

Goal 2. Establish the administrative framework, policies and procedures to guide the Public Art Program.

Strategy: Using the Vision of Public Art in Jackson, determine the most appropriate administrative framework for a Public Art Program in Jackson. Research best practices, policies and procedures from existing programs.

Action: Create the Administration and clearly define their roles. Establish policies and procedures.

2. 0 Cultural Council Public Art Committee and Coordinator

2. 1 History of the Cultural Council: The Cultural Council of Jackson Hole supports the adoption of a Public Art Program in principle. The Cultural Council is a re-granting organization, disbursing funds provided by the Town of Jackson and Teton County to support cultural programs including: Arts for All, the annual Award for Creativity and a scholarship program. The Cultural Council currently employs one part-time coordinator and has a volunteer board.

2. 2 Public Art Committee

The Cultural Council will establish a Public Art Committee, which shall have the powers and duties provided in this chapter.

2. 2.1 Members; Terms: The Cultural Council Public Art Committee will be comprised of 7 volunteer members. Two cultural council board members, 2 artists, one cultural non-profit representative, one public official, and one citizen at large. Members will serve three-year terms. Membership shall strive to represent a diverse cross section of the visual arts field and the general community. Citizens interested in becoming a Committee member may submit a letter of interest to the Board of the Cultural Council or the Mayor. The Board of the Cultural Council will appoint new Public Art Committee members.

Members shall serve three-year terms. The original appointees shall be appointed: Two for one year, two for two years and three for three years; thereafter all terms will be for three years. Any member who is absent from four or more meetings in a one-year period without being excused, shall be considered no longer active and the position vacant, and a new member shall be appointed to fill the vacancy.

2.2.2 Duties of the Public Art Committee:

- The Public Art Committee will assist the Town Council, County Commissioners, Architectural Review Committee, Parks and Rec and the Planning Commission

in using public art to enhance existing development in public parks and other public lands and in public structures.

- The Public Art Committee will advise the Planning Department regarding artistic components of all municipal government projects under consideration by the Town of Jackson and Teton County.
- The Public Art Committee will advise new appropriate Federal and State building projects on the Town and County's public art program and how to work with the program.
- The Public Art Committee will reference to the policies in Appendix A: Artwork selection procedures to guide the selection of public artwork.
- Assemble a selection panel for specific projects requiring a diverse array of input for a project.

2.2.3 Duties of the Public Art Coordinator:

- The Public Art Coordinator will manage acquisitions, draft Calls to Artists for specific projects, field questions from artists, and coordinate with the Town of Jackson for appropriate tasks relating to public art projects
- The Public Art Coordinator will conduct strategic planning for public art projects, locations, and will be the liaison between the Public Art Committee and the planning department on all public art affairs.
- The Public Art Coordinator will draft RFP's and RFQ's for specific projects, to be revised and approved by a selection panel for the project.

2.3 Town of Jackson

2.3.1 Public Works: Maintain public art collection. Funding allocated from Public Art maintenance/conservation fund.

2.3.2 Engineer: Review public art construction documents to verify and ensure public safety.

2.3.3 City Attorney: Prepares and reviews all public art contracts

2.3.4 Planning Department: Informs and alerts the Cultural Council to upcoming Capital Improvement Projects, development applications, and master plans.

2.3.5 Controller: Oversees percent for art funds.

2.4 Selection Process and Criteria

This section is meant to serve as a guideline for the Public Art Committee for the commissioning of public artwork. It is a fluid document and is subject to change. It is not legally binding.

2.4.1 Selection Process

Call to Artists

Upon the identification of a specific project, criteria for the artwork and the location of such art shall be determined in order to create the Call to Artists. The Public Art Committee will draft and determine the appropriate criteria and considerations for the Call to Artists. Consideration of the appropriate media (sculpture, landscape design, painting, etc.) should be developed along with recommended criteria (environmental, historical, western, contemporary, etc.) for the artwork. This might be very specific or left open for the artist to develop ideas. Once this phase is completed, a Call for Artists is drafted by the Public Art Coordinator and approved by the Public Art Committee. Revisions can be proposed by the selection panel (see below) in the case that the Call for Artists does not represent the project in its entirety.

Selection Panel

The selection panel will consist of art professionals and enthusiasts, neighborhood residents of the proposed site, general community members, Town or County administrators (e.g., Public Works Department members), etc. The makeup of the panel will be chosen based on the value provided to the selection of each specific project. The panel will be assembled by the Public Art Committee and shall seek to create a diverse representation of the project.

RFP/RFQ/Invitational

Three different methods will be used in a Call for Artists: Requests for Proposals (RFP's), Request for Qualifications (RFQ's) and Invitational. A shift in the field of public art (amongst public artists, and public art administrators) is towards issuing RFQ's, especially for site-specific projects, or projects with large budgets (\$30,000+).

A sample RFQ, RFP and invitational can be found in Appendix A

Request for Proposal (RFP) – Once a new project has been defined and the criteria set, Requests for Proposals are sent to artists regionally, nationally, or globally or a combination of the three. These requests specify the information and format the artist must follow to submit his or her proposal. Generally, background information (resume, slides of earlier work, newspaper articles, etc.) is requested along with sketches and a written description of the project. In addition to artist's fees, material costs, construction and installation costs, insurance and documentation costs need to be accounted for. Selection committee members are paid a nominal honorarium for their efforts. If artists are selected nationally there may be airfare and hotel costs, and finalists (3-5) may receive an honorarium for final proposals.

Request for Qualifications (RFQ) – Typically associated with larger, comprehensive projects requiring a considerable amount of experience, an RFQ is issued to select a short list of (3-5) artists to develop final proposals. Typical elements of a RFQ are resume, letter of interest, slides of previous work and references. A short list is selected

and an honorarium is paid (\$500- \$2000) to cover the research and concept development for finalist proposals. Typical artwork budgets range from \$100,000- \$500,000.

Invitational – The RFP and RFQ processes are both time-consuming and labor intensive. In some cases, rather than reviewing a large number of proposals, a smaller number of artists can be invited to submit proposals. These artists can be located through a variety of means including review of current works, contacting local arts organizations, speaking with local artist professionals and/or contacting national organizations. Although this is the same basic selection process as the RFP, it reduces the office work and time needed to interview a large number of artists. Cost range for selecting artists \$1,000-\$75,000. Invitational projects often include artists with established careers, which usually means they come at a higher expense.

Advertising the Call for Artists

Once a Call for Artists has been finalized by the Public Art Committee, it will be advertised in a variety of online, print, and social media sites. The scale of the project and the Public Art Committee's recommendations will determine the breadth of advertising. Some projects will seek to involve local artists, while others may be more appropriate for nationally established public artists. The Public Art Coordinator will manage the advertising of the Call for Artists and field questions concerning the specific Call for Artists. The Public Art Coordinator will also act as the liaison between architects, landscape architects, contractors, and other stakeholders of a construction project and prospective artists.

Public Art Lists to post Calls to Artists:

www.4culture.org/publicart/calls/default.asp
<http://phoenix.gov/maillist/milestone/subscrbe.html>
www.callforentry.org
www.urbanartsinstitute.org
www.publicartreview.org
www.sculpture.org
www.artopportunitiesmonthly.com
<http://artdeadline.com>
www.artsoportunities.org
www.theartlist.com

2.4.2 Artwork/Artist Selection Criteria

These criteria are the minimum standards on which the selection panel shall base its selection of artists or artwork in response to an RFP, RFQ or Invitational. Additional criteria may be established by the Public Art Committee as dictated by a project's particular requirements and context.

Artwork Criteria

Criteria to be used when considering acquisition of artwork by either purchase or commission shall include, but not be limited to the following:

1. Aesthetics- The selection panel shall seek artwork of the highest quality in terms of timelessness of its vision, design and integrity. Commissioned and acquired artwork will strive for the highest quality to compliment Jackson's built and natural environment.
2. Context- The selection panel shall, in its deliberations, give due consideration to the appropriateness of the proposed project in terms of scale, materials, content and design with respect to its immediate and general, social and physical context.
3. Public Safety- Artwork shall be evaluated to ensure that it does not present a hazard to public safety.

Public art should avoid:

- Sharp edges, points, projections, or pinch-points which may cut, puncture or cause injury by impact, catch passing pedestrian clothing or entrapment of limbs
- Overhead parts which present a hazard to pedestrian traffic. Artwork should follow minimum sign height requirements in areas where pedestrian traffic is highly likely.
- Trip hazards and slippery surfaces if set into sidewalks or flooring
- Unsafe climbing opportunities for children/adults
- Obstruction of any traffic control device
- Cynical, pornographic, and otherwise obscene artwork that is not appropriate for public display

4. Maintenance- Due consideration shall be given to structural and surface soundness, and to inherent resistance to theft, vandalism, weathering, and excessive maintenance or repair costs.

5. Electrical and Mechanical Considerations-

- All electrical, mechanical and engineering components must be approved by the Director of Public Works.
- All electrical elements and built-up electrical devices must be certified by a professional engineer; upon completion, a sealed as-built drawing may be required from the Building Codes Officer.

6. Public access- Will the public have free access to the artwork? The selection panel should consider the visibility and accessibility of artwork for people with disabilities, and make artwork accessible to everyone.

7. Diversity- The Public Art Committee shall actively seek diversity in style, scale, media and numbers of artists represented. There shall be encouragement of exploratory types of work as well as established art forms.

8. Reproductions- The following non-artistic items should be discouraged in the selection of artwork: reproductions of original works of art; decorative, ornamental, or functional elements which are designed by the architect or consultants engaged by the architect as opposed to an artist commissioned for this purpose; those elements generally considered to be components of a landscape architectural design except when elements are designed by the selected project artist and are an integral part of the project artwork; "art objects" which are mass-produced of standard design; directional or other functional elements such as super-graphics, signs, color coding, or maps.

Artist Selection Criteria

1. Eligibility- Public art projects are open to any professional artist whose residency meets the guidelines set forth in the RFP/RFQ for which he or she is applying. Members of the project consultant's firm or anyone employed thereby, members of the selection panel, or employees of the Town of Jackson or Teton County shall be excluded from consideration.

2. CV/Resume- Artists will be selected on the basis of their qualifications as demonstrated by their past work. Preference will be given to artists that have demonstrated the ability to respond to a projects parameters including; Site, context, materials, fabrication, and installation of completed work.

3. Context- Artists shall be selected on the basis of the appropriateness of their proposal to the particular project and its probability of successful completion, as indicated by the merit of their past work.

4. Design Team- In the case of the design team approach, whereby an artist is commissioned in the conceptual design of a construction project, an artist's willingness to fully participate in a collaborative process shall also be considered criteria for selection. Additional criteria to be considered for selecting artists for design teams shall include but not be limited to the following:

- Proven ability to work effectively in collaborative situations
- Experience in architectural or landscape-based projects
- Experience working with design professionals and integrating artistic concepts into construction documents

6. Equal Opportunity- Selection of an artist will be made without regard to race, gender, religion, sexual orientation, and people with disabilities.