenance requirements.
- Ability to produce submittals/deliverables including plans, elevations, cross-sections, as necessary.

How to Apply

To be considered for this opportunity, artists must submit the following three folders with materials as indicated, on a CD-ROM:

FOLDER 1: YOUR LAST NAME_LETTER_PROFESSIONAL_RESUME

Letter of Interest addressing your public art philosophy and how you meet the project's expertise requirements, and Professional Resume not to exceed three pages, especially highlighting your public art work.

FOLDER 2: YOUR LAST NAME_WORK_SAMPLES

Up to ten digital files of past work in .jpg format with a resolution of 100 dpi and not exceeding 2 mb per image. Label images: 1_YOUR LAST NAME.jpg; 2_YOUR LAST NAME.jpg, 3_YOUR LAST NAME.jpg and so forth.

FOLDER 3: YOUR LAST NAME_IMAGE_LIST

Image List describing Work Samples above and including: title of artwork; year; location of installation and who commissioned it; dimensions, materials; insurance value of work; and any other pertinent notes.

Eight out of ten invited artists responded to the call. During the subsequent selection meeting, the CAIR, PAOA and three engineers from Public Works reviewed the artist's materials, ranked the artists and chose five finalists to interview.

CASE STUDY – RSVP PUBLIC ART PILOT PROGRAM

2011-2012, *continued*

Group Interview

Five finalists participated in an innovative group interview process. The two-hour group interview enabled the CAIR, the PAOA and city engineers to get to know the artists in a collaborative setting. At the interview, the general concepts and parameters of RSVP were introduced, and then in a small group setting, the interviewees were asked to develop their basic approaches and preliminary ideas for art-making in this context. They had the opportunity to engage with the other finalists and Public Works engineers in group discussion and brainstorming. The session culminated in a brief and informal presentation by each artist about their ideas and working process. It was pointed out that designs or detailed project ideas were not requested at this time.

To enable the finalists to prepare for the interview and develop some initial thoughts, they were asked to be ready to respond to one of these three questions, of their choice:

1. Given the area of several square blocks, the typical size of an RSVP project, (please refer to the two attached examples of actual 2012 neighborhoods' RSVP project areas), what would be your general approach to studying the site and creating design proposal(s)?
2. Given the many physical elements that make up RSVP street construction including but not limited to concrete or grass quadrants; sidewalks; concrete outwalks; boulevards; storm water gardens; boulevard trees; street lights; traffic cabinets; and sign posts, is there an element that you are particularly interested in addressing as an opportunity for art-making, and why? How would you explore that opportunity?
3. RSVP is an ongoing program of small, multi-site street construction projects applied to a wide variety of neighborhoods, and thus a type of system but with some unique variables. It is not a typical public art opportunity like other non-repeating, single-site projects. How would you approach making work that takes advantage of RSVP's systemic nature? Saint Paul's sidewalk poetry project, Everyday Poems for City Sidewalk, may serve as a helpful reference point for your answer.

After the group interview, the CAIR had follow-up conversations with each of the five finalists. The selection group, including the CAIR, PAOA and Public Works engineers, met and talked over the findings and their observations about how the artists functioned together as a team. After further deliberation, the CAIR made a final determination of the three artists for the team, with the concurrence of the PAOA and the Public Works engineers.

The three artist-team-members have been placed under design agreements and are beginning their work. On the following page is the Scope of Work for the Design Team; a spreadsheet composed by the PAOA to document the selection process, and the planning and project phases for artwork. The spreadsheet will be used to document activities and record hours for all personnel involved with the RSVP Pilot Program.

**CASE STUDY –
DEPARTMENT OF PUBLIC WORKS
RESIDENTIAL STREET VITALITY PROGRAM (RSVP)
PUBLIC ART PILOT PROGRAM 2011-2012**

WORKSHEET - SCOPE OF WORK FOR PUBLIC ART DESIGN TEAM

Regina Flanagan, Public Art Ordinance Administrator, February 21, 2012

		PAOA	CAIR	ARTISTS	PW STAFF	TIMELINE
		Project Mgr.	Lead Artist	(hrs per artist)	(Est.)	(Actual)
SELECTION PROCESS -						
1	Produce Scope of Work for RSVP Team Members					Aug. 2011
2	Meeting with PW staff to refine Scope of Work/RFQ					Sept. 2011
3	Identify Artists to serve on team; invitational call					Sept - Oct 2011
4	Contact prospective artists with RFQ; field questions					Nov. 2011
5	Collect bio info and work samples from prospective public artists					Nov. 2011
6	Meet with PW staff to review prospective public artists & select finalists					Dec. 2011
7	Interview finalists					Jan. 2012
8	Draft contracts for selected public artist(s); negotiate contracts					Feb. 2012
PLANNING PHASE - PROGRAM & CONCEPTUAL DESIGN						
9	Introduction/orientation meeting for team					Mid-Feb 2012
10	First public (neighborhood) meeting with Public Works staff introducing RSVP					Oct 2011 - Jan 2012
11	Debrief to define program/procedures for RSVP after public meetings					After item 9.
12	Draft RSVP Pilot Program procedures for Public Art Plan					Feb. 2012
13	Meet with PW staff; review and approval of program and RSVP procedures					By Mar 1, 2012
14	Research/discovery/preparation of conceptual designs incl. public mtgs (2-3 total)					Mar-May 2012
15	Interim design progress meeting #1					By Mar 15, 2012
16	Interim design progress meeting #2; including PW staff					By Apr 2, 2012
17	Interim design progress meeting #3					By April 20, 2012
18	Final conceptual design review; including PW staff					By May 11, 2012
19	Rehearsal meeting for second public (neighborhood) meetings					Prior to Meeting
20	PR/handouts for neighborhood meetings					Prior to Meeting
21	Second public (neighborhood) meeting (2-3 total); design options & input					By May 30, 2012
22	De-brief after neighborhood meeting					Immediately Afterward
23	Meet with PW staff					By June 15, 2012
PROJECT PHASE - FINAL DESIGN & ARTWORK PRODUCTION						
24	Design development prepared by artists					June-July 2012
25	Meet with PW staff; final design review & approval					By July 15, 2012
26	Production of Artwork					July - Sept 2012
27	Installation and Inspection of Artwork					Sept - Oct 2012
28	Evaluation; revise RSVP Pilot Program procedures for Public Art Plan					By Nov 1, 2012