

Public Art Task Force – Meeting # 3, Teton Artlab, November 11th, 2009

Attending: Leya Oswald, Emy DiGrappa, Carrie Geraci, Alissa Davies, Amy Larkin, Bland Hoke, Don Kushner

Notices regarding upcoming events and items of interest were presented. Theme 3 of the Comprehensive Plan will begin its review process next Thursday November 17th. Notice will be sent out to all Task Force members to consider attending the meeting to present comments in support of public art.

The Library addition was discussed as a potential pilot project for a model 1% for arts plan. Task Force members were encouraged to submit comments on the Library site in support of including public art in the new addition.

Leya Oswald mentioned the upcoming Art Association Board meeting. Leya volunteered to present the Task Force's work on the Public Art Plan during the meeting.

The notes listed below correspond to the Document- "Appendix A- Selection Process and Criteria"

1A. In addition to traditional means of distributing a Call to Artists, disseminate the Call to Artists to local galleries right away and social networking sites, press release to media, have a Facebook presence.

1B. The selection panel should not get paid except for the Public Art Coordinator. Leya Oswald mentioned the workload as large for a selection panel, and compensation may be considered with larger commissions.

The selection panel should include 3 continuous people. A question regarding how these individuals are chosen was discussed. A call for panelists could be advertised in the paper.

The selection panel should include stakeholders from a specific project; architects, public officials, community members.

Lengthy discussion ensued regarding how a public art program would provide for private developments considering public art. Discussion of a voluntary system vs. mandated system vs. an incentives system was briefly presented by Bland Hoke. This issue will be covered during Goal 3- Funding.

Additional discussion regarding private developments working with a selection panel vs. a review panel were tabled and will be covered after the Task Force settles on funding mechanisms.

The public art program could provide the service of creating and disseminating Calls for Artists for private developers. This could potentially be a service, paid for by the developer.

Bland Hoke will present various models of public art mandates on private developers from different programs across the country. This will help guide the Task Force in developing its own recommendations for an appropriate funding mechanism.

1 C. There was comment on the specific guidelines included in a RFQ or RFP. These are covered later in the document in **2 A, B.**

The type of call for artists should be based on budget. RFQ for higher budgets.

Bland Hoke described the shift in the field of public art towards RFQ's as opposed to RFP's that implicate public art administrators shopping for ideas at an artist's expense. Comments in support of RFQ's were aimed at Jackson adhering to a new standard in the field, consistent with national standards focusing on RFQ's.

Discussion was presented on having an accountable and accessible project manager associated with a RFQ or RFP, to field questions from artists for a specific project.

A point of giving artist's enough time to develop ideas was presented. The RFQ process implicates the artist from the start of a project, enabling a higher degree of planning.

2 A. Comments were presented regarding performance art, and how it may fit into commissioned artwork.

1. Further define aesthetics to cover and define reproductions, and what is considered acceptable. Check w/ Amy Fradley re art fair language regarding original artwork.
2. Budget and timeline should be in criteria
3. Safety – conforms to local building codes
4. Maintenance- Good
5. Artwork must conform to local building codes
6. Artwork out in open available to all
7. Include or identify projects that present opportunity's for new or emerging artists

2 B.

1. Emerging artists should be included in budget section

The selection panel shall be sensitive to emerging vs. known artists, recognizing when to support an emerging artist based on previous experience.

2. Through previous experience, the artist has demonstrated an understanding of budgets.

Rename category- Artistic career experience/ resume

3.

4. design team out of place? Should be more proactive, potentially creating a new chapter at the front of the document. Task Force should find way to encourage this approach

earlier on in the document vs. call to artists. Incentives for design team approach (research)