

From: [Mike Miller](#)
To: [Harlen Springer](#)
Cc: [Kelli Weese](#)
Subject: RE: Follow-up from our meeting on Friday
Date: Monday, February 13, 2017 8:58:29 AM

Hi Harlen,

The pads cost the City \$130 each to make. You may utilize the existing pads for small projects/pieces of art. They weigh approximately 450 pounds each.

I haven't had a chance to work up a cost for a poured in place foundation (like the ones from Redmond), but I estimate that they are \$750-1,000 each.

We have 30 trash receptacles in the Old Town area.

Thanks!

Mike

From: Harlen Springer [mailto:harlens@comcast.net]
Sent: Saturday, February 11, 2017 9:27 AM
To: Mike Miller <mike.miller@ci.florence.or.us>
Cc: Kelli Weese <kelli.weese@ci.florence.or.us>
Subject: Fwd: Follow-up from our meeting on Friday

Mike,

I am hoping to hear back from you as soon as you can. I will report to the Committee on Monday morning that we are working on this.

I know you are busy, so I appreciate your help.

Harlen

From: "Harlen Springer" <harlens@comcast.net>
To: "mike miller" <mike.miller@ci.florence.or.us>
Cc: "kelli weese" <kelli.weese@ci.florence.or.us>, "Ron Hildenbrand" <ronaldhild@aol.com>, "jpeninhand" <jpeninhand@msn.com>
Sent: Monday, February 6, 2017 10:10:01 AM
Subject: Follow-up from our meeting on Friday

Mike,

I wanted to thank you again for taking the time to meet with me on Friday and discuss

some of the projects that the Public Art committee is working on and how we can work with Public Works to get them done.

1. Pedestals for the "Art Exposed" outdoor program

- We can utilize either concrete slabs (such as the existing ones that were used for the Sea Lions project) or make pedestals with foundations for heavier pieces. The existing slabs are 4' X4', 3 1/2 " deep and weigh about 450 lbs. They could be used for "smaller" pieces.

- The pedestals could have different bolt patterns to accommodate various base sizes of artwork

- I showed you examples of pedestals that are used for a program like this in Redmond and perhaps this would be a good model.

- Public works needs to allow a 5' passage way (on sidewalks, etc.) to walk around the piece.

- Public Works has a fork lift and can access a crane to move heavier pieces.

You were going to get me a price for both kinds of pedestals (slabs and ones with foundations) I am assuming we could utilize the existing ones at no charge?

2. Trash Cans

- You indicated that you had begun talking with County Trans and Recycling about replacing the existing cans, but that no decisions had been made

- I indicated our desire to have cans that could be painted on - ideally both on top and on the sides

- We would like to coordinate a day or two when the new cans are delivered before being set up downtown to have various groups (Boys and Girls clubs, elementary school, etc) to come and decorate them. You agreed that we could do that.

- **Since the cans have not been ordered yet, you were going to send me pictures of various models that you were looking at, so we could have input into this decision.**

- You indicated that you were hoping to make a decision on this in February, and that you thought that, once ordered, it would take about 4-6 weeks to get them here.

- You also said that you thought the Company would prefer to have cans that can be unloaded with a mechanical arm, but you were against that (as am I) since that would damage the "body" of the cans over time and would not be an ideal surface for

us to paint on.

- **You said that you would get me an exact count of the number of cans you would be ordering**

Mike, I hope I have summarized our discussion correctly. If not, please let me know. I do hope you can get back to me with the answers to the three points that are in bold type above sometime this week as we have a Public Art meeting on Monday morning.

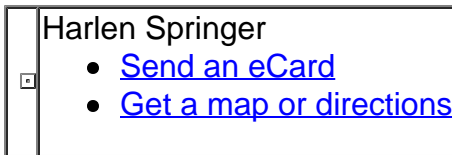
Thanks again for your help.

Harlen

harlens@comcast.net

cell: (415) 686-2358

From: Harlen Springer
To: [jbeaux](#)
Cc: [Kelli Weese](#); [Tive, Susan](#)
Subject: Re: PAC Beaudreau Attendance & Project: Bridge Steps Update
Date: Saturday, February 11, 2017 8:25:35 AM



To: all

I met with Mike Miller last week regarding the "Art exposed" project and took the opportunity to discuss trash cans as well. Attached is my follow-up e-mail to him - I haven't heard back as yet. (I copied Ron and Jennifer on this earlier) We will be discussing this at the meeting.

FYI

Harlen

Message

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- You said that you would get me an exact count of the number of cans you would be ordering

From: "Jo Beaudreau" <jbeaux@gmail.com>
To: "Kelli Weese" <kelli.weese@ci.florence.or.us>
Cc: "Harlen Springer" <harlens@comcast.net>, "Susan Tive" <sbtive@me.com>
Sent: Friday, February 10, 2017 10:18:13 PM
Subject: PAC Beaudreau Attendance & Project: Bridge Steps Update

Dear Kelli, Susan and Harlen,

I wanted to give you a friendly reminder that I will not be able to attend Monday's PAC meeting. I understand Susan isn't able to attend as well. I didn't realize this when Susan and I met last week re: Bridge Steps. Susan, please feel free to add anything that I missed.

Updates for the Bridge Steps

- Susan and Jo are reviewing and creating/styling language for the multiple area of the Project including call, review criteria, application, project info, timeline, budget, etc...
- Reached out the ODOT re: construction/blue prints to better shape the project
- We have a shared Doc Folder and resources created for us to stay organized and on track
- Working on Project Goals, Budget & Timelines

Trash Cans

- Ron & Jennifer have not reached out to me re: their project, I suspect they will soon or at the meeting.
- Paints, I am happy to assist and figure out the best plan of action. The type of can will matter, especially, if they are soft plastic. Plastic bends and twists which can cause paints to crack, then chip off. I'll need more specific information to research best options. Ron's Paint would also be a resource.
- The sealant, such as the one used for the Sea Lions, I am not sure if it will work if the trash cans are soft plastic. I can call West Coast & manufacturer and find out.
- I am attending the International Art Materials World Trade show on March and will be able to talk to people there.
- Theme: I like Fun and Nature :)
- I think we could budget money for refreshment for the people working on this project.
- By-in for business, I'd suggest talking with the Chamber too.

Hwy 101 & 126 Mural

- Central Lincoln letter = AWESOME!

Art Exposed

- I provided Harlen with some ideas already and thoughts

Mural Code

- Looking forward to hearing what the lawyer says & this being complete! Let me know what I can do to help?

Next FURA Meeting (3/22/17)

- Please let me know if you need help putting together docs for this.
- I don't feel comfortable presenting by myself if you volunteer me to present.

Eugene Public Art Presentation from Last Meeting

- I am looking forward to hearing/seeing what materials/example the presenter

sends

Please let me know if you have any questions!

Sincerely,

Jo

On Wed, Jan 18, 2017 at 7:07 AM, Kelli Weese <kelli.weese@ci.florence.or.us> wrote:

Great, thanks so much Jo.

I think I will include the 2017 Calendar in the next PAC meeting materials just to talk about it as a group.

Actually, we don't have Columbus Day off, but we do get Martin Luther King Jr. Day ☺

Kelli

From: Jo Beaudreau [mailto:jbeaux@gmail.com]

Sent: Tuesday, January 17, 2017 3:57 PM

To: Kelli Weese <kelli.weese@ci.florence.or.us>; Harlen Springer <harlens@comcast.net>; Susan Tive <sbtive@me.com>

Subject: Re: Public Art Committee 2017 Calendar

Thank you Kelli for the look ahead!

Feb 13th date I am not able to attend, Class

There is a date I know already that I can't attend, May 15th, Class.

Also 10/9 is Columbus Day, & I not sure if this is a holiday for the City.

Good thing about going to class is that I can use somethings I am learning for PAC
:)

Sincerely,

Jo

On Mon, Jan 9, 2017 at 4:19 PM, Kelli Weese <kelli.weese@ci.florence.or.us>
wrote:

Good Afternoon PAC Team,

In looking at the Calendar for 2017, it looks like there are a couple of instances where the City Council meeting does not follow the 3rd Mondays. Please let me know if the following dates will NOT work for you for 2017 Public Art Committee meeting dates (so we follow the Council meeting dates)...

- March 20th (3rd Monday)
- April 17th (3rd Monday)
- May 15th (3rd Monday)
- **June 12th (2nd Monday – City Council meeting moved)**
- **July 10th (2nd Monday – City Council meeting moved)**
- August 21st (3rd Monday)
- September 18th (3rd Monday)
- **October 9th (2nd Monday – City Council meeting moved)**
- November 20th (3rd Monday)
- December 18th (3rd Monday)

Thanks again everyone!

Kelli



Call To Artists

**The largest covered, lighted public
skatepark in the country.**



Call Summary

The City of Eugene invites mural artists to create new art for the Washington Jefferson Skatepark in Eugene, Oregon. The project is organized and funded by the City of Eugene with a project budget of \$40,000. Applications are due 2:00 p.m. April 11, 2014. Artists will begin work around May 10, 2014 and complete work in time for a grand opening and celebration on June 21, 2014. An on-site tour of the facility will be held at 10:30 a.m. April 3, 2014. There are no geographic criteria for applicants. We encourage interested artists to register with isaac.r.marquez@ci.eugene.or.us or 541-682-2056 to stay in touch with the project.

Project Description

The artist(s) for this project will generate new murals for four bridge pillars with selection and oversight by the Skatepark Art Committee and close coordination with the project's design and construction team. Concept, design, and installation are the responsibility of the artist and/or the artist's representatives and shall be included in the project budget. The City of Eugene will prepare the surfaces for painting.

The Skatepark Art Committee is composed of artists, art professionals, landscape architects, and staff from the City of Eugene.



Project Background

No ordinary skatepark! WJ Skatepark + Urban Plaza is the largest covered and lighted public skatepark in the country. It is a world-class facility with half an acre of custom skate terrain, a plaza for food vendors and events. These and other revitalized features throughout Washington Jefferson Park join existing nationally sanctioned horseshoe pits and full-court basketball beneath the I-105 Bridge. The revitalized Washington Jefferson Park is envisioned as a vibrant and safe gathering place in the heart of Eugene. We encourage you to read more about the project at www.eugene-or.gov/wj skatepark and [instagram.com/wj_skatepark](https://www.instagram.com/wj_skatepark).



Site Description

Washington Jefferson Park is uniquely situated beneath the I-105 bridge, between the railroad tracks and West 1st Avenue, in Eugene. It is an urban park in the middle of the multi-cultural Whiteaker neighborhood. The 40 year old park is approximately 7 blocks long and totals 21 acres. The revitalized section of the park, including the skatepark, is approximately 1.2 acres and is located just south of West 1st Avenue.

Washington Jefferson Park

The revitalized Washington Jefferson Park has taken its cue from the recent successes in nearby downtown, the brewery district in the Whiteaker and the 5th Street Historic District. The area boasts a synergy of activities and is within walking distance of:

- Robust riverfront park system that connects to downtown
- The 12-mile looping Ruth Bascom Riverbank Path connecting both sides of the river
- Riverplay Playground, Eugene's largest and most inclusive playground
- Synergy of recreational activities including rock climbing columns, playground, ball fields, hiking, basketball, and the top of the butte with panoramic views of the City.
- Shopping, dining and entertainment in the Whiteaker Neighborhood, 5th Street Historic District and Downtown.
- Train station and directly on LTD bus routes



← South

→ North

Artwork Goals

This project is an exciting and unique opportunity invigorate the area. The Art Committee is seeking mural artists with the ability to generate outstanding works of art which embrace the context of the location, integrating with the skatepark and the site's architecture. The new art should be adaptive to the urban environment. It should strive to create a memorable and welcoming space and be visually understood at a variety of distances. Our hope is that the new work is able to stand alone as a draw for the public. And of course...the committee will only commission work which is appropriate for all audiences.

Artwork Location, Placement, and Selection

Murals will be painted on four bridge supports which punctuate the site. These pillars are defining elements in the park. The two northern pillars range in height from 15 to 17 feet. The two southern pillars range in height from 22 to 25 feet. The pillars are 4 feet 6 inches wide. Art will surround each pillar and stretch from the floor to a seam near the ceiling.

The selection committee reserves the right to select one artist for all four pillars, a team of artists who apply together or individual artists for each pillar. The park will be open while artists are working and the site will be active. City staff will help artists with what they need to work while the park is open.

Budget

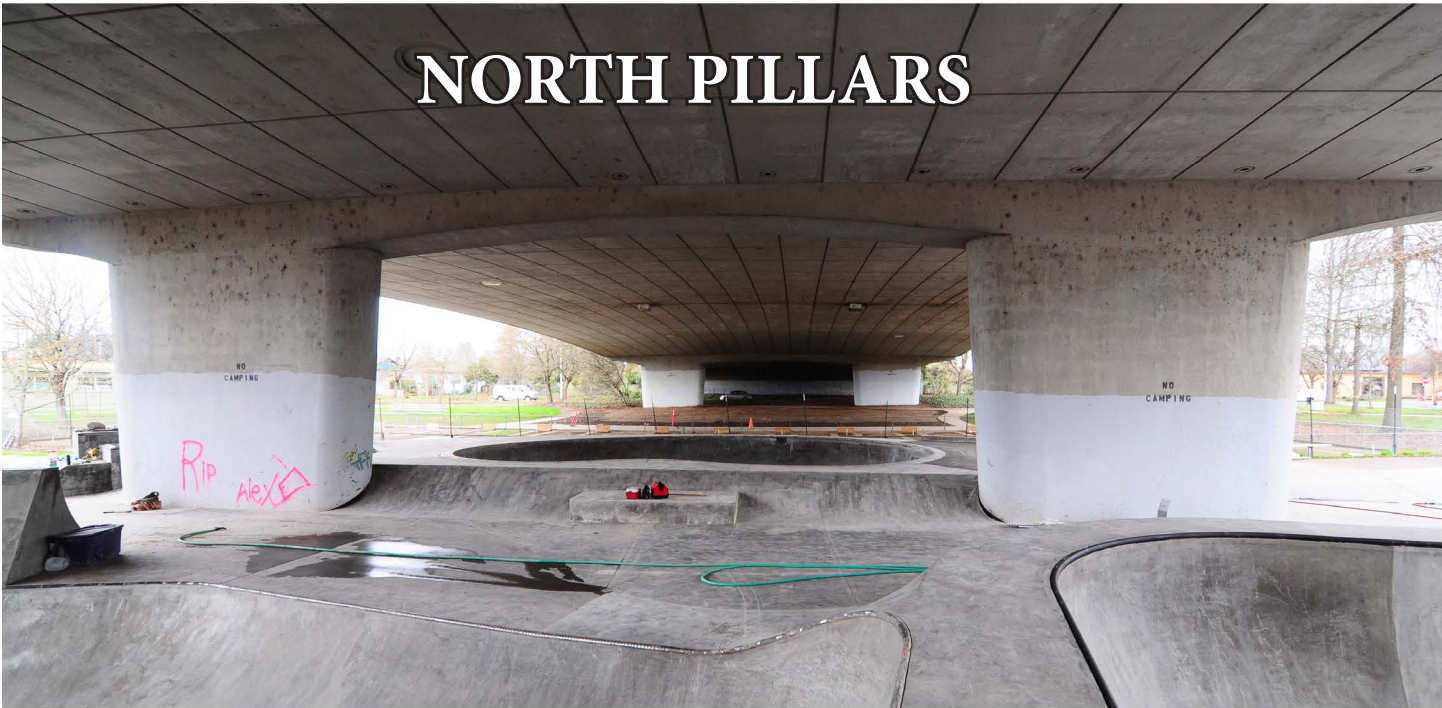
The overall art budget is \$40,000. This amount will be divided throughout the site and will include concept, design, application, installation and any necessary insurance. The selection committee reserves the right to select one artist for all four pillars, a team of artists, or individual artists for each pillar and expects to work with artists to determine contract amounts. The city will prepare the pillars in accordance with Golden AcrylicArtist Colors; <http://www.goldenpaints.com/technicaldata/murals.php>

Artist Eligibility

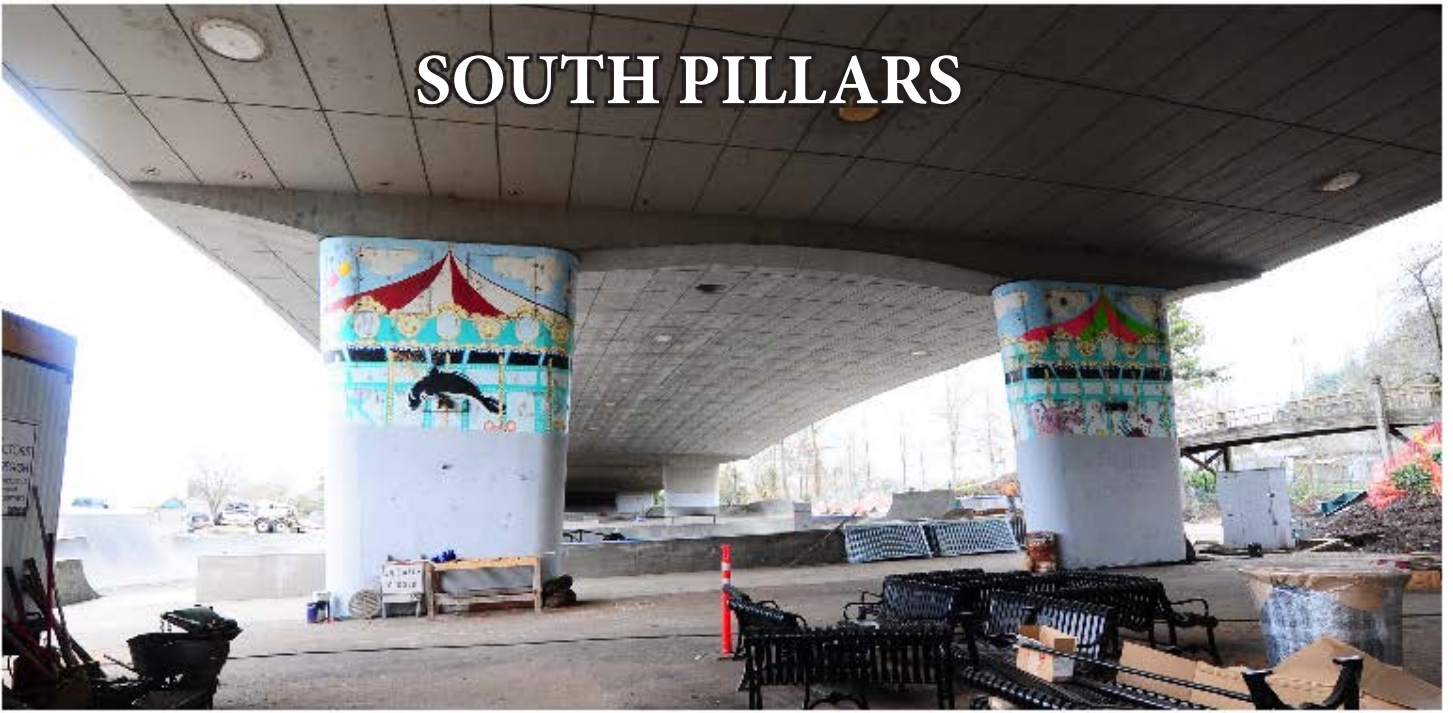
Artists, designers, and collaborative teams of any nationality and living in any geographic area are eligible to apply.



NORTH PILLARS



SOUTH PILLARS



Selection Process and 2014 Timeline

Register with isaac.r.marquez@ci.eugene.or.us or 541-682-2056 if you would like to be included in project updates or Q&A.

March 18	Call to artists released
April 3, 10:00 a.m.	Site visit for interested parties with City staff. Q&A
April 7	Cut off for questions
April 11, 2:00 p.m.	Applications due
April 16	Selection committee reviews and selects winning artists
April 30	Design presentation by artists with selection committee
May 7	Second design presentation by artists with selection committee if needed
May 10	Begin installation
May 31, Saturday	Event: Artist Talk, Skatepark Mural Artists and Public Art Wash
June 21	Grand Opening Celebration

The selection process and time line may change. The selection committee reserves the right to not select any applicants or proposals.

Application Requirements and Selection Criteria

The application process has been designed to reduce the amount of time it takes artists to apply. Generally, artists who are qualified for this project will have experience with projects of similar scale and documentation. Selection criteria is weighted most heavily on images. Applications will only be accepted digitally via CD or thumb drive.

A) **Experience 75 points total**

Résumé 15 points

A professional résumé or curriculum vitae (CV). Artists working collaboratively must submit a separate résumé/CV for each collaboration member.

References 20 points

Three professional references including at least two from clients (project managers, architects, collectors, curators) with current contact information.

Images 40 points

Image CD or jump drive with up to 16 clearly labeled images of related past work in JPEG format. Minimum 4 images per artist if working as a team. Scores based on applicability to this call, demonstration of abilities, presentation, aesthetics, imagination and quality of artwork.

1. Name each image with the following format in the order you want them to appear: lastname_firstnameimagenumber.jpg. For example, filenames for artist Pablo Picasso would be Picasso_pablo01.jpg, Picasso_pablo02.jpg, Picasso_pablo03.jpg, and so on.
2. Label all files clearly with the artist's name, team name or studio name. The City of Eugene is not responsible for distortion or alteration of images as they appear on monitors as projected.
3. Movie clips on CD, DVD or jump drive accompanying the digital images must be cued and no more than three minutes maximum length. Movie clips must be formatted in Windows Media Player or QuickTime only.
4. An annotated image list of past works that clearly indicates the title, dimensions, materials, date of work, and locations, as well as project budget and commissioning entity, if applicable. Image names must match image names on the annotated list and be in the exact same order. A thumbnail image adjacent to each list entry is highly recommended to assure the panel understands what they are seeing.

B) Interest and approach 25 points total (this section: 2 page maximum, 10 pt. font minimum)

Letter of interest 10 points

What interests you in creating art for the Washington Jefferson Skatepark and the public realm in general? How many pillars would you like to paint? Please take the timeframe into consideration and provide an estimate for cost per pillar.

If you are applying as a team; please state how the team has worked collaboratively in the past and what role each team member played. If you are applying as a team and do not have previous experience working together, please state how you would approach working collaboratively on this project. When applying as a team you are expected to accept the commission as a team throughout the span of the project.

Project approach 15 points

Please outline your general approach to public art and murals. How do you see your artwork invigorating the area, increasing visibility of the park, supporting the park's revitalization? Provide an example of a public project where you progressed from concept and design through completion.

Describe your conceptual approach on a past project and how that concept was executed.

Maximum Total Points 100

Submission Deadline and Address

Applications are due by 2:00 p.m. on Friday, April 11th, 2014.

Deliver to:

Attn: Carrie Peterson
Interim Marketing and Outreach Manager
City of Eugene Parks and Open Space
1820 Roosevelt Blvd, Eugene, OR 97402
Office 541.682.4814 ~ Fax 541.682.4882
carrie.a.peterson@ci.eugene.or.us
www.eugene-or.gov

For further information or questions, please contact:

Isaac Marquez
Public Art Manager
City of Eugene Cultural Services
isaac.r.marquez@ci.eugene.or.us
(541) 682-2057

PERSONAL SERVICES CONTRACT

BETWEEN: The City of Eugene, an Oregon
Municipal Corporation (City)

AND: Esteban Camacho Steffensen, (Contractor)
an Artist organized and existing under the laws of the State
of Oregon

CONTRACT NO.: 2014 - 03608

Tax ID Number: 542-43-2946

Expiration Date: May 15, 2015

RECITALS

- A. Contractor is engaged in the business of painting murals.
- B. City desires to engage Contractor to provide the Services described in this agreement and Contractor is willing to provide such Services on the terms and conditions set forth herein.
- C. The contract described herein was awarded under the exemption or procedure authorized by R-1415-4.5.5 Contracts Under \$25k.

AGREEMENT

1. Incorporation of Exhibits; Definitions; Contractor's Representations and Warranties.

1.1 **Exhibits.** The contract between the parties (the "Contract") includes and incorporates into this document (this "Agreement") all of the following:

1.1.1 **Exhibit A** summarizes certain federal, state and municipal laws that apply to government contracts. The provisions of **Exhibit A** are statements of law and may not be modified.

1.1.2 **Other Exhibits.** The Contract also includes and incorporates the following exhibits. The provisions of this Agreement will have priority over all conflicting provisions of the following exhibits.

Exhibit B Scope of Services

Exhibit C Compensation Schedule

1.2 **Definitions.** With the exception of proper nouns, capitalized terms not otherwise defined herein shall have the following meanings.

1.2.1 **“Agreement”** means this document, entitled Personal Services Contract and ending with the signatures of all parties.

1.2.2 **“Contract”** means the written statement of the parties’ mutual and respective agreements, promises, undertakings and rights as set forth in this Agreement and all incorporated exhibits.

1.2.3 **“Services”** means all of the products, properties and services to be provided by Contractor under this Contract, as described in Exhibit B.

1.3 **Contractor’s Representations and Warranties.** Contractor makes the following representations and warranties to City:

1.3.1 Contractor and Contractor’s personnel are and will at all times hereunder be fully qualified by all necessary education, training, experience, licensure and certification to perform the Services.

1.3.2 As of the date of execution hereof, there are no claims or suits or proceedings, or threats thereof, seeking to enjoin the execution of the Contract by Contractor or the effect of which could prevent Contractor from performing or having the authority to perform the Services.

1.3.3 Neither the execution of the Contract nor the performance of the Services will constitute a breach or violation of any other contract, agreement, or law by which Contractor is bound or to which Contractor or any of its personnel who will perform the Services are subject.

2. **Services.**

2.1 **Commencement.** Contractor shall begin to provide the Services on when authorized.

2.2 **Key Personnel.** Contractor has agreed that certain key personnel shall be assigned to perform certain parts of the Services, as described below: Removal of these key personnel from the specified tasks without the prior approval of City will be a material breach of the Contract.

2.3 **Security.** If the Services will be performed on City property, Contractor will comply with all of City’s security policies and procedures.

3. **Term.**

3.1 **Initial Term.** The initial term of the contract shall expire, unless terminated or renewed, on the expiration date shown in the caption of this agreement.

3.2 **Renewal.** Upon completion of the initial year of service, the City may elect to extend the contract for up to three (3) additional one-year terms by mutual agreement of the parties.

4. **Compensation.** Subject to City’s right of offset for breach, Contractor will bill City for the Services by submitting periodic invoices that conform to the requirements of **Exhibit C.** City

will make payments within thirty (30) days of receipt of a properly submitted invoice. Notwithstanding the foregoing, City will have the right to withhold payment for any item which City disputes in good faith, provided that City pays for all non-disputed items and takes commercially reasonable action to resolve the dispute.

5. Termination. Notwithstanding any other provisions hereof to the contrary, the Contract may be terminated as follows:

- 5.1 The parties, by mutual written agreement, may terminate the Contract at any time.
- 5.2 Either party may terminate the Contract if the other party is in breach of any provision hereof which breach continues for more than 30 days after a notice describing the breach has been given unless, in the case of a breach which cannot be cured within such 30-day period, the breaching party immediately initiates and diligently prosecutes a plan of curative action that is acceptable to the non-breaching party. Notwithstanding the foregoing, termination for a recurring breach may be made if the breach is uncured within seven days after the second notice in any twelve-month period and immediately, without opportunity for cure, in the third or any subsequent notice of breach in any twelve-month period.
- 5.3 The City may terminate the Contract on any date specified in a notice if funding for the Services becomes unavailable or if the City determines that termination of the Contract is required by the public interest.
- 5.4 City may terminate the Contract immediately and without prior notice upon Contractor's failure to have in force any insurance required by the Contract, if Contractor breaches the City's security requirements, if Contractor fails to maintain any certificate or license required for performance of the Services, or as provided in Exhibit A.
- 5.5 Contractor may terminate the Contract without liability to City by providing at least ninety (90) days' prior written notice.

6. Remedies.

- 6.1 In the event of a termination of the Contract by City because of a breach by Contractor, City may complete the Services either by itself or by contract with other persons, or any combination thereof. Contractor shall be liable to City for any costs or losses incurred by City arising out of or related to the breach, including costs incurred in selecting other contractors, time-delay losses, attorney fees and the like, less the remaining unpaid balance of the consideration provided in the Contract. City may withhold payment of sums due Contractor for Services performed to the date of termination until City's costs and losses have been determined, at which time City may offset any such amount due Contractor against the costs and losses incurred by City.
- 6.2 The foregoing remedies provided to City for breach of the Contract by Contractor shall not be exclusive. City shall be entitled to exercise any one or more other legal or equitable remedies available because of Contractor's breach with or without termination.

6.3 In the event of breach of the Contract by City, Contractor's remedy shall be limited to termination of the Contract and payment for Services performed to the date of termination less any offset to which City is entitled.

7. **Records/Inspection.** Contractor shall maintain records of its charges to City under the Contract for a period of not less than three years following Contractor's completion of the Contract. Upon reasonable advance notice, City or its authorized representatives may from time to time inspect, audit and make copies of any Contractor's records that relate to the Contract. If any audit by City discloses that payments to the Contractor were in excess of the amount to which Contractor was entitled under the Contract, Contractor shall promptly pay to City the amount of such excess. If the excess charged by Contractor for any audited period is greater than two percent of the amount that should have been charged for that period, Contractor shall also reimburse City its reasonable costs incurred in performing the audit.
8. **Indemnification.** Contractor shall indemnify and hold City, and its officers, agents and employees, harmless from and against all claims, actions, liabilities, costs, including attorney fees and other costs of defense, arising out of the acts, errors or omissions, whether alleged or actual, of Contractor, its subcontractors, agents and employees in performing or failing to perform the Services, failing to strictly comply with any provision of the Contract or any other actions or failures to act by Contractor and Contractor's employees, agents, and subcontractors. In the event any such action or claim is brought against City, Contractor shall, if City so elects and upon tender by City, defend the same at Contractor's sole cost and expense, promptly satisfy any judgment adverse to City or to City and Contractor, jointly, and reimburse City for any loss, cost, damage or expense, including attorney fees, suffered or incurred by City. City shall notify Contractor, within a reasonable time, of any claim, threat of claim or legal action.
9. **Insurance.** Contractor shall have and maintain the insurance policies specified below. Each policy of insurance shall be written as a primary policy, not contributing with or in excess of any coverage which City may carry. A copy of each policy or a certificate satisfactory to City shall be delivered to City prior to commencement of the Services. The adequacy of all insurance policies for compliance with this Section 9 shall be subject to approval by City's Risk Manager. Failure to maintain any insurance coverage required by the Contract shall be cause for immediate termination of the Contract by City.

Unless otherwise specified, each policy shall be written on an "occurrence" form with an admitted insurance carrier licensed to do business in the state of Oregon; and shall contain an endorsement entitling City to not less than 30 days prior written notice of any material change, non-renewal or cancellation. In the event the statutory limit of liability of a public body for claims arising out of a single accident or occurrence is increased above the combined single limit coverage requirements specified below, City shall have the right to require that Contractor increase the coverage limits of all liability policies by the amount of the increase in the statutory limit.

- 9.1 **Commercial General Liability.** Contractor shall maintain a broad form commercial general liability insurance policy reflecting limits of not less than \$2,000,000 combined single limit per occurrence, with an annual aggregate of \$3,000,000 for bodily injury, personal injury or property damage. Such policy shall contain a contractual liability endorsement to cover Contractor's indemnification obligations under this contract. The policy shall also contain an endorsement naming City as an

additional insured, in a form satisfactory to City, and expressly providing that the interest of City shall not be affected by Contractor's breach of policy provisions.

9.2 **Workers' Compensation Insurance.** Contractor shall comply with the Oregon Workers' Compensation law by qualifying as a carrier-insured employer or as a self-insured employer and shall strictly comply with all other applicable provisions of such law. Contractor shall provide City with such further assurances as City may require from time to time that Contractor is in compliance with these Workers' Compensation coverage requirements and the Workers' Compensation law. Contractor is a subject employer that will comply with ORS 656.017.

9.3 **Automobile Liability.** Contractor shall maintain an automobile liability insurance policy reflecting limits of not less than \$2,000,000 combined single limit per occurrence, with an annual aggregate of \$3,000,000 for bodily injury, personal injury or property damage. The coverage shall include both hired and non-owned auto liability. The policy shall also contain an endorsement naming City as an additional insured, in a form satisfactory to City, and expressly providing that the interest of City shall not be affected by Contractor's breach of policy provisions.

9.4 **Professional Liability.** Contractor shall maintain a professional liability insurance policy reflecting limits of not less than \$2,000,000 for claims for professional acts, errors or omissions arising from the Work. The policy may be written on a "claims made" form. Contractor shall maintain the professional liability insurance coverage for at least one year after the completion of the work. The policy shall contain an endorsement entitling the City not less than 60 days prior written notice of any materials change, nonrenewal or cancellation of such policy. Contractor shall maintain the professional liability insurance coverage for at least one year after completion of the Work.

10. **Subcontracting.** Contractor was selected for its special knowledge, skills and expertise, and shall not subcontract the Services, in whole or in part, without City's prior written approval, which may be withheld for any reason. Contractor shall require any approved subcontractor to agree, as to the portion subcontracted, to comply with all obligations of Contractor specified in the Contract. Notwithstanding City's approval of a subcontractor, Contractor shall remain obligated for full performance of the Contract and City shall incur no obligation to any subcontractor. Contractor shall indemnify, defend and hold City harmless from all claims of subcontractors.

11. **Assignment.** Contractor shall not assign the Contract, in whole or in part, or any right or obligation hereunder, without City's prior written approval, which approval shall not be subject to a reasonableness standard. If Contractor is a corporation or partnership, a change in ownership of Contractor resulting from a voluntary transfer of stock or partnership interests, or a transfer upon death or disability of any owner, shall not constitute an assignment unless the transferor is one of the key personnel specified in Section 2.2 of this Agreement.

12. **Independent Contractor.** Whether Contractor is a corporation, partnership, other legal entity or an individual, Contractor is an independent contractor. If Contractor is an individual, Contractor's duties will be performed with the understanding that Contractor is a self-employed person, has special expertise as to the services which Contractor is to perform and is customarily engaged in the independent performance of the same or similar

services for others. The manner in which the services are performed shall be controlled by Contractor; however, the nature of the services and the results to be achieved shall be specified by City. Contractor is not to be deemed an employee or agent of City and has no authority to make any binding commitments or obligations on behalf of City except to the extent expressly provided herein.

13. **Confidential Information.** To be considered “Confidential Information” under the Contract, information must be clearly marked as “confidential information,” in a manner that will be obvious immediately upon access. Each party will limit its use of Confidential Information to the purpose for which it was disclosed by the other party and will use a reasonable level of care to prevent the intentional or inadvertent misuse, theft or inappropriate disclosure of such information. Contractor understands that all records held by the City are public records and subject to public disclosure unless a statutory exemption applies, and agrees that City shall have no liability for the disclosure of any Confidential Information under a court order in response to a public records request. Contractor also understands and agrees that the Contract documents and all records of Contractor’s fees and charges may not be considered Confidential Information, and are public records for which no exemption to public disclosure applies.
14. **Compliance with Laws.** Contractor shall comply with all applicable Federal, State and local laws, rules, ordinances and regulations at all times and in the performance of the Services, including all applicable provisions of Exhibit A.
15. **Ownership of Work Product.**
 - 15.1 All tangible or electronic copies of compilations, reports, plans, drawings, techniques, formulas, works of art, literature or music, or other personal property produced or created specifically for City under the Contract (“Work Products”) shall be delivered to the City prior to the completion or termination of the Services and shall be the sole and exclusive property of the City.
 - 15.2 In addition to ownership of the Work Products, City shall also be the owner of all copyrights, if any, existing in any Work Product under the federal copyright act except for those rights of attribution and integrity described in 17 USC 106A.
 - 15.3 Unless expressly provided to the contrary herein, Contractor waives all rights of attribution and integrity with respect to any work of visual art except the right to prevent the use of his or her name as the author of the work of visual art in the event of a distortion, mutilation or other modification of the work which would be prejudicial to his or her honor or reputation.
 - 15.4 With the exception of Work Products that incorporate City’s databases or City’s confidential information, Contractor may retain and display copies of any Work Product for marketing or demonstration purposes, and Contractor shall have the right to make derivative products based on a Work Product, but Contractor may not sell or commercially exploit any Work Product or reproduction of a Work Product.
 - 15.5 Nothing in this Section 15 is intended to appropriate to City any personal property not created for City under the Contract or any property used or incorporated into a Work Product that was owned by Contractor or a third party prior to its use for the Services

or that is merely a minor development or enhancement of Contractor's pre-existing proprietary process, formula or technology.

15.6 City shall remove Contractor's name and trademarks, if any, from any copy of a Work Product that is modified except when modified by Contractor, and Contractor shall have no responsibility for any modification of a Work Product that is not made under Contractor's supervision.

16. **Notices.** Any notice permitted or required by the Contract shall be deemed given when personally delivered or upon deposit in the United States mail, postage fully prepaid, certified, and with return receipt requested, to the persons and addresses shown below. In addition, if directions for telephonic transmission ("FAX") are set forth below, notices may be delivered by FAX. Notices sent by certified mail will be deemed delivered three business days after placement in the mail and notices sent by FAX will be deemed delivered when successful transmission is electronically confirmed. Except as expressly provided in the Contract, required notices must be signed by the person designated to receive notices, or that person's designee or attorney.

City of Eugene: Isaac Marquez
City of Eugene Public Art Manager
100 West 10th Avenue
Eugene, OR 97401

Contractor: Esteban Camacho Steffensen
2732 Harris St.
Eugene, OR 97405
971 678-5769
camachosteffensen@gmail.com

Each party shall notify the other of any change in the name, address or FAX instructions to be used for delivery of notices.

17. **Dispute Resolution.**

17.1 **Continued Performance.** Unless the Contract is terminated, neither party shall suspend performance of its obligation hereunder pending the resolution of a dispute.

17.2 **Negotiation/Mediation.** The parties shall attempt to resolve all disputes by negotiation and voluntary mediation. The parties shall share equally in all common costs of mediation.

17.3 **Litigation/Arbitration.** Litigation of a claim that cannot be resolved by negotiation or voluntary mediation shall be initiated by filing a complaint in the Lane County Circuit Court that contains a stipulation to arbitration under ORS 36.410. The claim and all cross and counter-claims filed in response to the complaint shall be submitted to the Court Arbitration Program set forth in ORS 36.400 to 36.425, Chapter 13 of the Oregon Uniform Trial Court Rules and the Lane County Circuit Court supplemental local rules concerning arbitration. Either party may seek, and shall be entitled to, an order directing the other party to submit to arbitration as provided herein and to

judgment for its costs, expenses and attorney fees in obtaining and enforcing the order.

In any litigation, the entire text of any order or permit issued by a governmental or regulatory authority, as well as any documents referenced or incorporated therein by reference, shall be admissible for the purpose of contract interpretation.

17.4 **Construction of Contract.** This Contract shall not be construed against either party regardless of which party drafted it. Other than as modified by agreement, the applicable rules of contract construction and evidence shall apply. This Contract shall be governed by and construed in accordance with the laws of the State of Oregon without regard to principles of conflict of laws.

17.5 **Forum.** Any litigation between the City and the Contractor that arises from or relates to this Contract shall be brought and conducted solely and exclusively within the Lane County Circuit Court; provided, however, if a dispute must be brought in a federal forum, then it shall be brought and conducted solely and exclusively within the United States District Court for the District of Oregon, Eugene Division. In no event shall this Subsection be construed as a waiver by the City of Eugene of any form of defense or immunity, whether sovereign immunity, governmental immunity or otherwise, from any claim or from the jurisdiction of any court. CONTRACTOR, BY EXECUTION OF THE CONTRACT HEREBY CONSENTS TO THE IN PERSONAM JURISDICTION OF THE COURTS REFERENCED IN THIS SECTION.

17.6 **Attorneys Fees.** If any suit, action, arbitration or other proceeding is instituted upon this Contract or to enforce creditor's rights or otherwise pursue, defend or litigate issues related to or peculiar to federal bankruptcy law (including, but not limited to, efforts to obtain relief from an automatic stay), or any other controversy arises from this Contract the prevailing party shall be entitled to recover from the other party and the other party agrees to pay the prevailing party, in addition to costs and disbursements allowed by law, such sum as the court, arbitrator or other adjudicator may adjudge reasonable as an attorney's fee in such suit, action, arbitration or other proceeding, and in any appeal. Such sum shall include an amount estimated by the court, arbitrator or adjudicator, as the reasonable costs and fees to be incurred in collecting any monetary judgment or award or otherwise enforcing each award, order, judgment or decree entered in such suit, action or other proceeding.

The award of costs and expenses after trial de novo following arbitration under ORS 36.400 et seq. shall be made as provided for in ORS 36.425. The award of costs and expenses after appeal from a judgment entered after trial de novo shall be to the prevailing party designated as such by the appeals court.

18. **Integration.** The Contract embodies the entire agreement of the parties concerning the Services. There are no promises, terms, conditions or obligations other than those contained herein. The Contract shall supersede all prior communications, representations or agreements, either oral or written, between the parties. The Contract shall not be amended except in writing, signed by both parties.

19. **Survival.** Any duty, liability or obligation of a party which arises under this Contract, including without limitation, obligations with respect to indemnification, shall survive the

termination or expiration of this Contract and shall be legally enforceable until satisfied by performance or payment, or until enforcement is legally precluded by lapse of time.

20. **No Third-Party Beneficiaries.** There are no third-party beneficiaries of this Contract. The parties agree and intend that this Contract shall be enforceable only by the parties and their duly authorized representatives.

In witness whereof, the parties have, through their duly authorized representatives, executed this Agreement on the dates set forth below.

City of Eugene

By: _____

Tomi Anderson
Cultural Services Director
City of Eugene

Date: _____

Certifications of Contractor: Pursuant to ORS 305.385, Contractor hereby certifies that it is not in violation of any tax laws as defined in ORS 305.380. If Contractor is other than one or more individuals who have signed below, the individual(s) signing on behalf of Contractor hereby further certifies and swears under penalty of perjury and warrants to City that: (a) the full legal name and status of Contractor are as set forth in the caption to this Agreement, and (b) s/he is authorized to execute and deliver this Agreement and the Contract to City of behalf of, and as the act of Contractor.

By: _____

Esteban Camacho Steffensen
Contractor

Date: _____

EXHIBIT A

CITY OF EUGENE - STANDARD CONTRACT PROVISIONS Contracts Subject to ORS Chapter 279B Goods and Services including Personal Services OTHER THAN Architects, Engineers, Land Surveyors on Public Improvements

The following provisions, if applicable, are hereby included in and made a part of the attached contract between the City of Eugene and the Contractor named thereon as provided for in the Eugene Code, 1971, the revised statutes of the State of Oregon, and Federal laws, rules, regulations, and guidelines. THE CONTRACTOR AND EVERY SUBCONTRACTOR SHALL INCLUDE THESE PROVISIONS IN EVERY SUBCONTRACT SO THAT THESE PROVISIONS WILL APPLY TO, AND BE BINDING ON EVERY SUBCONTRACTOR. Failure to comply with any of the applicable provisions below shall be a material breach of the contract and may result in debarment of the Contractor or subcontractor from City contracts for up to three (3) years.

1. Fair Employment Practice Provisions (Eugene Code, 1971, Section 4.625)

1.1 During the performance of this contract, the Contractor agrees as follows:

(a) The Contractor and each subcontractor agrees that it will not discriminate against any employee or applicant for employment because of an individual's race, religion, color, sex, national origin, marital status, familial status, age, sexual orientation or source of income, a juvenile record that has been expunged pursuant to ORS 419A.260 and 419A.262, or because an individual is a person with a disability which, with reasonable accommodation by the employer does not prevent the performance of the work involved, unless based upon a bona fide occupational qualification reasonably necessary to the normal operation of the employer's business.

(b) The Contractor and all subcontractors employing 15 or more individuals will develop and implement an affirmative action plan to insure that applicants are employed, and that employees are treated during employment, without regard to their race, color, sex, age or national origin. Such plan shall include, but not be limited to the following: employment, upgrading, demotion, transfer, recruitment, recruitment advertising, layoff or termination, rates of pay or other forms of compensation and selection for training, including apprenticeship.

(c) The Contractor and each subcontractor agrees to post in conspicuous places, available to employees and applicants for employment, notices to be provided by the Human Rights Commission setting forth the provisions of this nondiscrimination clause.

1.2 The Contractor and each subcontractor will, prior to commencement and during the term of the contract, provide to the City such documentation, and permit any inspection of records as may be required or authorized by rules adopted by the city manager to determine compliance with paragraph 1.1 above.

1.3 If upon an investigation conducted pursuant to rules adopted by the city manager in accordance with section 2.019 of the Eugene Code, 1971 there is reasonable cause to believe that the Contractor or any subcontractors of the Contractor have failed to comply with any of the terms of paragraphs 1.1 or 1.2, a determination thereof shall be made in accordance with the adopted rules. Such determination may result in the suspension, cancellation or termination of the principal contract in whole or in part and/or the withholding of any funds due or to become due to the Contractor, pending compliance by the Contractor and/or its subcontractors, with the terms of paragraphs 1.1 and 1.2.

2. ORS 279A.120 Nonresident Contractors.

2.1 As used in this section, "nonresident contractor" means a contractor that: (A) has not paid unemployment taxes or income taxes in the state of Oregon during the 12 calendar months immediately preceding submission of the bid for the contract, (B) does not have a business address in this state and (C) stated in the bid for the contract that it was not a "resident bidder" under ORS 279A.120.

2.2 If the Contractor is a nonresident contractor and the contract price exceeds \$10,000, the Contractor shall promptly report to the Department of Revenue on forms to be provided by the Department of Revenue the total contract price, terms of payment, length of contract and such other information as the Department of Revenue may require before the Contractor may receive final payment on the public contract. The City may not award a Public Improvement Contract or a Public Works Contract to a nonresident bidder that is an educational service district. The City shall satisfy itself that the requirement of this subsection has been complied with before the City issues a final payment on a public contract.

3. ORS 279B.220 Conditions concerning payment, contributions, liens, withholding. The Contractor shall:

(a) Make payment promptly, as due, to all persons supplying to the contractor labor or material for the performance of the work provided for in the contract.

(b) Pay all contributions or amounts due the Industrial Accident Fund from the contractor or subcontractor incurred in the performance of the contract.

(c) Not permit any lien or claim to be filed or prosecuted against the state or a county, school district, municipality, municipal corporation or subdivision thereof, on account of any labor or material furnished.

(d) Pay to the Department of Revenue all sums withheld from employees under ORS 316.167.

4. **ORS 279B.225 Condition concerning salvaging, recycling, composting or mulching yard waste material.** If the contract will include lawn and landscape maintenance the Contractor shall salvage, recycle, compost or mulch yard waste material at an approved site, if feasible and cost-effective.
5. **ORS 279B.230 Condition concerning payment for medical care and providing workers' compensation.**
 - 5.1 The Contractor shall promptly, as due, make payment to any person, copartnership, association or corporation furnishing medical, surgical and hospital care services or other needed care and attention, incident to sickness or injury, to the employees of the contractor, of all sums that the contractor agrees to pay for the services and all moneys and sums that the contractor collected or deducted from the wages of employees under any law, contract or agreement for the purpose of providing or paying for the services.
 - 5.2 All subject employers working under the contract are either employers that will comply with ORS 656.017 or employers that are exempt under ORS 656.126.
6. **ORS 279B.235 Condition concerning hours of labor.** The contractor shall pay employees for overtime work performed under the public contract in accordance with ORS 653.010 to 653.261 and the Fair Labor Standards Act of 1938 (29 U.S.C. 201 et seq.).
7. **ORS 279B.240 Exclusion of recycled oils prohibited.** Lubricating oil and industrial oil may include recycled oils or oils that are not manufactured from virgin materials.
8. **ORS 279A.110 Discrimination in subcontracting prohibited; remedies.**
 - 8.1 The Contractor may not discriminate against a subcontractor in the awarding of a subcontract because the subcontractor is a minority, women or emerging small business enterprise certified under ORS 200.055.
 - 8.2 By entering into the contract, the Contractor certifies that it has not discriminated and will not discriminate, in violation of subsection 8.1, against any minority, women or emerging small business enterprise in obtaining any required subcontract.

Exhibit B

Scope of Services

Upon approval, artist will paint murals encompassing the surface of North Pillars of the Washington Jefferson Skatepark from floor to ceiling and wrapping the entirety of each pillar.

Project Schedule

May 31st, 2014

Artist Talk for Public Art Wash event.

June 9th, 2014

Half completion of mural art at 50% or more.

June 18, 2014

Full completion of mural art.

June 21st, 2014

Attend and participate in WJ Skatepark's Grand Opening.

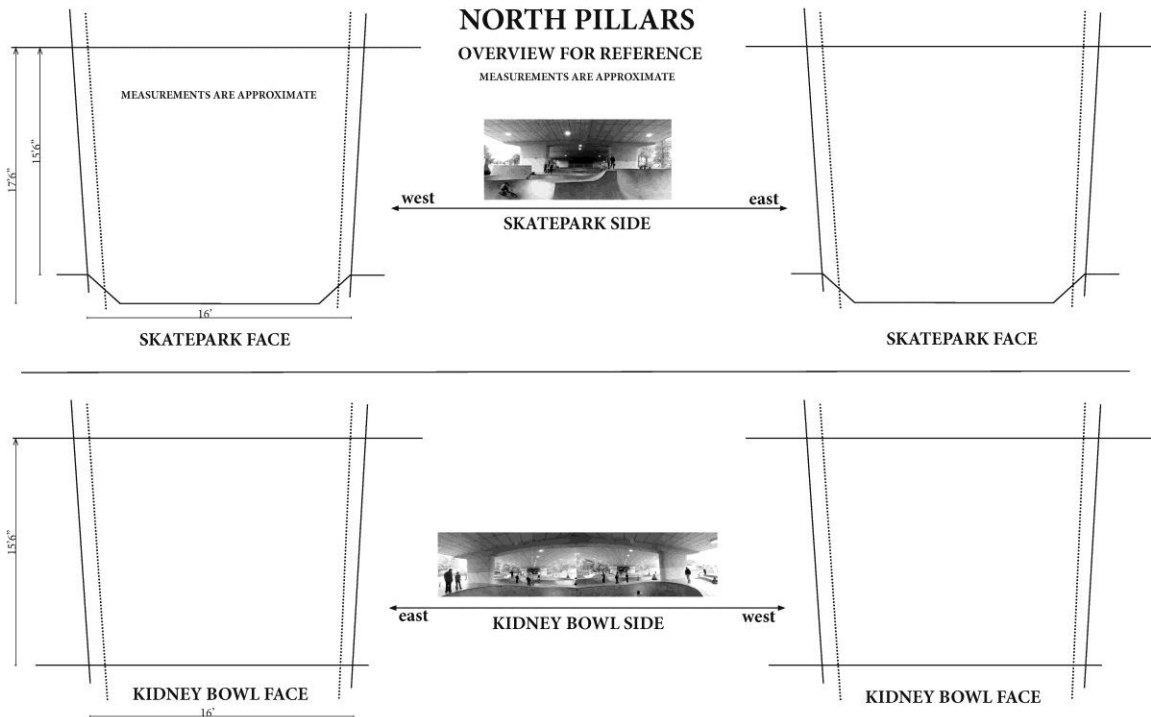


Exhibit C

Compensation Schedule

Compensation Base

The City of Eugene shall pay the Artist a fixed fee of \$17,000 which shall constitute full and complete compensation for all the services performed and materials furnished by the Artist under this agreement.

<u>Payment</u>	<u>Amount</u>	<u>Upon</u>
1	\$3,000	Signed contract by all parties. For materials and supplies.
2	\$4,000	Approval of design
3	\$5,000	50% Completion
4	\$5,000	Completion

Expenses

The compensation base above includes all expenses incurred by the artist.

Invoices

Contractor to send invoices by mail or email to the following:

City of Eugene
PO Box 11110
Eugene, OR 97440
AP@ci.eugene.or.us

Contractor should include the following routing number on the invoice: 7700.



AMERICANS
for the ARTS

SERVING COMMUNITIES.
ENRICHING LIVES.

CALL FOR ARTISTS RESOURCE GUIDE

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

Call for Artists Resource Guide

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

Contents

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

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

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

For more information about PAN or Americans for the Arts, e-mail pan@artsusa.org or visit www.AmericansForTheArts.org/PAN.

Author
Renee Piechocki
Public Art Network Facilitator
Americans for the Arts

Reviewers
PAN Services Committee Members
Greg Esser and Marc Pally

What is a Call for Artists?

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

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

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

Types of Calls

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

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

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

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

Call Elements: Definitions and Descriptions

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

Call Summary

A brief project summary

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

Project Description

An overview of the artist's scope of services

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

Artwork Goals

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

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

Artwork Location Description

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

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

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

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

Site or Artwork Location Plans

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

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

Site History or Description

Information about the site where the artwork will be located

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

Budget

The amount of funding allocated for the project

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

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

Artist Eligibility

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

Questions to consider include:

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

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

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

Application Requirements

The list of materials artists should send with their applications

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

Typical application requirements include:

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

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

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

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

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

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

Deadline

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

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

Submission Address

The address to which the application is mailed

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

Selection Process

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

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

Selection Criteria

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

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

Project Timeline

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

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

Sources for Additional Information

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

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

Resources for Questions

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

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

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

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

Public Art Network Listserv

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

Public Art Review

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

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

www.forecastart.org or www.publicartreview.org.

Milestones

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

NYFA Source / NYFA Current

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

ArtistsRegister.com

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

ArtsOpportunities.org

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

Sample Request for Qualifications (RFQ)

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

I. Project Intent

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

This artwork(s) should:

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

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

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

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

II. Budget

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

III. Eligibility

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

IV. Time Line

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

The Commission reserves the right to change the project timeline.

V. How to Apply

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

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

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

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

VI. Selection Process

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

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

VII. History of the Hargraves Community Center

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

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

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

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

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

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

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

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

Additional Information

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

Sample Request for Proposals (RFP)

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

REQUEST FOR PROPOSALS
Deadline February 14, 2003

I. Eligibility

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

II. Budget

\$82,000 all-inclusive

III. Art Opportunity

Overview

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

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

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

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

Art "Theme"

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

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

Installation

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

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

Scope

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

IV. Background

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

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

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

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

V. *Scottsdale, Arizona*

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

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

VI. *Scottsdale Public Art Program*

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

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

VII. *Selection Process*

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

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

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

VIII. Timeline

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

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

IX. Application Delivery

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

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

X. Application Presentation

Please do not staple any materials together.

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

XI. Application Content

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

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

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

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

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

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

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

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

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

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

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

OR

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

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

XII. Inquiries

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

Public Art Network Services

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

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

Website. Visit www.AmericansForTheArts.org/PAN to access resources, artist opportunities, websites, publications, and events nationwide for the public art field.

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

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

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

From: Jo Beaudreau
To: [Kelli Weese](#)
Cc: [Harlen Springer](#); [Susan Tive](#)
Subject: PAC Beaudreau Attendance & Project: Bridge Steps Update
Date: Friday, February 10, 2017 10:19:09 PM

Dear Kelli, Susan and Harlen,

I wanted to give you a friendly reminder that I will not be able to attend Monday's PAC meeting. I understand Susan isn't able to attend as well. I didn't realize this when Susan and I met last week re: Bridge Steps. Susan, please feel free to add anything that I missed.

Updates for the Bridge Steps

- Susan and Jo are reviewing and creating/styling language for the multiple area of the Project including call, review criteria, application, project info, timeline, budget, etc...
- Reached out the ODOT re: construction/blue prints to better shape the project
- We have a shared Doc Folder and resources created for us to stay organized and on track
- Working on Project Goals, Budge & Timelines

Trash Cans

- Ron & Jennifer have not reached out to me re: their project, I suspect they will soon or at the meeting.
- Paints, I am happy to assist and figure out the best plan of action. The type of can will matter, especially, if they are soft plastic. Plastic bends and twists which can cause paints to crack, then chip off. I'll need more specific information to research best options. Ron's Paint would also be a resource.
- The sealant, such as the one used for the Sea Lions, I am not sure if it will work if the trash cans are soft plastic. I can call West Coast & manufacturer and find out.
- I am attending the International Art Materials World Trade show on March and will be able to talk to people there.
- Theme: I like Fun and Nature :)
- I think we could budget money for refreshment for the people working on this project.
- By-in for business, I'd suggest talking with the Chamber too.

Hwy 101 & 126 Mural

- Central Lincoln letter = AWESOME!

Art Exposed

- I provided Harlen with some ideas already and thoughts

Mural Code

- Looking forward to hearing what the lawyer says & this being complete! Let me know what I can do to help?

Next FURA Meeting (3/22/17)

- Please let me know if you need help putting together docs for this.
- I don't feel comfortable presenting by myself if you volunteer me to present.

Eugene Public Art Presentation from Last Meeting

- I am looking forward to hearing/seeing what materials/example the presenter sends

Please let me know if you have any questions!

Sincerely,

Jo

On Wed, Jan 18, 2017 at 7:07 AM, Kelli Weese <kelli.weese@ci.florence.or.us> wrote:

Great, thanks so much Jo.

I think I will include the 2017 Calendar in the next PAC meeting materials just to talk about it as a group.

Actually, we don't have Columbus Day off, but we do get Martin Luther King Jr. Day ☺

Kelli

From: Jo Beaudreau [mailto:jbeaux@gmail.com]

Sent: Tuesday, January 17, 2017 3:57 PM

To: Kelli Weese <kelli.weese@ci.florence.or.us>; Harlen Springer <harlens@comcast.net>; Susan Tive <sbtive@me.com>

Subject: Re: Public Art Committee 2017 Calendar

Thank you Kelli for the look ahead!

Feb 13th date I am not able to attend, Class

There is a date I know already that I can't attend, May 15th, Class.

Also 10/9 is Columbus Day, & I not sure if this is a holiday for the City.

Good thing about going to class is that I can use somethings I am learning for PAC :)

Sincerely,

Jo

On Mon, Jan 9, 2017 at 4:19 PM, Kelli Weese <kelli.weese@ci.florence.or.us> wrote:

Good Afternoon PAC Team,

In looking at the Calendar for 2017, it looks like there are a couple of instances where the City Council meeting does not follow the 3rd Mondays. Please let me know if the following dates will NOT work for you for 2017 Public Art Committee meeting dates (so we follow the Council meeting dates)...

- March 20th (3rd Monday)
- April 17th (3rd Monday)
- May 15th (3rd Monday)
- **June 12th (2nd Monday – City Council meeting moved)**
- **July 10th (2nd Monday – City Council meeting moved)**
- August 21st (3rd Monday)
- September 18th (3rd Monday)
- **October 9th (2nd Monday – City Council meeting moved)**
- November 20th (3rd Monday)
- December 18th (3rd Monday)

Thanks again everyone!

Kelli



REVOLUTION

NEW ART FOR A NEW WORLD

Media Contacts:

John Singh or Rob Novickas

J2 Communications, (818) 458-7800

john.singh@j2comm.com / rob@j2comm.com

Marking the Russian Revolution's 100th Anniversary, ***REVOLUTION: NEW ART FOR A NEW WORLD*** Comes to Cinemas March 8

*Documentary from the Makers of Hermitage Revealed
Explores the Intersection of Art, Politics and Revolution*

LOS ANGELES – February 6, 2017 – On March 8, the world marks the 100th anniversary of one of the most momentous political upheavals in history: the start of the Russian Revolution. To help commemorate the occasion, a new documentary from acclaimed filmmaker Margy Kinmonth, ***Revolution: New Art for a New World***, will screen in more than 50 selected theaters around the country, including [CITY], in a special limited-time presentation by event-cinema distributor Arts Alliance.

The convergence of art, politics and radical change is at the heart of ***Revolution: New Art for a New World***, which will be presented on March 8 – the centennial of the start of the Russian Revolution. Tickets are now on sale and more information, including specific local cinemas and showtimes, can be found at the film's website: www.revolution.film.

Revolution: New Art for a New World combines exquisite, detailed cinematography that examines individual works of art, interviews with leading experts on Russian art and history, and the perspectives of the direct descendants of trailblazing Russian artists of the era – including Chagall, Kandinsky, Malevich and others.

In ***Revolution: New Art for a New World***, writer-director Kinmonth brings the work of the Russian avant-garde to life through the stories of Russian artists whose initial visions of a Utopian ideal were shattered by implacable, terrifying authority after 15 short years. These artists found themselves betrayed – in some cases even killed – by a Communist regime that forbade the very artistic expression that helped bring it to power.

"There is a remarkable story to be told about the artists themselves and how their experiences were so intertwined with political events and creation of propaganda," Kinmonth said of the film, which features exquisite paintings, photo montages, films and

even ceramic work created by the artists. “Artists in this tumultuous period of the Russian Revolution created some of the most inventive and brilliant works of art the world has ever known.”

Revolution: New Art for a New World takes viewers into and draws on the collections of major Russian institutions, including the State Hermitage Museum, the State Russian Museum, the State Tretyakov Gallery. It also features a wealth of contributions from contemporary artists, curators, as well as personal testimony from the descendants of the artists themselves – including filmmaker Andrei Konchalovsky (*Andrei Rublev*, *The Postman’s White Nights*, *Runaway Train*), grandson of painter Pyotor Konchalovsky. “They fought the White Guard, they fought the church, they fought everything trying to, first of all, destroy the old without thinking what they’re going to build instead,” he observes in the film.

Acclaimed actors Matthew McFadyen (*Pride & Prejudice*, *Frost/Nixon*), Tom Hollander (“The Night Manager,” “Taboo”) and James Fleet (*Love & Friendship*, *Sense and Sensibility*) lend their talents to voice the artists and politicians who were central to the Russian Revolution.

Writer-director Margy Kinmonth is a BAFTA Award-winning film and television director whose many credits include the BAFTA-nominated *Hermitage Revealed*, *Royal Paintbox* with HRH The Prince of Wales, and the BBC series *Naked Hollywood*, which was named Best Documentary Series by the British Academy of Film and Television Arts.

Kinmonth also produced the film with co-producer Maureen Murray, an Emmy® Award-winning producer whose credits include *War Art with Eddie Redmayne*, *Hermitage Revealed*, *Royal Paintbox*, and the films *Looking for Lowry*, *Mariinsky Theatre* and Kinmonth’s *Nutcracker Story*.

Revolution: New Art for a New World was created with the support of **The Art, Science and Sport Charity Foundation**, which was founded by Russian businessman and philanthropist Alisher Usmanov to support and assist with arranging important social events in the areas of the arts, culture and sports, as well establishing scientific, educational and social projects in the Russian Federation.

Revolution: New Art for a New World follows Arts Alliance’s successful worldwide distribution of Kinmonth’s *Hermitage Revealed* in 2014, which saw the title shown worldwide in more than 30 territories Arts Alliance is the leading producer, financier, distributor and marketer of “event cinema” worldwide. They have developed, marketed and distributed over 70 Event Cinema releases, reaching audiences in 4000+ screens in over 70 territories, engaging fans with the arts and cultural content they are most passionate about.

#



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