



ART SELECTION ADVISORY COMMITTEE
Thursday, May 3, 2012 11:00 – 1:00 PM
City of Fairbanks, City Hall, 800 Cushman Street
City Council Chambers

1. Call to Order
2. Introduction of Members, Staff and Attendees
3. Public Comment Period
4. Approval of the May 3, 2012 Agenda
5. Approval of the April 19, 2012 Meeting Summary
6. New Business
7. Old Business
 - a. Jocelyn Young Discussion
 - b. April 28 Event Discussion and Debriefing
 - c. Art Theme Process
 - d. Budget Discussion
8. Public Comment Period
9. Other Issues
10. Adjourn

Next Meeting: May 17, 2012 at City Hall Council Chambers

FMATS Art Selection Advisory Committee
Meeting Summary
April 19, 2012
Fairbanks City Hall, City Council Chambers

IN ATTENDANCE: *FMATS Art Selection Advisory Committee Member

- *Donna Gardino, FMATS (Chair)
- *Julie Engfer, Festival Fairbanks
- *Mark Fejes, Community Artist
- *Kelley Hegarty-Lammers, Chena Riverfront Commission (excused)
- *Ron Inouye, Historian, Community Member
- *George Lounsbury, Pioneers of Alaska
- *Carole-Ann Newcomer, Doyon (absent)
- *Amy Nordrum, Fairbanks Downtown Association
- *June Rogers, Fairbanks Arts Association
- *Sue Sprinkle, Graphic Designer (11:07am)

Public: Patti Skondovich, Anna Plager

1. Call to Order

Chair Donna Gardino called the meeting to order at 11:05 am.

2. Introduction of Members, Staff and Attendees

The members of the FMATS Art Selection Advisory Committee and members of the public introduced themselves.

3. Public Comments

None

4. Approval of the April 19, 2012 Meeting Agenda

- **Motion:** To approve the April 5, 2012 Meeting Agenda. (Engfer, Inouye)
- **Vote on the motion:** None opposed. Approved

5. Approval of the April 5, 2012 Meeting Summary

- **Motion:** To approve the April 5, 2012 Meeting Summary. (Engfer/Lounsbury)
- **Vote on the motion:** None opposed. Approved.

6. New Business

7. Old Business

a) Powerpoint, Newsletter

Amy presented the Prezi presentation to be given at KIN and other public meetings. She will send a link to all for the presentation. Ron will check on if we can show it at the Morris Thompson Center for First Friday. June will contact the University and Ron will follow up with the Lifelong Learning about giving the presentation there. June will also check with the Chamber and Karen Stomberg.

The newsletter has been sent out by FMATS.

b) April 28 Event

The Meet Your Green Space event will be held April 28 from 2-5pm at the Big I parking lot.

Mark said he needs people to move the tables and chairs on the day of the event. It looks like the event will take place south of the warehouse. Sue mentioned that she had not heard from Ms. Caldwell regarding having a feature article in the Latitude section on the Friday prior to the event.

Julie will follow up with KXLR and KWOLF for an interview. We need two folks to go to North Pole for the KJNP interview and Mark and George were selected. June and Donna will be doing the Charlie O'Toole show on Friday morning. Julie will follow up again with Channel 11. Amy will interview Donna on the Downtowner on Friday at 3 pm. Julie volunteered a crew from the jail, if she can get them, to set up the tables and chairs. Mark said four people should be sufficient. June will provide clipboards and pencils. Kelley will provide easels. Donna will follow up with Barry about providing a large map with the streets and the contours. June will provide a bullhorn and will check on a video. Anna will provide plastic bins (three or four). Julie will be in charge on setup and Ron and George will be there to assist. Someone will check with John to see if he will video the event. Donna will invite DOT to be there to respond to questions about the bigger project. June will look in the work room for mylar strips.

Mr. Fejes said the event will be advertised with signage, postcards, posters, brochures, but the budget may not provide for all these items. He wanted to bring Julie Decker, from the Anchorage Museum, up for the presentation. She would give a presentation with images at Morris Thompson Cultural Center about how important public art is for our community. Ms. Engfer will ask Cindy if MTCC could invite her and pay her way. Mr. Inouye said the general public may not know Ms. Decker. A banner across Cushman Street would cost about \$900. Mr. Fejes said, at his shop, he has 4'x8' signs and 2'x2's to put up signs and could have a work party there. Ms. Newcomer said her maintenance team could help and they have many sandbags to use. Signs will be distributed to First Friday events tomorrow when they get a list. The gallery owners need to be called to notify them of the signs coming. The website will be up in about a week. Ms. Sprinkle will check into a Latitude story. Ms. Engfer will send PSAS from her office. Ms. Gardino will call Charlie O'Toole at the radio station and Dan Bross, and Ms. Engfer will contact KJNP. Donna will follow up with the FDNM regarding a feature article in the Latitude section.

d) Art Theme Process

June will contact Jocelyn Young about attending our next meeting. We will put here early on in the agenda at our May 3 meeting. Mark suggested a timeline as follows: 2 months to craft the RFP, 2 months for artists to respond and 2 months to decide on the selection. That should bring us to January. Donna reviewed the ACSA proposal process with the group.

e) Budget Discussion

Donna discussed the funding already spent or anticipated on the event is approximately \$1600. We still need to fund the printing for the handouts, single sheets and additional post cards. The group decided on selecting a three-day black and white ad for \$616.52. A color ad was discussed but not selected.

8. Public Comments

9. Other Issues

10. Adjourn

The meeting adjourned at 1:02pm.

Next Art Committee meeting Thursday, May 3, 2012, 11 am at Fairbanks City Hall, City Council Chambers.

Approved: _____

Donna Gardino, Chair
FMATS Art Committee Chair

Date: _____



Alaska State Council on the Arts

Art in Public Places - Percent for Art Program

First Art Committee Meeting Agenda

- Review Art Selection Process Timeline
- Identify:
 - Budget for Art
 - Stakeholders/Community Experts/Non-Voting Representation
 - Possible Sites
 - Possible Themes

ASCA's Role in the Art Selection Process

During the public art selection process, The Alaska State Council on the Arts (ASCA):

- represents the interests of the State in purchasing quality, durable and original public artworks with public funds.
- selects an artist to serve as a voting art selection committee member.
- serves as the artist (applicant) representative until a contract is in place between the artist and the State provides resources for art care and maintenance, copyright and collection management.
- generates Requests for Qualifications and/or Proposals in coordination with the Project Manager, Architect & the Art Selection Committee.

The ASCA public art administrator is a non-voting member of the art selection committee that is chaired by the Project Manager or designated client representative. There is a fee of \$800-\$1000 to use the national online application website, CaFÉ on www.callforentry.org

Timeline:

Week 1-6

- When the final RFQ is approved by the Project Manager and the Art Committee, ASCA posts and advertises RFQ via press release, state and national networks.
- ASCA receives artist questions and disseminates responses from Project Manager & Architect
- Receipt deadline online (mm/dd/yr 9:59pm)

Week 7- 9

- ASCA prepares applications /selection packet for committee.

- Art Committee receives selection packet – letters of interest, and thumbnail images. All applications are CONFIDENTIAL.

Week 10 - 11

- ASCA facilitates Art Committee meeting (face to face) to review RFQ's, view portfolios and choose semi-finalists. Jurying of applications may take place online through CaFÉ when travel is prohibitive – ASCA provides jurors with a tutorial via teleconference.
- ASCA notifies semi-finalists who are invited to propose and artists not selected.
- ASCA and Project Manager generate small art purchase agreements for concept design proposals from semi-finalists (\$500 - \$2,500 fee per artist)

Week 12-16

- ASCA receives artist questions and disseminates responses from Project Manager & Architect
- Optional pre-proposal teleconference with Artists, Project Manager, Architect, ASCA
- ASCA arranges artist site visits if necessary
- Artists create proposals / concept designs and sketches/ budgets /material samples

Week 17

- Artist proposals due in ASCA office
- ASCA prepares proposals for committee review

Week 18

- ASCA facilitates Art Committee meeting (face to face) to review artist proposals and select finalists
- ASCA notifies artists selected and not selected
- If further design development is necessary, ASCA and the Project Manager coordinate:
Optional artist travel, further design development and draft for small art purchase agreements (\$2,500 - \$4,500 fee per artist) or optional phone interviews or committee meetings with selected finalists

Week 19

- Art Committee meets to select final commissions if finalists are paid to further refine design concepts from RFP's.
- In coordination with Project Manager, ASCA drafts contract for public art commission

Week 20

- Committee meets re: remaining funds.

Installation Notes: For commissioned artwork, installation is usually complete 1 year from contract signing. Exterior work usually requires two summers if site prep is involved. Dedication ceremony occurs at facility opening, or when all artwork is installed.

Budget Notes: Contingency, Artist Contract Items, Installation Costs, Display Considerations, Lighting

Andrea Noble, Visual and Literary Arts Program Director, Alaska State Council on the Arts
161 Klevin Street #102, Anchorage, AK 99508 907.269.6605 or 1-888-278-7424
andrea.noble-pelant@alaska.gov

REQUEST FOR PROPOSALS BASED ON QUALIFICATIONS

Deadline for Entries: Tuesday, June 7, 2011

FAIRVIEW GATEWAY PROJECT

1% for Art Program
Office of Public Works
632 West 6th Avenue, Suite 603
Anchorage, AK 99501
(907) 343-6473

Amount of AWARD including Design, Fabrication, and Installation: \$ 90,000

General Project Information

The Municipality of Anchorage with the Fairview Community Council is seeking proposals from qualified artists for a central Gateway element to be installed in the newly constructed median at the western side of the intersection of 13th Avenue and Gambell Street just north of the Carrs-Safeway store. The goal of the community is to use this elemental scale sculpture as the foundation of a larger branding effort to create a sense of place and well being in a neighborhood where residents have been struggling to reverse encroaching urban blight. Fairview is one of Anchorage's original historic neighborhoods. This gateway artwork may designate this specific location as the "Heart of Fairview" and is intended to welcome people to the neighborhood. The community is also interested in proposals which contain design concepts, themes, elements, etc. that can be repeated throughout the neighborhood on street signs, at bus stops, in parks, on trash cans, and other locations as additional funding becomes available.

Proposals should take into account previous efforts to enhance neighborhood identity and cohesion such as the traffic diverters in East Fairview and the traffic diverter element in the middle of East 15th Avenue. In addition, a pre-selection committee identified the following themes for consideration:

- Fairview: "Where people make the difference" and "Diversity is celebrated."
- Fairview is built on the backs of civic activists.
- Fairview's original historic buildings have a unique architectural style
- Fairview connects the urban center to a view framed by the Chugach Mountain Range.
- An artistic reflection of the negative elements inherent in the perception of and conditions affecting Fairview; and a visionary path to rise above.
- Fairview: An international neighborhood
- The restoration of Gambell as a walkable main street.
- Fairview: a winter city neighborhood of choice

However, while the proposed ideas should respect what already exists in terms of both the physical environment and the social fabric of the community, the intention is not to limit artistic concepts or ideas.

Site Description

The Municipality of Anchorage with the Fairview Community Council is seeking proposals from qualified artists for a central Gateway element to be installed in the newly constructed median at the western side of the intersection of 13th Avenue and Gambell Street just north of the Carrs-Safeway store. The median at 13th and Gambell is prepared for an installation, however a project that incorporates more of the site will be considered, provided it can be accomplished within budget.

Other Requirements

There are no restrictions on style or the design of the artwork, but the proposal must provide assurances that the artwork and installation will be durable and that routine maintenance requirements are minimal. Also, if applicable, surplus materials (2%) will be required to provide for future maintenance needs. The installation must be permanent and must be designed to last 40-50 year. The proposed pieces must be appropriate for the desired location in size, concept and visual quality. The installation must not disrupt pedestrian traffic or obstruct walkways.

State laws related to public construction, including licensing, insurance, bonding, and payment of prevailing wage rates, apply. In addition, the Fairview Community Council reserves the right over use of proposed artistic concepts and ideas for a period of five years to commence upon the installation date. This is also a Zone 4 earthquake area IBC 2000 building code as amended by the Municipality of Anchorage.

Budget

The total amount of the commission will be \$90,000 which includes all costs of design, fabrication, installation, photographic

documentation, further design proposals, and an identifying plaque.

Timeline

April 17	Invited artists images are reviewed
April 18	Artist finalists are notified
April 26 2:00 pm	Artist Walkthrough at Gambell and 13 th Avenue at Carrs
June 7	Artists proposals are due
June 13	Artist interviews
June 20	Artists are notified about commission award
July –August	Artist proposal is approved, contract is written and work on project begins
Summer, 2012	Artwork is installed

Selection Criteria:

Artist proposals will be evaluated based on the following criteria:

1. Artistic Merit as evidenced by representation of relevant past work in slides and other supporting material.
2. Appropriateness of the artist's medium, style, and previous experience in relation to the project goals and setting.
3. Experience with projects of a similar scale and scope including familiarity with the public art process, the public review approval process, and/or collaboration with community members, stakeholders, and design agencies; and ,
4. Good communication skills and ability to work with diverse community members.

A maximum of five artists will be paid \$1,000 each for fully developed proposals which include the following:

1. Additional Digital images of past work to illustrate the work proposed. Images should be burned onto a Window-readable CD labeled with applicant's name, contact information and the number of images. Submit no more than 10 images in a jpeg file type, 2 MB maximum file size with a maximum of 1920 pixels on the longest side. The file or files must be named with the artist's last name, underscore, first name, underscore, two digit image number and then .jpg with the total file name not to exceed 30 characters. Please no spaces in file names. Example:
young_jocelyn_01.jpg (20 characters).
2. One page image identification sheet;
3. Current resume
4. Fully developed proposal which may or may not include a scale model; a full budget and a 1-2 page narrative describing the materials, dimensions, theme and imagery within the artwork;
5. Proposal concepts should include the gateway element, as well as design elements and concepts to be repeated in the future.

Please do not submit additional materials. No submissions in binders or notebooks will be accepted because they are difficult and expensive to copy. Packets containing the above required submissions must be received in Anchorage no later than **Tuesday, June 7, 2011 at 4:00 p.m. This is not a postmark deadline.**

Entries must be sent or delivered to:

Fairview Gateway Project
1% for Art / Public Works
632 West 6th Avenue, Suite 603
Anchorage, AK 99501

All entries accompanied by a self-addressed stamped package, with adequate postage will be returned after review by the Curator of Public Art. CD images and proposals entered without return packaging and postage will be held at City Hall for a 30-day pickup. While all care will be taken in the handling of entries, the Municipality of Anchorage will not be liable for any damage to or loss of the submitted materials.

ART SELECTION JURY

Committee members include Karen Larsen, Chris Constant, Allen Kemplen, and Michael T. Howard, Harry Deuber, Ron Alleva, Dan Loring, Joshua Sy, Sharon Chamard.

Additional Information

Requests for additional information may be directed to Jocelyn Young, Curator of Public Art, at Municipality of Anchorage City Hall. The telephone number is (907) 343-6473; the FAX number is (907) 249-7631; the email address is youngjh@muni.org.

REQUEST FOR ARTIST QUALIFICATIONS

Alaska State Council on the Arts - University of Alaska Anchorage, Conoco Phillips Integrated Science Building. Deadline for Entries: Received by Thursday June 23, 2011 9:59 pm Alaska Daylight Savings Time. Applications will be accepted online only through CaFÉ at: www.callforentry.org.

This RFQ is open to all professional artists residing in the United States. The Alaska State Council on the Arts on behalf of the University of Alaska Anchorage (UAA) is requesting qualifications from artists for interior and exterior artwork to be commissioned for the recently completed Conoco Phillips Integrated Science Building (CPISB) located in Anchorage, Alaska.

Submitted applications will be judged on a competitive basis from which up to five finalists may be selected for each location. Finalists invited to propose may be interviewed. Finalists will be provided with plans and paid to develop detailed design proposals. Finalists may be considered for more than one location and/or site. It will be up to the art selection committee to choose the final sites and the best possible artwork for each site.

TOTAL ART BUDGET \$600,000 USD

The total budget may be divided to commission interior and exterior artworks. The selected artists' budgets will include all costs of design, engineering, fabrication, installation, artwork transportation, special handling fees, special lighting (if any), photographic documentation, liability and automobile insurance, and an identifying plaque made to UAA standards and specifications. State laws related to public construction, including licensing, insurance, bonding, and payment of prevailing wage rates, may apply. Finalists will be apprised of this information.

UAA COLLEGE OF ARTS AND SCIENCES MISSION

UAA's College of Arts and Sciences (CAS) is the largest of UAA's schools and colleges providing foundational education in the liberal arts and sciences for all students, as well as undergraduate and graduate degree programs in the humanities, the fine arts, the mathematical, natural, and social sciences.

Through teaching, research, scholarship, artistic creativity, and public service, the CAS contributes to the advancement of knowledge and the betterment of communities in Alaska, the nation, and beyond.

PROJECT DESCRIPTION

The Conoco Phillips Integrated Science Building at the University of Alaska Anchorage opened in late August 2009. This exceptional, multi-disciplinary building is dedicated to world-class instruction, faculty

and instructional research, and interdisciplinary science. This 120,000-square-foot facility physically brings together the disciplines of astronomy, biology, biochemistry, biomedical studies, chemistry, environmental sciences, geology and physics.

The CPISB is designed as three modules linked by a massive glass atrium that serves as a hub for students, faculty and staff. The three wings include faculty offices, classrooms and research/teaching laboratories.

The crown jewel of the CPISB is the 64-seat planetarium and visualization theatre, the first digital planetarium in the state of Alaska. The planetarium's 33-foot dome features digital technology that projects a seamless image over the entire dome surface and delivers dramatic, crystal-clear sound. From astronomical objects in outer space to the inner space of cellular structure, the new UAA planetarium can bring life to any three-dimensional image.

Virtual Tour Link: <http://greenandgold.uaa.alaska.edu/podcasts/index.php?id=196>

ARCHITECT'S STATEMENT

UAA's Conoco Phillips Integrated Science Building is central to the University's goal of providing world-class instruction, research, and interdisciplinary science initiatives. The CPISB co-locates multiple departments previously scattered throughout campus. This integration of departments is designed to promote cross-disciplinary scientific discovery.

The CPISB offers the opportunity to create connections at the departmental, campus, and at the greater community scale. The building design is meant to increase the likelihood of interactions by the use of transparency, common interior/exterior connections, and areas that support different scales and modes of discourse. The day-lit glass atrium acts as the connective tissue binding the three wings of the building: offices, teaching, and research laboratories. The area allows visual access to all parts and provides a 'living room' for the building as well as the campus community.

Adjacent to the atrium is a 100-seat instructional auditorium and a 64-seat planetarium/visualization theater that provides support for the campus as well as acts as an attraction for the community. Flexible, modular, and open laboratories, with visual and physical connections, create shared research and support spaces that leverage overlapping areas of study, accommodate a diverse range of users, and foster cross-departmental discussion.

The design team worked closely with the campus and identified stakeholders through a series of interactive meetings to confirm project goals and develop a program that provides value and flexibility for UAA. The resulting program demanded an innovative use of specialty building systems and reflects the sizes and types of functions that are consistent with modern teaching and research facilities, while providing future flexibility. The office and teaching laboratory wings are constructed from a steel braced-frame with an exterior curtain-wall system that is finished with a slate and metal rainscreen. The research wing, with its stringent vibration requirements, is constructed as a concrete moment frame

with an exterior finish similar to the other wings. Mechanical systems include numerous lab-related specialty systems, and major energy enhancements include a significant heat recovery system. Exterior materials were chosen for their durability and simplicity of construction while fitting into the surroundings.

Adjacent to wetlands and at the center of a city-wide trail system, the building site posed complex access, orientation, and preservation challenges. This resulted in a collective of both exterior and interior spaces that integrate existing landscape features, maximizes views and daylight, and fits into current campus-wide master planning efforts. The building strengthens an existing network of both internal and external circulation campus patterns and connects to a city-wide trail system.

EXPECTED ART INSTALLATION DATE

Prior to August 31, 2012. The installation dates of selected artworks should be within one year from date of contract signing. Artists' references must also attest to past performance and meeting deadlines.

THEMES FOR ARTWORK

Artwork should portray integration of the sciences without an emphasis on symbols or icons associated with the various scientific fields represented at this facility.

Serendipitous connections between the sciences in terms of themes or media are of interest to the committee.

Artwork should address the relationship of this campus to a broader international scientific community.

The committee is also interested in kinetic artwork because the design of the building itself reflects movement, momentum and inter-connectedness. However, the mechanics of kinetic and/or suspended artwork should be simple and function one hundred percent.

Artwork should be visually appealing and engage those who work and study in the building. At the same time, artwork should be intriguing for first time visitors or members of the general public.

DESIGN CONSIDERATIONS

Existing interior lighting is soft and will remain so after artwork is installed. Any modifications to interior lighting will be at the expense of the artist and coordinated and approved through the project manager. Modified lighting features must be commercially available in Alaska.

Arrangement or composition of artwork should not interfere with the design of existing interior wood finishes.

The central staircase is free-floating and not an appropriate location for art.

Areas of circulation and public access around artwork should be ADA compliant.

If exterior artwork is selected, the selected artist will coordinate with the project manager to preserve the lichen and existing rocks which have special significance to the facility.

The exterior island has an existing power supply. If artwork is selected for this area, it should include lighting of the artwork at the expense of the artist and in coordination with the project manager. Replacement lighting features must be commercially available in Alaska.

In this climate snow accumulates and does not typically melt between snowfalls from October through March. Artwork must be designed so that snow removal does not require special equipment or extra duties performed by maintenance staff.

MAINTENANCE AND SPECIAL CONSIDERATIONS

The installed artwork must be permanent and designed to last the life of the building. Artwork of all media will be considered, including but not limited to, glass, metal, ceramic or multi-media. Viewers may touch the artwork if it is installed in an accessible location, therefore artwork must also endure substantial public use. Public safety is of great importance in this facility. Routine maintenance and display considerations must be minimal. Replacement features if required, must be commercially available in Alaska.

CRITERIA FOR ARTIST SELECTION

The criteria for selection will include:

- Quality, appropriateness, and originality of the artist's past work as evidenced by the digital images, the letter of interest and resume
- Durability, maintenance requirements, and safety considerations related to past commissions
- Past projects and references that attest to qualifications and ability to complete the work on time and in coordination with a firm construction timeline
- Ability to work with contractors and consultants, landscape architect and others on the design team

APPLICATION REQUIREMENTS

Artists are required to include the following items:

- A short letter of interest no more than one page in length. The letter should describe the general nature of the applicant's approach to making art for the public realm. Use clear language in response to your location preference as described in the RFQ. Describe how your medium would work well at the designated location. Include how your work is priced, an approximate budget number or estimate of how much the project might cost.
- 10 digital images of past work uploaded to Call for Entry.Org Limit images to artwork created in the past 10-15 years. Please do not submit proposals or preliminary sketches in lieu of images of completed work unless your proposal has been accepted and/or is in progress for another project.
- A current resume no more than two pages in length. Limit your past public art project list to work completed in the past 10-15 years.
- Three professional references who can attest to: success of past projects, qualifications and ability to complete the work on time and in coordination with the project manager, as well as ability to work with contractors and consultants, landscape architect and others on the design team.

ADDITIONAL INFORMATION

Please Note: Site tours of the building are not available. The building is accessible to the public, however, tours will be reserved for artists/finalists invited to propose. Please respect this request to ensure a fair application process.

Building photos are for location reference only - Please do not request specific site dimensions or measurements at this time. Finalists will be provided with detailed plans if invited to develop a paid proposal.

Requests for additional information may be directed by email to:

Andrea Noble-Pelant

Visual and Literary Arts Program Director

Alaska State Council on the Arts

andrea.noble-pelant@alaska.gov

Phone: 907-269-6610 or toll free in Alaska at 888-278-7424; fax: 907-269-6601