



# Cultural Affairs Division

*Economic & Workforce Development Department*



CULTURAL STRATEGIST IN GOVERNMENT FOR PUBLIC ART –

## **GUIDELINES FOR ARTISTS INTERESTED IN PUBLIC ART**

Public Art Worksheet for Artists Wanting to Work with the City of Oakland, prepared by Cultural Strategist Fellow Sorell Raino-Tsui of ABG Art Group, based on program standards established for the Oakland Public Art Program

### **Introduction:**

Hello Oakland Artists!

My name is Sorell Raino-Tsui, founder of ABG Art Group, an Oakland-based public art producer, and your Cultural Strategist Fellow for Public Art. I have been working with the City for the past year to help broaden and diversify Oakland's pre-qualified pool of artists.

The following document is a step-by-step manual to help you develop in the field of public art. Whether you are a painter or sculptor, weaver, or photographer, you can compete in the field of public art! Not only can you, but the City of Oakland wants you to! The City is always looking to enhance its pool of pre-qualified artists. Please watch the accompanying video, and follow along with this manual to guide and develop you, to enhance your knowledge on how to work with the City of Oakland, and how to compete in public art.

The field of public art is challenging, there are many layers of administrative and management needs, but don't let that scare you. You can do this!

Success in public art takes patience, vision, and the ability to assemble and manage the right partners to execute your vision. You are not alone. The resources you need are all around you. In this manual, we will lay out the process and path to engage the resources you need and put you in a position to compete!

There are various supporting documents and links to resources within this worksheet. I strongly encourage you to read everything thoroughly and to do your own research. This is not a field you can jump into without preparing yourself. The artists who typically find the most success in public art are the ones who have planned thoroughly!

We believe in you, jump into this process with us and discover a new medium of expression and a new and exciting skill set to help you on your journey as a professional artist!

Welcome to public art with the City of Oakland!

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## CHAPTER 1. The Civics of Public Art

What is public art in the City of Oakland?

Public art is artwork that is created in public spaces, typically of permanent mediums. The criteria for most public art projects is that they must be permanent, maintainable, and available for the public to view or engage with. So what does permanent mean? It means it can not be painted over, washed away, or easily degrade over time. While murals are the most common form of public art, they are rarely commissioned for large-scale exterior City projects. This is why most large city-funded projects are sculptures, bronzes, mosaics, etc. Now don't let that discourage you! I am a muralist, as are many artists in Oakland. You will find throughout this process that being a muralist is an advantage, not a weakness. You must simply translate your vision into alternate mediums. The reason for permanent mediums is that the city must be able to maintain the work. If it gets vandalized or damaged it must be able to be cleaned or repaired. The goal is that the work stays in place forever, so you must look at mediums that are structurally sound and do not degrade. Imagine your work in place for hundreds of years.

Where Do Public Art Opportunities Come From?

The City of Oakland typically funds large public art opportunities whenever there is a Capital Improvement Project, or CIP. This is when they build, or remodel a city property or institution, such as when they build a city park, a fire or police station, a public library, etc. This is done through the 1.5% ordinance for public art, meaning they reserve 1.5% of the total construction budget on a project to fund a public art opportunity. For example, if the City is building a new library, and the total construction budget is 10 million dollars, then 1.5% of that budget is \$150,000 set aside for a public art component. The City also funds smaller projects, murals and other competitive art endeavors through grant programs and cyclical city cultural programs.

To get the full listing of city grant opportunities including Cultural Funding opportunities you must sign up to the City's email list through the Cultural Affairs Department at:

<https://www.oaklandca.gov/topics/cultural-funding-grant-program>

For Specific Public Art Opportunities:

<https://www.oaklandca.gov/services/public-art-call-for-artists>

The City operates and funds public art through various departments. The general umbrella department is the Economic & Workforce Development Department (EWDD).

Within the EWDD is the Cultural Affairs Division (CAD).

Within the CAD is the Public Art Program (PAP) and the Cultural Funding Program (CFP).

Most of the Public Art projects will be managed by the PAP, and most of the grant opportunities will be managed by the CFP. All of those opportunities will flow through the city's email system, so it is imperative that you register yourself in the system from the link provided,

and that you monitor and check back on the cities website to review the opportunities available. All are time-sensitive and you must apply within the given window; no exceptions will be made by city staff.

Now, the City's Public Art Program (PAP) is where the 1.5% projects typically flow through, and it is with the PAP you would typically apply for large projects. It is the goal of the program to engage with artists like yourself!

Here is a quote from the City ordinance, which lists the program's guiding principles:

- Enrich the City's visual environment
- Celebrate and enliven our neighborhoods
- Integrate creative thinking of artists into the built environment
- Provide means for residents and visitors to enjoy and experience the City's cultural diversity and provide career and economic opportunities for professional artists."

Some additional key terms, and governing bodies you need to know and understand:

**PAAC** - Public Art Advisory Committee. This is the volunteer body of arts professionals that will oversee and evaluate all public art projects in the City of Oakland.

**CAC**- Cultural Affairs Commission. The commission is made up of cultural leaders to help guide policy on all things related to culture in Oakland.

**RFQ** - Request For Qualifications. When the City releases an opportunity, they will typically ask you to respond to the RFQ. This is your body of professional documents, including resume or CV, Letter of Intent or Artist Statement, and images of past work.

**RFP**- Request For Proposal. When you are a finalist on a project the City will ask you for a specific proposal that you must develop, communicating your concept and approach.

### **City Funded Capital Improvement Projects (CIP's) or '1.5% Projects'**

- The ordinance was adopted in 1989 and amended in 2019.
- As stated earlier, 1.5% of each CIP construction budget is allocated for public art. These projects are typically funded from capital improvement and eligible grants, such as state bonds, state park grants etc.
- The Public Art staff administers the projects, and the Public Art Advisory Committee (PAAC) oversees the project and makes recommendations.
- Artists will enter into direct public art contract with the City of Oakland, typically known as a Professional Services Agreement for Public Art.
- Most projects are competitively bid from Oakland's pre-qualified pool of artists.
- **The majority of projects are awarded to Oakland artists!**

- Delivery life cycle for permanent public art projects is typically 3-5 years on new construction. It takes time for planning, community engagement, design, fabrication and installation etc.

### **City Artists Selection Process:**

- Artist Request For Qualifications (RFQ) - Artist applications are typically submitted on line using CAFE (callforentry.org), Slideroom (slideroom.org) or an equivalent online platform. Only online applications will be accepted. This is a Request for Qualifications based on your past work.
- PHASE ONE: SELECTION OF ARTISTS- A panel of artists and art professionals will meet to review all submissions and recommend artists for inclusion in the artist roster pool for upcoming projects. The recommended artists must be approved by the PAAC.
- PHASE TWO: ARTISTS SELECTED TO INTERVIEW FOR INDIVIDUAL PROJECTS- Project-specific community and arts-based panels convene to review a short list of eligible artists from the roster and select finalist artists to interview for a specific project commission. Recommended artists must be approved by the PAAC before contracting.

## **CHAPTER 2. Applying for Projects, Your Art as a Business**

Applying for a project, initial phase, and the Request For Qualifications or RFQ.

Every major project starts with an RFQ. In the first round, the RFQ stage, you are only submitting your qualifications, your resume, bio, statement of interest and examples of your work. There is NO option to submit a proposal or design of what you would like to create for the project. This phase is only for qualifications and examples of past work. You may allude to what you desire to do in your statement of interest, but the time to really present your ideas is only when you make it into the second round, referred to as the RFP stage or Request For Proposal phase.

It is of the utmost importance when applying to projects that you package and present yourself in a professional manor. When you reply to an RFQ, they are literally asking for your qualifications. If, when you present your qualifications, they are messy, unorganized and unprofessional, then you are already making a bad case to be considered for the project. How can they consider you to manage a large production and big budget project if your basic application paperwork is not in order!?

- Create a proper resume or CV. Create a compelling Bio. Write a unique artist statement that clearly lays out your abilities and why you should be considered. Why you? What is unique about you and why does it matter? If possible, have all your documents standardized, same format, perhaps a logo or some type that is unique to you. This is quite literally a job interview, find a way to stand out and look professional.
- Your artwork example images and descriptions are just as important. Remember you are 'painting a picture' of your amazing body of work. Submit easy to understand, compelling images of single artwork (avoid single images composed of multiple projects unless requested!). Also provide clear descriptions and all the information requested (for example: 10 x 30 wall mural commissioned for a cafe; or 8 x 8 entry gate designed for a small apartment building designed to reflect native animals of the area). If the example is not a commissioned work, provide a brief explanation of inspiration for context (5' x 5' painting depicting dancers, inspired by my community; 12" square sculpture inspired by objects found floating in the ocean). Include budget, year, materials and client.

From those applicants who reply to the RFQ, a group of finalists will be selected to move into the second round, the Request For Proposals or RFP, for a specific project. If you are selected in this phase, this is where you get to develop your concept, and tell the story of what exactly you intend to create, and how you are going to create it. RFP proposals typically include a full project narrative, a budget, concept image or rendering, materials and methods plan, maintenance plan and most importantly your fabrication partner, team or method, as well as all your supporting documents, which we will elaborate on later in this worksheet. This is your opportunity to sell your vision.

Just like the RFQ phase, it is important that all your documents and your submission looks and feels professional. Package them together in a way that is concise, communicates well and clearly illustrates your vision. Step outside of yourself, if you gave your proposal to someone not in the art world, could they read through it and clearly understand what you are trying to do? Make it clear, and easy to digest. Strong, clear, simple communication is best in this phase.

Typically, RFP finalists will go through some type of interview or presentation phase. This is where you will get to personally speak about your vision and explain in depth what and how you intend to create your piece. Public speaking is not easy, we know, but it is a part of winning projects. You must learn to deliver your vision, in person, in a professional and compelling manor. You must speak clearly, be confident and make the panelists believe in you, and your abilities to execute. This is truly your opportunity to stand out, and make a case for yourself! Practice your pitch, pitch it to your friends and relatives, get comfortable doing it, prepare yourself for the questions the panel may ask you (typically they will give you those in advance to address in your proposal). Practice public speaking, it just like a muscle, use it and you'll get a lot more comfortable doing it.

Understand that you must apply to many projects, to even have the hope of winning one. You will most likely not make it to the second round right away, don't get discouraged, this is all part of the process. You must apply, over and over again, and through the repetition of the process you will get better and better at it, and eventually, you will win!

### **CHAPTER 3 - Developing a Proposal**

When you are a finalist and invited into the RFP round, you must develop and submit a full proposal explaining and illustrating your idea. Typically, you are paid a stipend to develop your proposal. This can be the fun part, where you get to develop your ideas and make a compelling artwork. However, this is also the part that you must fully illustrate your capabilities, your team, your research and present a compelling case as to why you should be chosen. All artists have good ideas, all are creative, but it is those that can communicate their capabilities well, their ability to execute, that will have the best chance of winning. Winning public art projects is not just about having the most visionary artwork or concept. It is showing that you have the resources, the team, the dedication and the professionalism to succeed, that will give you the best chance to win.

Step one should be **understanding the site**, and the stakeholders. There are often special panels or review boards attached to certain projects. Who are they? Is there a theme or desired style for this project? Does it honor a certain person or place? Where is the piece located, what connection must I illustrate to the community? What are the capabilities of the site? These are all questions you must ask yourself and formulate answers that make sense. Use common sense! If the site allows for a free-standing piece of artwork in an open area, then obviously a sculpture would make most sense and a mosaic may not be appropriate. If the site is along a wall on a building, then obviously a sculpture would not make sense and perhaps a mosaic

would work there. You must craft your idea to the site, and it must resonate with the stake holders.

The largest piece of the puzzle is **fabrication**. Who will fabricate your piece and what kind of track record do they have. It is important to note that you DO NOT need to personally fabricate your artwork! And that in fact, most artists working in the public art field do not fabricate their own work. Being competitive in the field of public art can be about your ideas, and your ability to put teams together, and communicate your vision in a professional manor, it does not need to be about your ability to fabricate! If you are a painter or a muralist, your work can directly be translated to mosaic, or tile. If you can imagine your work as a sculpture, bronze, glass or concrete relief, it can be done! There are fabricators in our local area that can make all your ideas come to life and are eager to partner with you! You just have to find them and put the pieces together!

In our Culture Strategist workshop, we visited many local fabricators that specialize in different mediums, toured their facilities and learned what they do and how they operate. We encourage you to do the same! We visited Lenehan Architectural Glass, that specializes in custom art and architectural glass installations. A lot can be done with glass! Deka, a full-service production studio that specializes in metal and multiple mediums of fabrication. Artworks Foundry that fabricates bronze sculptures, and Magnolia that specializes in tile and printing. These are just a few of the many, many fabricators in the area. Look around, do your research, and begin to imagine how you may develop your artwork into other mediums.

**Materials and Methods.** Now that you know who your fabricator is, what is your piece made of? You must list this information clearly in your proposal, describe what medium you are using, how durable it is and why it is a good material for this project. Most fabricators will have specification (spec) sheets on the materials which you should include in your proposal. This lets the review panel know this medium has been used before and has a proven track record of being viable in public art.

**Build a team.** Public art productions are often a team effort, and your ability to assemble and manage a team is crucial to your success. One of the key members to help you may be a project manager, advisor or consultant. Public art consultants are a valuable resource of knowledge for you, especially in the early stages of your career when you do not have a history of projects. They have typically been through the process before, understand the criteria and have their own networks of fabricators, installers and experienced professionals to rely on. They can be extremely helpful in helping you navigate the legal, contractual and insurance requirements of a project. Find a consultant that works for you, whom you trust, and learn from them. You may not need them on every project, but if this is your first project, we highly recommend you engage a consultant or project manager.

Most public art projects have an engineering component to them. Interfacing with architects, engineers and other professionals will undoubtedly be part of the process. Don't be intimidated, they are there to help you and ensure your project can be completed with quality and be structurally sound. If your piece has substantial engineering needs, you may need to hire an outside engineer to evaluate your concept. This is part of assembling your team and vetting your concept. Making sure your piece is structurally sound and can stand the test of time is of the utmost importance. You must be able to communicate that your piece is not at risk of failing or degrading, it is meant to be permanent!

**Installation** of your piece is another component of the process. How is it installed? Who will lead installation and what is their experience? Having third party installers is highly recommended and often required by the City. This is a crucial part of the production, and not something that you want to attempt without experience. Often your fabrication partner will have their own install teams, or installers they frequently work with. Let your fabricator help

guide this process to make it as easy on you as possible.

**Renderings**, illustrations and a written project narrative will be needed to fully sell your idea. You cannot rely on people imagination to understand your vision, you must create a full rendering and articulated statement so they can truly understand what it is you intend to do. This is extremely important when trying to win a project. Can the stakeholders understand your concept? Is it clearly communicated in the rendering and statement? Does the rendering answer the questions people may have, or does it create more questions? Make sure your rendering and statement clearly represents your idea, and tells the story effectively, these are your primary tools in selling your idea.

**Budgeting** your project can be a complicated matter, there are many factors that determine the construction of your budget. The cost of materials and fabrication, installation, project management, insurance, artist fees etc. The list can go on and on and get very detailed. It is up to you how detailed you want to get in your budget. In general, I encourage you to use your own common sense. If your piece needs transportation to the site, you need to list transportation. If your piece requires special maintenance, you need to incorporate that into your budget. Use the budget as an opportunity to think about everything it will actually take to bring your piece to life. You also must openly acknowledge your pay, the City wants you to make a living wage as an artist on your project, don't be afraid to state what you intend to take home. However, there are certain 'unspoken rules' of artists pay when it comes to City projects. In general, typical artists pay lands somewhere between 15-30% of the total budget. This is considered an appropriate range or threshold for artists pay. Many public art projects have large budgets, and it can be enticing as an artist to want to take home as much as possible. We want you to make money, but you can't look at a project as a cash grab, it's an opportunity to spend the majority of that budget on a medium or production that you would not typically have the money to create!

The supporting attached document "**Contracted Artist Checklist**," clearly outlines budget items you may need to consider. Review this document and cross reference it with your project and evaluate for yourself which items need to be included and which do not.

At a minimum, you should have the following listed in your budget:

- Fabrication
- Engineering
- Artist Fees (take note of any requirements provided by the client regarding artist fee percentages)
- Project Management
- Installation
- Insurance
- Maintenance

Packaging your proposal. Just as in the RFQ stage, the professional manner in which you package your proposal is very important. Is the information formatted appropriately, are all my supporting documents clear and comprehensive? Are my documents standardized, do they communicate well and tell the story of my vision, and more importantly my ability to execute this vision? Give your proposal to a friend or family member, have them read it. Did they understand it completely? Was it clear? Prepare yourself to answer any questions that may come up regarding your proposal and be ready to speak to your ideas and team. The in-person interview is your best opportunity to communicate your concept. Take full advantage of this process to clearly present your ideas. Speak clearly, don't ramble, stay on topic, illustrate the key items that make your idea compelling and make sure everyone understands what you are trying to do. Explain why you are a great candidate, don't be afraid to boast a little bit, this is your chance to convince the panel you are the best choice!



Your completed proposal should include, at minimum:

- Project Narrative or Artists Statement
- Rendering of design/concept
- Budget
- Fabrication partner
- Your Team (consultants, project managers etc.)
- Materials and Methods plan
- Supporting documents (engineering, material specs, installation etc.)

## **CHAPTER 4 - Legal, Insurance and Contracts**

When the City of Oakland awards a project to an artist, you will typically be the sole contract holder with the city. You will be the primary point of contact, and the name listed on all contracts. This means anyone you hire, or subcontract with, will have their own contracts with you directly. If you hire a fabricator for your project, it is you hiring the fabricator, not the City. Don't let this process overwhelm you- most fabricators or partners will have their own contract templates or terms to provide you with, just understand it is your responsibility to engage them and not the city's. This is an area where your consultant or project manager can be of great value, they have typically gone through this process before and know how to provide the legal and contractual assets needed to get the job done.

Understand your rights. Artists have significant rights, especially copyright of your artwork. Make sure you copyright all your public art, so you have protection against it being used commercially without your consent.

Here is a link to the copyright process for your artwork:

<https://www.copyright.gov/registration/visual-arts/>

The issue of artists rights is too vast and complex to address in this document, however we encourage you to do your own research and get a basic understanding of your rights. Some key informational assets regarding artists rights can be found at:

[Visual Artist Rights Act or VARA](#)

And the [California Arts Preservation Act or CAPA](#)

The City of Oakland typically has language in their contracts that states they own the piece, they paid for it, they own it. They also typically reserve the right to remove or change your work without your consent. Do not be alarmed by this language, the City has no interest in changing or removing the artwork they paid you to create. This language is there to give the City authority to operate in case of an emergency. For example if there was an earthquake, and your public art sculpture was damaged and blocking emergency access, the City must have the right to remove the piece without having to consult with the artist.

Insurance will be a required part of your public art production. The City typically has insurance requirements baked into their contract. This will let you know what exactly your obligations are. Insurance agents and brokers are commonplace, you must do your own research and investigation into who you may hire for your coverage. This is another area that your consultant or project manager may hold value for you, they typically have insurance connections in their network.

**SUPPORTING DOCUMENTS: Contracted Artist Checklist**

## **Contracted Artist(s) Checklist of Submittals for Municipal Public Art Commissions**

The following is a checklist of submittals for any artist contracted to design, fabricate and install an artwork for the City of Oakland Public Art Program. It is a guideline for what needs to be submitted to the City and when. The checklist is split into 5 (five) phases including:

Artwork Design Concept/Proposal, Design Development & Approvals, Final Plans/Construction Documents, Fabrication & Installation, and Final Payment/Completion of Project.

### **PHASE 1: Artwork Design Concept/Proposal**

*(This may be required during the Artist Selection Process, OR after Artist Selection, depending on the project)*

For Phase One, submission of initial artist concepts/proposal, the following is required:

#### **1. Project Background and Written Description**

Written Description (1-2 pages) of project, including how the proposal developed, relevant research/inspiration, integration into the site, and including role of community, if applicable.

#### **2. Concept/Schematic of Proposal**

Presentation quality visual materials (detailed color drawings, digital images, models and or other materials) that describe the project for the Reviewing Body (may include, but not limited to: City Staff, Public Art Advisory Committee, Cultural Affairs Commission, other project stakeholders, the general public, and City Council).

Proposal should include:

- Overall artist concept, methods and approach to project
- Location(s) of artwork within the context of the base project
- Relevant research/inspiration for the concept
- Description of form through plans, elevation, sections and detail
- Description of scale through plans, elevations, sections and detail
- Description of materials and colors (samples where appropriate)
- Information on structural considerations
- Information on surface integrity
- Information on permanence and protection against theft and vandalism
- Preliminary Installation Method
- Project timeline (including Design Development, Fabrication and Installation)
- Maintenance Specifications

#### **3. Budget Proposal-**

The budget proposal should include a breakdown of all anticipated costs associated with the project, including artist design fees, subcontractors' fees, fabrication and installation expenses, taxes and permit fees, as well as a project contingency. *See budget breakdown, next page.*

### 3. Budget Proposal

The following checklist should be used as a guideline for possible project expenses.

- Artist Fee (Suggested 15%-20% of total project budget, depending on design complexity)
- Final Design Development (Includes final proposal, budget and schedule)
  - Hourly fee for design
  - Engineering and/or architectural documents
- Travel – Airfare, Car Rental, per diem, etc. if appropriate
- Insurance (not all insurance is required for each project)
  - General Liability, Professional Liability
  - Workers' Compensation
  - Automobile
  - Fine Arts, Risk of Loss, Inland Marine (for storage and/or transport)
- Professional Consultant Fees
  - Architect
  - Structural Engineer, Electrical Engineer, Other
  - Conservator
- Administrative Expenses
  - Shop Drawings, Project Documentation and other documents
  - Studio Costs
  - Correspondence, phone, email
  - Supplies
  - Photography, Plaques, Copyright Registration
- Artwork Material and Supplies (itemize all anticipated aspects and components with per unit and total cost estimates)
- Fabrication Costs (include and itemize all portions of subcontracted work and work to be completed by artist)
- Site Preparation (do not include costs covered by City or others)
- Transportation
  - Materials and finished work to the site
  - Storage and other
- Installation Costs \* May be based on estimates for subcontracted work
  - Labor
  - Equipment (crane, scaffolding or other)
  - Base or Mounting Devices and Components
  - Traffic Barricade/Control
  - Site Restoration / Landscaping / Electrical Modification
- Additional Lighting
  - Design, Site Preparation, Installation
  - Fixtures, bulbs
- Permits and Taxes
  - Sales Tax
  - Oakland Business Tax License and Fee
  - Additional Building, Other Permits
- Other Costs
- Contingency (Suggested 10% of project total)

## **PHASE 2: Design Development/Approvals**

The following groups (checked items) must review the proposal and provide comments or input before moving into Phase 3, Final Designs and Construction Documents. If the entities have justifiable questions and concerns or disapprove the proposal, the artist must address the concerns and revise the design as agreed upon by all parties. The Public Art Coordinator will generate the final design approval, in writing.

- Public Art Program Staff
- Public Art Advisory Committee
- Other Oversight Boards (eg Parks and Recreation Advisory Commission)
- Community Members (*describe*) \_\_\_\_\_
- Other project stakeholders \_\_\_\_\_
- Other project stakeholders \_\_\_\_\_

## **PHASE 3: Final Design/Construction Documents**

The following information should be submitted in your final design/construction documents.

### **Final Design/Construction Documents**

Cover Sheet (staff will facilitate production of the sheet with input from artists on the following):

- Project Title
- Scope of Work Statement summarizing project and nature of the installation
- Directory including contact information of artist and artist's subcontractors/fabricators
- Final Written Description of the project, including design process and general notes describing all aspects of the project that are not represented by the drawings or noted by detail call outs.
- Site Plans showing the general project area
- Enlarged Site Plan showing the specific installation location(s) drawn to conventional, measurable scale (1/4" = 1" 0" for example)
- Legend describing the meaning of all symbols, line types, hatch patterns and abbreviations.
- Sections showing cut-through views of installation to depict above and below grade relationships and shall be drawn to scale
- Elevations showing frontal surface views of installation to depict the piece in its future context and shall be drawn to a measure scale
- Structural details describing structural integrity of artwork and/or how the project is to be attached to its adjoining surface; signed and stamped by California licensed Structural Engineer, if applicable
- Specifications
  - Manufacturer data and/or specifications for materials being used included as a written attachment to construction documents.
  - General specifications (intended to be an in-depth expansion upon the content of the sheet notes) to describe installation techniques, maintenance requirements and manipulation of materials.
- Plans shall be produced in digital form (to-scale PDF) on reproducible sheets measuring 24" X 36"

## **PHASE 4: Fabrication & Installation**

- Submission of Final Fabrication and Installation Plan.
- Schedule Studio Visit: Public Art Coordinator or Project Manager will conduct a studio visit during fabrication phase and before the 4<sup>th</sup> payment at completion of fabrication phase.
- Schedule Installation Inspection: Public Art Coordinator or Project Manager will conduct a studio visit during Installation phase.

## **PHASE 5: Final Payment/ Completion of Project**

Once the project is complete, the artist must submit the Final Budget and Final Maintenance Plan to the project manager, in order to receive City's issuance of the Notice of Acceptance and the final payment (10%).

### **Final Budget**

- Artist will submit a final budget based on the artist's actual expenses, which includes all goods, services and materials itemized. Artist shall also keep a log of Artist's project hours and shall retain all original receipts pertaining directly to the project. If the artist incurs costs in excess of the amount listed in budget, the Artist shall pay such excess from the Artist's own funds.

### **Final Maintenance Plan**

Including, but not limited to, the following information. If not applicable, state N/A:

- Artist Name, Title of Work, Project name, Date of Execution
- Dimensions
- Artwork Materials (List type and brand for all materials; attach Material Safety and Technical Data sheets. Include contact names for each supplier and attach warranties when possible.)
- Specifications: Material thickness, welding or joint material, casting alloy, wax body, Glass or fiber type, etc.
- Framing Materials and Construction Method (List type and brand for all materials; attach Material Safety and Technical Data sheets. Include contact names for each supplier and attach warranties when possible.)
- Technique or Construction Method (List all architects and fabricators. Attach any warranties or agreements.)
- Finish (All anti-graffiti coatings, fixative coatings, fire retardant sprays, etc., attach Material Safety and Technical Data Sheets.)
- Foundation/Installation Method
- Maintenance and Care of Artwork (Suggested cleaning agent and procedure, attach Material Safety and Technical Data Sheets.)
- Placement of Artwork (cautions regarding sunlight, heat, etc.)
- Handling Instructions
- Attach any diagrams and assembly instructions.
- Where appropriate, the Artist shall present the design to a qualified conservator, who will make recommendations on the maintenance of the Artwork, and the Artist shall provide a written copy of the conservator's recommendation.

### **Project / Photo Documentation**

- A series of high-resolution digital photographic images of the completed public art project, including a minimum of two different images per specific element and two views of the overall project. Digital images must be JPEG files and must be no more than 300dpi and no larger than 1024 X 768 pixel resolution. Each JPEG file must be titled with artist's name and project title.
- Professional Photography Services Recommended, but not required if work can be documented accurately with standard camera equipment
- Project plaque to meet City specifications, installed on site