



**ART SELECTION ADVISORY COMMITTEE**  
Tuesday, June 12, 2012 11:00 A.M. – 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 June 12, 2012 Agenda
5. Approval of the May 31, 2012 Meeting Summary
6. New Business
7. Old Business
  - a. Draft Request
  - b. National Article
  - c. Deadline Discussion
8. Public Comment Period
9. Other Issues
  - a. Thank You Notes
10. Adjourn

**Next Meeting: Thursday, June 28, 2012 at City Hall Council Chambers - 11 AM**

FMATS Art Selection Advisory Committee  
Meeting Summary  
May 31, 2012  
Fairbanks City Hall, City Council Chambers

IN ATTENDANCE: \*FMATS Art Selection Advisory Committee Member \*\*FMATS Staff

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

**Public:** Kes Woodward, Tony Shumate, Margarita Bell, Mary Ann Nickels, Patti Skondovich, Diane Fleeks

**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 Comment Period**

None.

**4. Approval of the May 31, 2012 Agenda**

- **Motion:** To approve the May 31, 2012 Meeting Agenda. (Hegarty-Lammers, Rogers)
- **Discussion:** Ms. Nordrum said she will get to the national article at a later date. Mr. Fejes asked that the committee please add a scheduled pick up of the signs.
- **Vote on the motion:** None opposed. Approved.

**5. Approval of the May 17, 2012 Meeting Summary**

- **Motion:** To approve the May 17, 2012 Meeting Agenda. (Sprinkle, Hegarty-Lammers)
- **Discussion:** Please edit Ms. Roger's comment regarding the public information process. Also edit Mr. Fejes' comment on page 4; the word should be "intention" not "invention."
- **Vote on the motion:** None opposed. Approved.

## 6. New Business

### a. CAFÉ

Mr. Fejes introduced Kes Woodward to the FMATS Art Selection Committee, noting his involvement with Westaf, the organization that built CaFÉ.

Mr. Woodward introduced the CAFÉ process to the committee and listed his credibility for directing such procurement processes. He introduced the typical formats found in traditional procurement processes. Mr. Woodward strongly encouraged the use of CaFÉ and noted his involvement with the process of developing the site, noting the ease of use for both the artist and the selection panel. He then continuing with a demonstration of Call For Entry (CaFÉ), an online procurement application for online calls for entry particularly seeking artists. CaFÉ registration is free and provides a registrant with access to national calls for art work. There is no cost to the artist, but there are some fees involved for the agency requesting applications.

Mr. Woodward displayed a City of Denver example format similar to what FMATS Art Selection Committee might publish. The website includes areas for all questions and details necessary for the artist to apply for the project. Mr. Fejes commented that this document would be scrutinized, and Ms. Hegarty-Lammers followed up by noting this would be done before the artists' submittal. Mr. Woodward stressed that the artist can easily apply. Ms. Sprinkle noted that the various paper advertisements (as required by policy) would need to point to the CaFÉ system. Ms. Gardino noted that this could easily be accomplished by advertising the procurement process and directing the applicants to the CaFÉ website.

Ms. Hegarty-Lammers asked if requiring the submittal through the CaFÉ process is in violation of environmental justice guidelines, as the advertisement should be available to individuals that are computer illiterate. Mr. Shumate noted actions can be taken to address this, such as supplying hard copies of the advertisement in the City Clerk's office. Mr. Woodward also noted that the CaFÉ application process can be completed without internet by calling the managing company (Westaf). Westaf can accommodate individuals that cannot use the system for one reason or another.

**Public Comment:** Is there other competition to CaFÉ?

Mr. Woodward noted that there was not an alternative at this time. He suggested using one procurement process throughout the selection process by either using CaFÉ or designating a staff person to assemble all of the manual submissions.

Ms. Sprinkle asked if video can be uploaded, and Mr. Woodward confirmed that you can upload various media such as MP3, video, audio, or images.

Ms. Gardino asked if the draft agreement that the artist would be responsible for executing would be visible with this application process. Mr. Woodward responded that it is not; typically this would be a follow-up task. Most agencies indicate to contact them for this information if someone is interested.

Ms. Sprinkle asked how the call for work is arranged. Mr. Woodward replied that it is alphabetical by name of city/organization.

Mr. Fejes asked if the artists can include their concept drawings and how flexible CAFÉ is with the image submittal. Mr. Woodward responded by demonstrating the abilities of CAFÉ to upload up to 100 images for each artist. However, submitting more than 6 images for each application will incur a fee.

Ms. Gardino asked what else could be submitted by the artist, such as a resume. Mr. Woodward noted that the organization can ask for and require any documents, images, etc. that are needed. He also noted that each committee member could have login permission to spend time reviewing applications as much or as little as one wanted, as opposed to looking at hundreds of manual submissions. He also detailed the nature of each submittal's display, including options for image viewing, rating, and his recommendations for how the selection process should be completed by the committee.

Mr. Shumate asked if CaFÉ is able to do preliminary screening for eligibility. Mr. Woodward noted that there is not a screening process for eligibility. However, the system will not allow a submission unless all of the required documents have been submitted.

Ms. Gardino asked how to review submissions while also keeping artists' submissions private when this is a public process. Mr. Woodward noted that this could be a public process; it is part of applying for this type of project. Mr. Fejes and Mr. Hegarty-Lammers asked if artists would not assume that submissions are protected and proprietary. Mr. Woodward answered that you could approach this by making the artists aware in the application process in the document. Also, this public process is typical of public calls for art.

Ms. Gardino asked about a recommended pre-submission conference and what that might entail. Mr. Woodward responded that the pre-submission conference would be an opportunity for any interested artists, which might include a site visit and an opportunity for interested parties to ask questions regarding submittal to the RFQ and/or RFP. Mr. Inouye asked about the scheduling of such a meeting; for example, should an individual artist should be accommodated or if it should be a group setting. Mr. Woodward suggested a group setting, and noted that is the only way he has experienced that process. He also said you might consider inviting the artists that you have selected during your first call for artists. Ms. Gardino noted how that is logistically simple and also fair to all interested artists.

Mr. Inouye asked about our description of the space, including the light conditions. He asked if there should be more information of this sort in the call for proposals. Mr. Woodward showed an example from Oregon, which detailed a similar RFP/Q to that which FMATS may want to advertise. Mr. Woodward noted that the only thing our RFP/Q does not include is the overall theme.

Ms. Gardino asked about criteria for evaluation. Mr. Woodward showed an example of where criteria can be inserted into the advertisement, and noted that the current criteria in the draft request is laid out well.

Mr. Fejes asked if live links could be included. Mr. Woodward showed how the site could include links to as much information as you want, such as websites, maps, images. He noted that if something could be put on the web, CaFÉ could be linked to it. He suggested looking at different calls for entry and notice how other agencies and organizations are displaying their themes.

Ms. Nordrum asked if artists could see these advertisements without registration.

**Public Comment:** Patti Skondovich noted that she pulled up the site on her phone (callforentry.org)

Ms. Gardino asked about the cost. Mr. Woodward noted that he did not know the cost, but that it was a flat fee for registration. Ms. Gardino asked what the committee should expect in way of response. Mr. Woodward noted for a \$300,000 project, the committee should expect many responses, as this is a pretty substantial project. Mr. Woodward also noted his own experience with CaFÉ as opposed to traditional procurement processes, which had resulted in 10 times the response, from all over the world.

**Public Comment:** Patti Skondovich asked which request came first between the request for qualifications and request for proposals. Mr. Woodward responded that an RFQ comes first and then an RFP.

Ms. Gardino asked for committee comments at this point. Mr. Lounsbury noted he thought it was the way to go. Mr. Inouye asked if there was not a way to get around the CaFÉ process if an artist does not want to access the project through the internet. Ms. Hegarty-Lammers also noted that Mr. Inouye may be correct in being sensitive about the environmental justice guidelines because this is a federally funded project. Mr. Woodward responded that you can simply direct them to a CaFÉ staff person at Westaf. Ms. Rogers noted the Arts Council experience with online processes – if this is the case, the Council invites those individuals to come by the office and they will be assisted.

Ms. Gardino asked Mr. Shumate and Ms. Bell for comments. Ms. Bell noted that any questions can be brought to the City and any individual will be helped. She also noted she would have to research the international submittals. Mr. Shumate reiterated that we cannot narrow this project to local respondents; it is illegal with federally funded projects. He also noted that this is probably the best procurement process available for this project's advertisement due to the format of the submittals. Ms. Sprinkle asked if this uses federal funds, would the committee be able to select an international artist. Ms. Bell and Mr. Shumate reiterated that this is a detail that will need to be researched.

Mr. Fejes asked if there was a tutorial available for the committee and what does the scoring system look like. Mr. Woodward noted that he could not display a tutorial. He noted the specific type of scoring system available on the process. Ms. Gardino noted the criteria will be discussed by the committee.

Ms. Gardino noted the importance of the criteria. She asked the committee to address the criteria's weights and scoring. Mr. Woodward noted the excellence of the document. Ms. Hegarty-Lammers and Ms. Rogers expressed how encouraged they are with Mr. Woodward's approval. Mr. Woodward suggested asking for references that are 3 people and contact info, not letters of recommendation.

Ms. Hegarty-Lammers asked if there is anything else on the criteria that Mr. Woodward could comment on. Mr. Woodward said it looked sufficient. He noted that the weighing system is OK, but most times working backwards is the best way to evaluate the artists' submittals. It is a useful tool, but the committee will likely adjust their scoring as they review the submittals.

Ms. Sprinkle asked how the committee would evaluate communication skills. Mr. Woodward responded that the committee can evaluate this through the artists' initial application and by contacting the provided references. Ms. Gardino added that when a proposal is submitted without the preliminary, outlined organization style, the committee will realize that applicant is not sincere in their application. The RFQ/P has clearly outlined what the committee will be looking for, and a sincere applicant that will be a good fit for the project will rise to the top upon initial evaluations.

Ms. Hegarty-Lammers asked about the references language and whether it should include client references. Mr. Woodward responded that the language would typically say, "Provide the names and contact information for two or three people with whom you have worked on projects of this kind." Ms. Hegarty-Lammers noted that this might lead to a bias. Mr. Woodward responded that you could ask for client references if you wanted, an interview, or even additional references if needed.

**Public Comment:** Patti Skondovich noted that you wouldn't want fellow artists with whom the applicant had worked as a team.

Mr. Inouye commented that there should be a public statement by the artist and if this is a requirement for this kind of work. Mr. Woodward agreed that is very important, but it does come later in the project. He referenced the Anchorage Airport, which includes a kiosk that documents the artist's statement, the public art program, and the overall process of the piece. Mr. Inouye asked who pays for the documentation, and how to ask the artist for it. Mr. Woodward responded that appropriate language for this request might read, "Artists will be asked to provide additional materials for interpretive devices on site and on the internet for the commissioned work of art."

Mr. Inouye also asked about maintenance of the art and the requirements of the artist. Mr. Woodward noted that the artist should be required by the organization or agency to fill out paperwork that outlines the maintenance before they received their final payment for the work.

**Public Comment:** Patti Skondovich asked if the statement come out of the original cost. Mr. Woodward responded that yes, everything should be in the original cost, and this should be clarified in your application.

Ms. Hegarty-Lammers asked if we would lose artists by asking for concepts upfront. Mr. Woodward said you will not lose the artists that you want. He also stated that it does not matter what the advertisement is called, but he strongly recommends a no more than a one page (8 ½" x 11") sketch and narrative for the initial concept. Mr. Woodward also noted his own experience with the Anchorage Airport public art project.

Ms. Gardino asked the committee for closing comments. Ms. Hegarty-Lammers asked if Mr. Woodward had any final advice. He responded that he has shown everything he can think of, next steps would be to call Weststaf and let them know he recommended their services.

Mr. Fejes brought up the RFQ and the challenges involved. He asked if there is a way around this to be inclusive of artists without qualifications. Ms. Gardino reminded the committee that the decision was to ask for a RFQ/C. Mr. Fejes asked if CaFÉ is flexible enough for more than one resume, for example, one for each team members. Mr. Woodward said that CAFÉ can be customized to do each of these things. He also noted that it did not matter what the request was called - the terminology is not important.

The committee thanked Mr. Woodward for his time and efforts.

- **Motion:** Move to use CAFÉ as the procurement tool by which we seek qualifications and initial concepts for this project. (Hegarty-Lammers/Rogers)
- **Discussion:** Ms. Sprinkle asked if an application fee would insure sincerity of the submitter. Mr. Woodward said he recommended against an application fee. The amount of time to make a modest proposal like this one will weed out insincere artists. It is very rare for public art project to charge an application fee. Mr. Gardino also noted that this is a federal procurement problem as well. Mr. Fejes asked if this could be used for future projects with the City. Ms. Gardino responded affirmative. Ms. Nordrum asked if CAFÉ could be used for final proposal submittals as well. Mr. Woodward responded that it could be, but noted that full scale proposals typically come in as a hard copy with large drawings. The format does not lend itself to that.
- **Vote on the motion:** None Opposed. Approved.

## b. Draft Request

Ms. Hegarty-Lammers asked that a link to information about the climate in Fairbanks be included in the RFQ/C. Ms. Gardino said that these links are included under design considerations. Mr. Woodward suggested that the committee refrain from dwelling on the Northern Lights, unless that is what the committee seeks. It is extremely difficult to display the northern lights correctly. Ms. Hegarty-Lammers suggested adding a description of the ambient light that is seen downtown. Ms. Hegarty-Lammers and Ms. Sprinkle asked if a link to the arctic webcam could be added, as it views the project site.

Ms. Sprinkle and Ms. Hegarty-Lammers asked about the scheduling of the installation and if it can be extended. Ms. Gardino noted that the policy committee denied the request, due to the caveat in the construction contract that will allow additional contractors on site.

Mr. Fejes asked Mr. Woodward if the scheduling was reasonable. Mr. Woodward responded that it is barely possible. Ms. Sprinkle asked how long it took for the Anchorage Airport. Mr. Woodward said it took two and a half years. He noted that it is part of the public art process to complete a project within a given timeline. Mr. Fejes asked about clarification on the schedule for procurement. The committee discussed techniques for sharing the work load to be as efficient as possible. Ms. Rogers suggested representing the application you are assigned.

**Public Comment:** Patti Skondovich suggested the submissions be divided between the committee members.

**Public Comment:** Patti Skondovich pointed out that the committee still had to go through all the public comments. Ms. Gardino responded that public comments will be provided by tomorrow to the committee members by Shawn Staker. She suggested everyone review the comments before the next meeting. Mr. Lounsbury clarified when those are to be sent and Ms. Gardino clarified tomorrow.

Ms. Hegarty-Lammers suggested meeting once more between this meeting and June 12<sup>th</sup> meeting to determine theme. Ms. Rogers and Mr. Inouye will be out of town for June 12<sup>th</sup> meeting and will be happy to call into that meeting. Jessica Smith will provide a call in number for Mr. Inouye and Ms. Rogers for the June 7<sup>th</sup> and June 12<sup>th</sup> meetings, as well as advertise for this meeting this week. June 7<sup>th</sup> (Thursday) was decided as the additional meeting date. Ms. Hegarty-Lammers reminded the committee of how important it is for everyone to read the comments and come prepared before the meeting on June 7<sup>th</sup>. Ms. Gardino agreed.

**Public Comment:** Patti Skondovich asked for copies of the public comments. Ms. Gardino said she would send the comments to her by email in an excel spreadsheet.

Mr. Fejes asked if the supplemental documents and information in the RFQ/C could be linked in CaFÉ. Ms. Gardino said she would be sure to address those details with the CaFÉ website to ensure all necessary supplements are provided.

Ms. Sprinkle asked Mr. Woodward if there has ever been a failed call for artists. Mr. Woodward said yes, that can happen. He suggested a link directly to the city advertisement, and adding a place for admitters to acknowledge that they have read all the supplemental information.

Ms. Nordrum asked if more details images of the space can be provided. Ms. Gardino noted she is providing those and is hoping a more shaped space will be available for photography before advertisement. Ms. Nordrum suggested making a note about the floodway near the project site. Ms. Hegarty-Lammer suggested approaching Doug Sims at DOT for a floodway line. Mr. Woodward suggested the helicopter drone that Ryan Black at Wes Madden Real Estate uses for aerial photography.

Ms. Hegarty-Lammers suggested the committee recognizes that Ms. Gardino can complete all of the necessary procurement tasks. She suggested the committee move to a discussion on the criteria and discuss. Ms. Gardino agreed.

Mr. Fejes asked if the draft could be reviewed by the committee and edited and voiced concerns over the current format of the RFQ/C. Ms. Gardino said yes, but for the committee to concentrate on the project specific portions. The portions of the document that cannot change are the “boiler plate” procurement statements necessary for every project that is advertised by the City.

**Public Comment:** Mary Ann Nickels asked if Mr. Fejes should use mark-up for his comments. Ms. Gardino responded yes, she would send the document for review and reiterated that some portions simply cannot change.

Ms. Gardino explained that the procurement process for the City must include all of the usual advertisement requirements as required by the City. Ms. Hegarty-Lammers asked if our CAFÉ page will look like the Oregon. Ms Gardino said yes, it would be similar.

**Public Comment:** Patti Skondovich noted that all the links would have to be printed out for the hard copy. Ms. Gardino said yes, the links, maps, and photos will all be included in the hard copy to allow for all applicants to have access to the advertisement. The advertisement will point all applicants to CaFÉ.

Ms. Sprinkle asked about a specific detail in the list of deliverable. Ms. Gardino said she will address these changes as needed in the document. Ms. Sprinkle asked for clarification as to what the committee was currently discussing. Mr. Fejes said the committee was talking about themes. Ms. Hegarty-Lammers clarified that the committee was currently discussing the criteria. Ms. Sprinkle said she thought the criteria had already been approved. Ms. Gardino said the committee was confirming the criteria as written.

Ms. Roger asked Mr. Fejes what he is trying to accomplish that he felt was not being accomplished. Mr. Fejes said he wanted the document to be concise. Ms. Hegarty-Lammers and Ms. Rogers noted that might not be possible given the nature of a federally funded advertisement. Ms. Gardino said that the committee must use an approved local document request, and the included items in the RFQ/C were approved by the City. Ms. Rogers asked if Mr. Fejes still felt he needed to re-craft the RFQ/C. Ms. Gardino reiterated that next week’s work should be on comments. Mr. Fejes asked that the RFQ/C be sent to him and he would provide comments.

Ms. Nordrum asked if we could include in the criteria credits to the artists' familiarity with the arctic area of Alaska. Ms. Gardino noted that preference to Alaskan artists was not allowed, but there are ways to ask for geographically local artists and would research this topic if necessary. Ms. Nordrum suggested re-wording the criteria to include the artists' ability to address both the safety/durability of past commissions and the project at hand, to allow for any relative information. She noted that this would help determine the artists' ability to work in the arctic. Mr. Fejes noted that it should not be weighted, as the arctic engineers would be able to address any concerns of the artist. Ms. Nordrum noted that this is not a requirement, but it is a way to allow the committee the flexibility to clarify without eliminating potential artists. Ms. Sprinkle commented that it cannot hurt, but does not know that it will help. Mr. Lounsbury noted that we did address the arctic climate in other areas of the document. Ms. Hegarty-Lammers added that it is an opportunity for the artists to speak to their arctic experience without crossing the federal line. Mr. Fejes pointed out that we already give that opportunity. Ms. Gardino said that it urges the artist to speak to the arctic experience. The committee all finally agreed that this additional language could be helpful.

The committee discussed whether or not to weigh the criteria. After a further explanation of the criteria points and weights, the committee asked to eliminate weighting and use the current weights as points for a scale of 0 - 100. Ms. Gardino said she would make the appropriate changes.

Ms. Hegarty-Lammers asked Ms. Gardino how she proposed to modify criteria number six. She noted that "with whom you have worked" is too broad and allows the artist to hand pick their references. Ms. Gardino said she would find appropriate language to discourage biased references based on Mr. Woodward's presentation.

Mr. Fejes asked if the selection criteria should have a way of looking at the artist's concept. Ms. Gardino noted that this is evident throughout the criteria. Ms. Hegarty-Lammers and Mr. Fejes further discussed that perhaps a criteria should be added for artists concept, medium, goals, and style. Ms. Gardino reiterated that this is apparent in the current criteria. Ms. Hergarty-Lammers noted that Mr. Fejes' input is particularly valuable in the criteria section because the committee must be very specific for the artists. Mr. Fejes agreed that it is difficult to get words and art on the same page. Ms. Gardino suggested the deletion of the word "previous" may help. Ms. Hergarty-Lammers asked that the following language be added to criteria number two: "artist's concept, medium, style, and experience." Mr. Fejes said that "concept" should be in the heading. Ms. Gardino said if there is a title of "concept," the criteria will leave out past work. Ms. Hegarty-Lammers said that concept is addressed in criteria one and two. Mr. Fejes expressed concern that he would not be able to determine an artist with numbers. Ms. Gardino replied that was fine. Mr. Fejes commented that he thinks the concept is the most important thing the committee is asking for, and the ability to complete the project will be evident through their presentation of past work. Ms. Gardino noted that the criteria for artists concept is being address in both criteria item number one and two. Ms. Sprinkle suggested taking the word "approach" out of the description. Ms. Hegarty-Lammers believes this will help a lot. Ms. Gardino asked for any other comments on criteria to be emailed to her.

**c. Comment Discussion**

To be discussed on June 7, 2012.

**d. National Article**

To be discussed at a later date.

**e. Guardrail Discussion**

To be discussed at a later date.

**7. Public Comment Period**

Mary Ann Nickels suggested that one way of encouraging a local artist is to state that there are no funds to bring the artist to the area.

**8. Other Issues**

**Thank You Cards:** Ms. Sprinkle brought Thank You cards.

**Signs:** Mr. Inouye and Jessica Smith will pick up the signs and drop them off at Mr. Fejes' studio. Please let Ms. Gardino know when the pick up will take place to coordinate with the contractors.

**9. Adjourn**

The meeting adjourned at 1:07 PM.

**Next Art Committee meeting: Tuesday, June 7, 2012, 11 am at Fairbanks City Hall, City Council Chambers.**

Approved: \_\_\_\_\_

Donna Gardino, Chair  
FMATS Art Committee Chair

Date: \_\_\_\_\_



*City of Fairbanks*

**REQUEST FOR QUALIFICATIONS AND CONCEPTS  
DOWNTOWN FAIRBANKS GREENSPACE PROJECT  
Project No. 025-2-1-035**

The City of Fairbanks is soliciting artists for the development of enhancements (artwork) in the new greenspace being created under the Illinois Street Reconstruction project as a result of the extension of Barnette Street. This space is illustrated in Attachment 1. Artists are required to submit their qualifications and concepts. Several finalists may be selected to develop proposals. Artists desiring to be considered for this work may obtain a detailed Request for Qualifications and Concepts (Request) document from:

The City of Fairbanks City Clerk's or FMATS Office,  
800 Cushman Street,  
Fairbanks, Alaska 99701

or

Website: [www.ci.fairbanks.ak.us](http://www.ci.fairbanks.ak.us)

Or

[www.callforentry.org](http://www.callforentry.org)

Packets will be available Thursday, June 14, 2012 at no charge.

Project Manager is Donna J. Gardino, Telephone 907-459-6786, Fax 907-459-6783,

E-mail: [djgardino@ci.fairbanks.ak.us](mailto:djgardino@ci.fairbanks.ak.us)

Responses shall be submitted via [www.callforentry.org](http://www.callforentry.org) no later than midnight, Mountain Time on Friday, July 20, 2012.

CITY OF FAIRBANKS

By: Antonio C. Shumate  
Title: Purchasing Manager

PUBLISH: Fairbanks Daily News Miner: June xx.



**CITY OF  
FAIRBANKS**

**REQUEST FOR QUALIFICATIONS AND CONCEPTS  
COVER SHEET**

**SUBMITTAL DEADLINE**

Time: 10:00 PM (Alaska Time)  
Date: July 27, 2012

ISSUE DATE: June 21, 2012  
PROJECT: **Downtown Fairbanks  
Greenspace Project**  
PROJECT No: 025-2-1-035

DELIVER PROPOSALS VIA:  
[www.callforentry.org](http://www.callforentry.org)

PURCHASING AGENT

\_\_\_\_\_  
ANTONIO SHUMATE

Date: \_\_\_\_\_

**SECTION FOR VENDOR USE: RETURN THIS ORIGINAL, COPY FOR YOUR FILES**

PROJECT: \_\_\_\_\_  
DATE OF PROPOSAL: \_\_\_\_\_  
BUSINESS NAME: \_\_\_\_\_  
BUSINESS LICENSE NUMBER: \_\_\_\_\_  
MAILING ADDRESS: \_\_\_\_\_  
PHYSICAL ADDRESS: \_\_\_\_\_  
TELEPHONE NUMBER: \_\_\_\_\_ FAX: \_\_\_\_\_

BY: \_\_\_\_\_ TITLE: \_\_\_\_\_  
(signature)

**THIS IS NOT AN ORDER. THE ATTACHED TERMS AND CONDITIONS SHALL BECOME PART OF ANY CONTRACT RESULTING FROM THIS REQUEST FOR PROPOSAL. PROPOSALS SHALL BE SUBMITTED IN THE INDICATED FORMAT; ORIGINAL SIGNATURES MUST BE SUBMITTED ON THE FORM PROVIDED.**

## TABLE OF CONTENTS

1. GENERAL INFORMATION	
A. Background	4
B. Objective	4-5
C. Funding	5
2. INSTRUCTIONS FOR RESPONDENTS	
A. Questions, Objections or Comments	5
B. Disclaimer	6
C. Format	6
D. Quantity & Delivery	6
E. Improper Delivery	6
F. Fax Submittals	6
G. Lobbying	6
3. PROPOSED SCOPE OF WORK	
A. General	6
B. Basic Qualifications	6-7
C.	7
4. DELIVERABLES	7-10
5. INSURANCE	10-11
6. SCHEDULE DATES	11
7. OWNER'S RESPONSIBILITIES	11
8. STATUATORY REQUIREMENTS	11-12
9. CONTRACTUAL REQUIREMENTS	12
10. SUBMISSION OF PROPOSALS	12
11. SELECTION PROCESS	12
12. AWARD OF CONTRACT	13
13. RIGHT TO REJECT AND NOT AWARD	13
14. EXHIBIT LISTING	13
15. ADDITIONAL INFORMATION	13
EXHIBIT "A" CONTRACT FORM	14-16
EXHIBIT "B" EVALUATION FORM	17
EXHIBIT "C" CERTIFICATE of INSURANCE	18

# **1. GENERAL INFORMATION**

## **A. Background**

This small green space is the historic center of downtown Fairbanks. It is a stone's throw from where the first trader unloaded the first riverboat. For over 100 years, this place has been the beginning of the road north from downtown to the gold fields. In fact, this green space was the interior's first transportation hub with river passengers and freight, rail road depot and road system all beginning and ending right at this place. It would be hard to find a place in Fairbanks that has seen more action.

Today this small green space is the north entrance to downtown Fairbanks and its geographic focal point. It is the riverfront center of a vibrant multi-use neighborhood. It has a diverse dynamic with a bank and a church opposite a bar with our local newspaper mediating between them. This space is surrounded by government offices to the west and regional Native corporation business headquarters to the east. Until recently, it was the home of an iconic historic hardware store, a long list of restaurants, a tattoo parlor and a barber shop. This is truly a dynamic and romantic neighborhood, a fascinating mix of uses that will surely continue to grow and evolve.

The [Policy Committee](#) of the Fairbanks Metropolitan Area Transportation System (FMATS) heard the community's concern about the enhancements that were proposed for the newly created green space between Cushman Street and the extension of Barnette Street on the north side of the Chena River in downtown Fairbanks. This greenspace is illustrated under View Site Details.

FMATS was tasked with forming a citizen committee, the FMATS Art Selection Advisory Committee, to solicit ideas from the community and build on these ideas to commission a project that will enhance this special green space in downtown Fairbanks. We are citizen volunteers from the Fairbanks Arts Association, The Pioneers of Alaska, The Downtown Association, The Tanana Yukon Historical Society, Festival Fairbanks, The Chena Riverfront Commission and local artists. We all care deeply about how our community is represented in this space that the community's ideas are the foundation upon which these enhancements are created. Learn more about the project at [www.fmats.alaska.gov/art-shtml](http://www.fmats.alaska.gov/art-shtml). Artists are encouraged to review the videos and photos on the website to learn more this space.

From the beginning of our process, the Art Selection Committee has been committed to accurately representing our community's distinctive characteristics to responding artists. Rather than doing this on our own, we decided to engage the public in a conversation about what makes Fairbanks unique and why they live here. We presented at public forums, asked a lot of questions and listened very carefully. After spending quite a bit of time with the 180 comments we received, we worked together to summarize them below so that you might better understand our community's values as you think about your submittal.

- Humans are the most adaptable species, and Fairbanksans prove that. They choose to delicately position themselves in a modern frontier on the precipice of both wilderness and civilization. Living in the far north is a badge of honor and Fairbanksans will buck

any stereotype. Locals might describe themselves as independent, resourceful, and hard working. Visitors often comment that Interior Alaskans are friendly and spirited. It is not atypical to see a dog musher singing opera, as residents frequently take on numerous and unexpected roles. Women and minorities have played a major role in the area's history and continue to shape the city in modern times.

- Fairbanksans stay in Fairbanks because they find a sense of belonging in this community, or a reason to keep them near. Work. University of Alaska Fairbanks. Churches and fellowship. Native grounds. Family. A sense of wonder. Access to Interior villages and wilderness. Each of these community features resonates with hundreds of Fairbanksans.
- The physical environment includes everything from aurora to the Midnight Sun, to more understated experiences like holding a yellow warbler in the palm of your hand, or watching a moose munch on the cabbage in a backyard vegetable garden. Out from a tiny urban core grows a wild place of extreme temperature gradients, strong contrast of dark and light, **unique color hues of high latitude sunrise and sunsets**, familiar flora and fauna like ravens, fireweed, blueberries, and birch, and striking but also subtle beauty like that of white moonlight on a cold winter evening.
- Fairbanks would not exist as it does today without the Chena River. Throughout Fairbanks' Native Alaskan and white settler history, the Chena has proven itself a ribbon of transportation, nourishment for people, plants, and wildlife of the Interior, and year-round recreation. A major flood in 1967 reminded Fairbanksans that the river is a powerful force that remains unbridled and in constant flux. Regardless, Fairbanksans are intimately connected to the Chena River.

## **B. Objective**

The intent of this Request is to attract artists or a team of artists/fabricators who have demonstrated success in developing public art and a desire to design, fabricate, and install art in this space.

## **C. Funding**

Funding is in place for the execution of this project through a Grant Project Memorandum of Agreement with the State of Alaska Department of Transportation and Public Facilities, No. 025-2-1-035. The funding source is federal Transportation Enhancement program funds. The total budget for this project will not exceed \$300,000. The selected artist's budget 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 **xx** standards and specifications. The plaque should state the title of the work, the artist's name, the date of installation and "FMATS Public Art Program". State laws regarding public construction, including licensing, insurance, bonding and payment of prevailing wage rates, may apply. Finalists will be apprised of this information.

## D. Project Description

The new greenspace is being developed in the Department of Transportation and Public Facilities' right-of-way. The area where art may be installed is bound on the north by the concrete plaza and on the south by the new bike path. It should be contained within the greenspace between Cushman and Barnette Streets. It is approximately 400 feet long and 150 feet wide at its widest point. All responses should be relevant to this particular site. View Site Details. A webcam of the site is also available at <http://newsminer.com/pages/arcticcam>.

## E. Themes for Artwork

The Committee requested input from the community for concepts that can engage and resonate with the entire community. The concepts reflect the sense of this place for Fairbanksans and for visitors to our town. These concepts provide the basis for a project that we can all be proud of as it will be here for a long time.

Artwork should portray integration of one or more of the following themes:

### The Magic of Arctic Light All Year Long

- Astonishing aurora dancing
- Indescribable, shimmering winter light reflected everywhere on our crystal blanket
- Midnight sun and its' explosive abundance of lush blooms
- Winter sun's gift: sunrises and sunsets that are hours long

### A Place of Extremes

- Extreme cold, icy, freezing, intense, scary, beautiful cold
- Extreme warmth in the open, welcoming arms of its' diverse family of residents
- On the edge of extreme wilderness and wildlife
- Extreme outdoors: mushing, racing, skiing, skating, boating, biking – just walking can be extreme

### Fairbanks "gets" Community / A Strong Sense of Place

- Alaska Native meeting place, joined by frontier settlement of diverse cultures, transitioned together into a colorful modern life
- Nourishment (physical, spiritual, emotional) from the lands and waters of the Interior
- Survival together through a series of "booms" and "busts"
- Strong appreciation of culture / strong artistic community
- **Foothills and domes, sloughs and creeks, meadows and muskeg**

Finally, the committee is interested in concepts that reflect seasonal changes by transforming use of space, form, or function in accordance with summer and winter. The public has expressed a particular desire for interactivity and forming an active space for both locals and visitors to spend time.

Artwork should be visually appealing and engage those who visit this space. It should be intriguing for first time visitors or members of the general public. It should be a destination people will seek when they visit Fairbanks.

## **F. Site-Specific Design Considerations**

**General:** Appropriate artwork of all media will be considered, including but not limited to glass, metal, ceramic or multi-media. Public safety is of great importance.

**Location:** The location is between two major collector streets; Cushman and Barnette. Traffic noise should be expected in this space.

**Climate:** Fairbanks is in the Interior of Alaska and is relatively remote. Fairbanks' climate is usually classified as subarctic, with long, cold winters and short, warm summers, in which much of the annual precipitation falls. It is life at 64° north. Snow usually falls on September 21, snowpack is established by mid-October and remains until May. In this climate, snow accumulates and does not typically melt between snowfalls from October through March. Average winter temperatures range from -15° F to -25° F but extremes range from +50° F to -60° F. Artwork must be designed so that snow removal does not require special equipment or extra duties performed by maintenance staff. Temperature inversions in winter causes cold air to accumulate in and around the city while the warmer air rises to the hills, resulting in one of the biggest temperature inversions on Earth. Summer average temperatures range between 50° F to 70° F.

At the summer solstice, Fairbanks receives 21 hours and 49 minutes of direct sunlight. At the winter solstice, Fairbanks experiences 3 hours and 43 minutes of sunlight. You can view the solar path of Fairbanks at:

<http://astro.unl.edu/naap/motion3/animations/sunmotions.html>.

**Power:** The concrete plaza at the apex of the space on the north end has a power supply. There will also be power receptacles along the pedestrian path. 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.

**Maintenance:** Artwork must be designed so that it is durable and can exist for a long time with minimal maintenance requirements. Routine maintenance and display considerations must be minimal. Replacement lighting features must be available off the shelf. Viewers may touch the artwork if it is installed in an accessible location, therefore artwork must also endure substantial public use as well as naturally occurring forces.

**Licensing:** Projects requiring engineering drawings must be stamped by an engineer licensed in Alaska to assure that the installation is safely and properly designed for seismic, wind loads, etc. This project will require a beautification permit and the artist

will work with the Fairbanks North Star Borough and the State of Alaska DOT & PF to obtain the permit.

### **G. Installation Date**

Prior to September 30, 2013. Artists' references must also attest to past performance and meeting deadlines.

## **2. INSTRUCTIONS FOR RESPONDENTS**

### **A. Pre-Submission Conference**

A pre-submission teleconference will be held via teleconference on July xx, 2012 at 10 AM Alaska Daylight Savings Time. The call-in number is:

### **B. Questions, Objections or Comments**

Questions, objections or comments must be made via [www.callforentry.org](http://www.callforentry.org) to the Project Manager no later than ten days prior to proposal opening, so any necessary amendments may be published to proposers. Proposer's protests based upon any omission, error or contents of the Request will be disallowed if not made known prior to the proposal opening.

### **C. Disclaimer**

The City assumes no responsibility for any interpretation or representations made by any of its officers, agents or employees unless interpretations or representations are incorporated in a written amendment to the Request.

### **D. Lobbying**

The selection process shall not be compromised or distorted by private lobbying outside the procedures designated to award the best proposal for the City and the public. No proposer may disclose his proposal to members of the City Council or City Employees prior to the date and time when all such proposals are to be opened and made public.

After the proposals are made public, the City shall select those proposals which are responsive and which merit further discussion. Any person whose proposal is selected for further discussion shall confine all contacts with the City representatives to those permitted by the formal selection procedures. Any person whose proposal is not selected must not discuss the matter with City employees or City Council members, but may file a protest under the City procurement code, FGC Article VII, Sections 54-281 through 54-292.

## **4. DELIVERABLES**

Artists are required to submit required deliverables at [www.callforentry.org](http://www.callforentry.org).

- A.** One page narrative on 8.5" x 11" paper with site specific and overall type of approach to concept. Include a description of why you are interested or particularly qualified for this project and any relevant arctic experience. Address the criteria in Exhibit B.

- B.** A one page rendering on 8.5” x 11” (drawing, photo, graphic) of the proposed concept.
- C.** Digital images of past work should be burned onto a Window-readable CD labeled with artist’s name, contact information and the number of images. Submit no more than 10 images in a jpeg format, 2 MB maximum file size. Include an image identification sheet. Artists are allowed to submit images from their fabrication partner, if applicable.
- D.** Current 1- 2 page resume on 8.5” x 11” paper.
- E.** Three professional references who can attest to: success of past projects, qualifications and ability to complete work on time in coordination with a project manager as well as with members of a design team. One reference must be a client.
- F.** Artists may be asked to attend an interview with the jury. The interview may occur in person or via teleconference or Skype. The interview may include a discussion about how the art proposal may be incorporated as well as questions regarding experience, media choice and proposed budget range.
- G.** Certify that you have reviewed and can commit to all requirements of this call for entry and have read all supplemental materials provided.
- H.** The jury may elect to provide selected artists with a \$2,000.00 budget to develop a formal Art Proposal, which shall include a detailed proposal of the art piece, a fixed fee budget and a timeline for completion and installation of the work.
- I.** The jury will make a final selection and recommend its selection to the FMATS Policy Committee for approval of the selected art and associated costs.

The following is an estimated schedule for the deliverables and the formats in which they are to be provided by the consultant:

<u>Item</u>	<u>Timing</u>
Pre-submission Teleconference	July 6, 2012
Request for Qualifications/Concepts Due	July 27, 2012
Finalists Selected	August 9, 2012
Request for Proposals Issued (if required)	August 13, 2012
Request for Proposals Due (if required)	September 14, 2012
Artist Selection	October 17, 2012
Contract Negotiations and Execution	October 31, 2012
Artwork Installed	September 30, 2013

Artist shall maintain throughout the period of this contract, insurance in the following minimum requirements:

- A.** Commercial General Liability Insurance: The Contractor (or subcontractor) is required to provide Commercial General Liability (CGL) insurance on an occurrence form with limits not less than \$500,000 Combined Single Limit per Occurrence not excluding premise operations, independent contractor (or subcontractor)s, products and completed

operations, broad form property damage, blanket contractual, collapse, and underground hazards.

- B. Comprehensive Automobile Liability Insurance: The Contractor (or subcontractor) shall cover all owned, hired, and non-owned vehicles with coverage limits not less than \$500,000 single limit per occurrence for bodily injury and property damage.
- C. Workers' Compensation and Employers' Liability Insurance: Statutory requirements by the applicable state law or regulation. Employers' Liability insurance shall be \$100,000 each accident for bodily injury, \$500,000 policy limits for bodily injury by disease, \$100,000 per employee for bodily injury by disease.
- D. Professional Liability, if applicable, Including Valuable Papers Coverage: In the amount of \$1,000,000, or the contract ceiling price, whichever shall be greater.

## **7. OWNER'S RESPONSIBILITIES**

FMATS will provide a Project Manager to assist the artist, coordinate the work and administer the contract.

## **8. STATUTORY REQUIREMENTS**

The artist chosen will be expected to comply with all Federal, State, Borough and City laws and statutes. This must meet all requirements and administrative regulations of the Federal Highway Administration. Sections from State of Alaska Statutes and City of Fairbanks Code of Ordinances are listed, for your reference, because of their particular applicability to this project.

- A. City of Fairbanks Purchasing Ordinance, Particularly - Fairbanks General Code Section 54 - 201 through 54 - 208: Competitive Sealed Proposals.
- B. The proposer chosen must comply with all federal non-discrimination and affirmative action requirements, including Title VII of the Civil Rights Act of 1964 and 1992; Equal Employment Opportunity (EEO) provisions contained in 41 CFR Part 60, and the Disadvantaged Business Enterprise (DBE) Program requirements as defined by CFR part 23.

Proposers certify, by the submission of their proposal, that they comply with applicable portions of the Federal Civil Rights Act of 1964, the Equal Employment Opportunity Act, Alaska Statute 18.80.010 – 18.80.300, and regulations issued under these acts by the state and federal governments. Bidders not in compliance with these requirements will be declared non responsive.

## **9. CONTRACTUAL REQUIREMENTS**

The contract form is expected to be the City of Fairbanks Professional Services Contract, attached, and modified appropriately to fit this project.

## **10. SUBMISSION OF PROPOSALS**

Review Exhibit B – Evaluation Criteria. Read each criterion in light of the Proposed Statement of Services. Prepare a distinct response for each criterion in your narrative. Responses must be specific and directly related to the proposed Statement of Services. Each Criterion Response must be titled, numbered and assembled in the order in which the criteria are listed in Exhibit B, so the criterion to which information applies shall be plainly evident.

## **11. SELECTION PROCESS**

The City of Fairbanks, through a jury process, will review the submitted responses using the evaluation criteria on the attached Selection Review Sheet. Finalists will be selected for an interview and may be asked to submit a more detailed proposal. This will be a public process.

## **12. AWARD OF CONTRACT**

A contract may be awarded to the responsible and responsive firm whose proposal is determined to be the most advantageous to the City, taking into consideration price and the evaluation factors set out in the request for proposals.

## **13. RIGHT TO REJECT AND NOT AWARD**

The City may accept or reject any and all proposals or waive irregularities, and reserves the right not to award the contract when it is in the best interest of the City to do so.

## **14. EXHIBIT LISTING**

Attachment 1	Site Map
Exhibit "A"	City of Fairbanks Professional Services Agreement
Exhibit "B"	RFP Evaluation Form
Exhibit "C"	Certificate of Insurance form

## **15. ADDITIONAL AVAILABLE INFORMATION**

**EXHIBIT "A"**

**CITY OF FAIRBANKS  
FMATS  
025-2-1-035**

PROFESSIONAL SERVICES CONTRACT

THIS AGREEMENT, made at Fairbanks, Alaska, this \_\_\_\_\_ day of \_\_\_\_\_, 2012, by and between the CITY OF FAIRBANKS, a municipal corporation of the State of Alaska, hereinafter referred to as the "City", and \_\_\_\_\_, of \_\_\_\_\_ hereinafter referred to as "Consultant".

WITNESSETH:

WHEREAS, the City of Fairbanks has made a request for proposal for professional services for the **Downtown Fairbanks Greenspace Project**; and

WHEREAS, the Consultant was selected according to procedures of the Fairbanks General Code of Ordinances.

NOW, THEREFORE, KNOW ALL MEN BY THESE PRESENTS, in consideration of the premises and of the covenants and agreements to be performed by the parties hereto, the City and Consultant mutually agree as follows:

1. Scope of Services. The scope of work will be set forth in the Consultant's proposal dated \_\_\_\_\_, 2012, which is attached to and made a part of this contract as Attachment "A".

2. Compensation. The City agrees to compensate Consultant on a lump sum basis for all services necessary to perform all services as set out in paragraph 1, Scope of Services, for the total fixed price of \$\_\_\_\_\_.

All prices include reimbursable expenses. Price for all services covers all hiring of sub-consultants, transportation, printing of reports, phone and any other items associated with the tasks and responsibilities described in this proposal.

3. Time Required to Perform the Scope of Services. Consultant agrees to begin work immediately on the Project described herein following the date of written notice to proceed by the City. Such work shall be conducted in accordance with the schedule listed in Attachment "A". Consultant agrees to complete the work described herein by September 30, 2013.

4. Project Organization. This project shall be the direct responsibility of \_\_\_\_\_, of \_\_\_\_\_, who will participate in all key elements of the project.

5. Contract Administration. Consultant shall be responsible to, and under the control of, the MPO Coordinator, or her designee, in the performance of its obligations under this

agreement. Consultant shall communicate with the City through the said MPO Coordinator or her designee.

6. Delegation/Assignment. The services and duties to be performed by Consultant are mutually agreed to be unique and personal, and neither party shall assign rights nor delegate any duties under this agreement without the written consent of the other.

7. Equal Opportunity Employers. The City and Consultant are both Equal Opportunity Employers and, as such, agree they will not discriminate against any employee or consultant for employment because of race, color, religion, national origin, ancestry, age, sex, marital status, change in marital status, or physical or mental handicap.

8. Termination. The obligation to provide further services under this agreement may be terminated, (a) by the City with or without cause upon seven (7) days notice to Consultant and, (b) by Consultant for cause upon seven (7) days written notice to the City. In the event of termination by the City for cause, Consultant will be paid for services rendered and expenses incurred as of the date of notification. In the event of termination by Consultant for cause or by the City without cause, Consultant will be paid for services rendered and expenses incurred as of the date of notification plus reasonable demobilization expenses not to exceed ten percent (10%) of the portion of the ceiling or lump sum price allocated to the task or phase in progress when termination occurs. In such case, Consultant shall provide to the City any partially completed information, data, results, computations preliminary information, draft reports or similar partially completed work which are in the possession of Consultant and for which Consultant claims any payment from the City. City acknowledges it may not treat such partially completed work as final. In no case will the total compensation exceed the total ceiling price in effect at the time of termination unless mutually agreed in writing.

9. Jurisdiction: Choice of Law. Any civil action arising from this contract shall be brought in the Superior Court, Fourth Judicial District, for the State of Alaska, at Fairbanks, or in the United States District Court, for the State of Alaska, at Fairbanks. The law of the State of Alaska shall govern the rights and duties of the parties under this contract.

10. Entire Agreement. This contract and any writings incorporated by reference herein embody the entire agreement of the parties. This contract shall supersede all previous communications, representations or agreements, whether oral or written, between parties hereto. WITNESS WHEREOF, the parties have executed this contract as the day and year first above written.

FIRM: \_\_\_\_\_

ATTEST: (When Applicable)

By: \_\_\_\_\_

Title: \_\_\_\_\_

Date: \_\_\_\_\_

CITY OF FAIRBANKS:

\_\_\_\_\_  
By: Jerry Cleworth  
Title: Mayor

Date: \_\_\_\_\_

ATTEST:

\_\_\_\_\_  
By: Janey Hovenden  
Title: City Clerk

Date: \_\_\_\_\_

APPROVED AS TO FORM:

APPROVED AS TO CONTENT:

\_\_\_\_\_  
By: Paul J. Ewers  
Title: City Attorney

\_\_\_\_\_  
By: Donna J. Gardino  
Title: MPO Coordinator

Date: \_\_\_\_\_

Date: \_\_\_\_\_

## EXHIBIT "B"

### FMATS Selection Review Sheet

PROPOSER: \_\_\_\_\_

REVIEWER: \_\_\_\_\_ DATE: \_\_\_\_\_

		Possible Points	Award	
1	<p><b><u>Artistic Merit</u></b>                      Demonstrated by representation of the concept, relevant past work in images and resume</p>	6		
2	<p><b><u>Appropriateness and uniqueness of the Artist's Concept, Medium, Style and Previous Experience in relation to the project goals and setting based on the artist's statement</u></b></p>	6		
3	<p><b><u>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 public entities and design agencies.</u></b>                      Provide evidence of certifications, trainings or licenses.</p>	4		
4	<p><b><u>Communication Skills</u></b>                      Ability to work with diverse community members, contractors, consultants, landscape architects and others on the design team</p>	1		
6	<p><b><u>References</u></b>                      Names of three references with telephone numbers with at least one client reference.</p>	1		
7	<p><b><u>Durability, Maintenance Requirements and Safety Considerations related to past commissions and the project at hand</u></b></p>	2		

**EXHIBIT "C"**

CERTIFICATE OF INSURANCE - SAMPLE FORMAT ONLY

This certifies to CITY OF FAIRBANKS, 800 Cushman Street, Fairbanks, Alaska 99701 that the following described policies have been issued to:

Insured \_\_\_\_\_

Address \_\_\_\_\_

Location of operations insured \_\_\_\_\_

Description of work: **Downtown Fairbanks Greenspace Project**

<u>POLICIES AND INSURERS</u>		<u>LIMITS in thousands (1,000)</u>		<u>POLICY NUMBER</u>	<u>EXPIRATION DATE</u>
		<u>Bodily Injury</u>	<u>Property Damage</u>		
Worker's Compensation					
_____		Employer's Liability \$ _____			
(Insurer)		_____			
Comprehensive General Liability	Each	Person Each	Each Occurrence		
_____		<u>Occurrence</u>	<u>Aggregate</u>	_____	
(Insurer)		_____			
Comprehensive Auto Liability	Each	Person Each	Each Accident	<u>Combined Single Limit</u>	
_____		<u>Accident</u>	_____		
(Insured)		_____			
Umbrella Liability		<u>Combined Single Limit</u>			

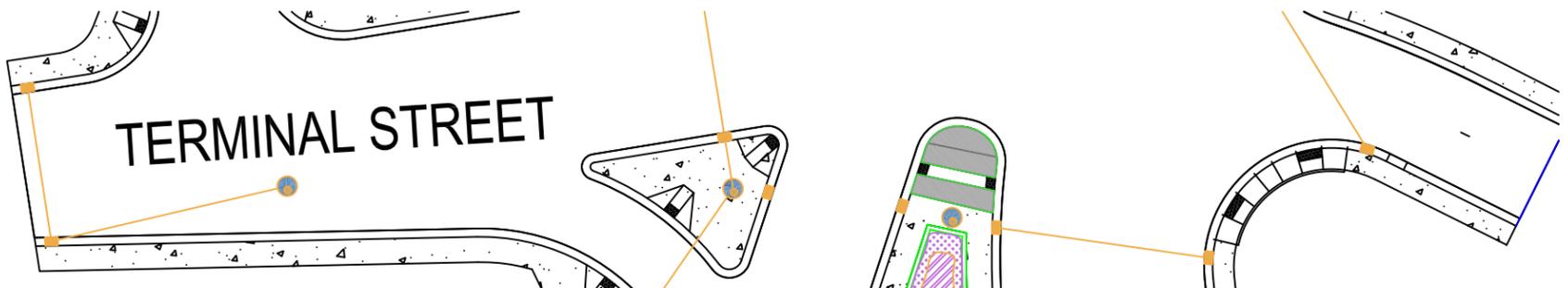
(Insured) \_\_\_\_\_  
 All policies are in effect at this time and will not be canceled, limited, or allowed to expire without renewal until after 30 days written notice has been given to the certificate holder named on the top line. any coverage afforded the certificate holder as an Additional Insured shall apply as primary and not excess to any insurance issued in the name of the certificate holder.

The following coverages or conditions are in effect:	Yes	No
<u>Longshore and Harbor Workers' Act</u>		
<u>Products and Completed Operations</u>		
<u>CITY OF FAIRBANKS Named as Additional Insured</u>		
<u>Cross Liability Clause</u>		
<u>Broad Form Property Damage</u>		
<u>X.C.U. Hazards Included</u>		
<u>Blanket Contractual Liability</u>		
<u>Independent Contractor (or subcontractor)s' Protective Liability</u>		
<u>Builder's Risk</u>		

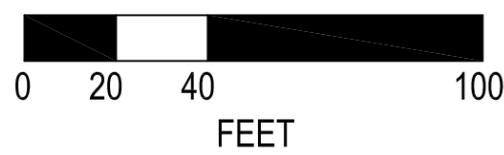
Date \_\_\_\_\_

\_\_\_\_\_  
 (Authorized Signature)

At \_\_\_\_\_



6/7/12



← CHENA RIVER



Barnette Street

The Big I

Fairbanks Daily-News Miner

Cushman Street

Immaculate  
Conception Church

Golden Heart Plaza

## Donna J. Gardino

---

**From:** rinouye@gci.net  
**Sent:** Sunday, June 10, 2012 6:05 PM  
**To:** Donna J. Gardino  
**Cc:** amy@downtownfairbanks.com; Carole Newcomer; Donna J. Gardino; geolounsbury@mosquitonet.com; Julie Engfer; june.rogers@acsalaska.net; Kelley Hegarty; mfejes@alaska.net; Sue Sprinkle; akplager@gmail.com; Carey, Maureen J (DOT); Jessica Smith; John Haas; Margaret Carpenter; Meadow Bailey; mbork@fnsb.us; Michael J. Schmetzer; wintterb@doyon.com  
**Subject:** RE: FW: DRAFT for Art Committee Review before Tuesday's Mtg

I will be away the 11th through 22nd. I'll try to phone in on Tuesday.  
Amy and Kelly's narrative capably synthesizes a lot of material. I would like the committee to consider allowing potential applicants to see all the public responses to our questions although I'm certain they will focus on the committee's text. However, I'm always surprised how others interpret the same information, and the artists and those who submitted answers may all be better served by such transparency.

Add in text block 1, paragraph 4, after ..strong contrast of dark and light, "unique color hues of high latitude sunrises and sunsets," familiar flora...  
Add under Fairbanks "gets" Community/A Strong Sense of Place: another bullet "Foothills and domes, sloughs and creeks, meadows and muskeg"

--Ron Inouye (907-347-0543 cell)

On Sat, Jun 9, 2012 at 9:48 AM , Donna J. Gardino wrote:

Sent with Good ([www.good.com](http://www.good.com))

-----Original Message-----

**From:** Kelley Hegarty Lammers [ [planners@gci.net](mailto:planners@gci.net) ]  
**Sent:** Friday, June 08, 2012 09:18 PM Alaskan Standard Time  
**To:** Donna J. Gardino  
**Cc:** amy@downtownfairbanks.com  
**Subject:** DRAFT for Art Committee Review before Tuesday's Mtg

Kelley Hegarty Lammers, MCP  
Kelley Hegarty & Associates, LLC  
Community & Regional Planning Consultants  
ph: 907.457.2400  
fax: 907.457.5200  
cell: 907.322.8158  
[planners@gci.net](mailto:planners@gci.net)

## Donna J. Gardino

---

**From:** george and bobbie lounsbury [geolounsbury@gmail.com]  
**Sent:** Sunday, June 10, 2012 9:46 PM  
**To:** Donna J. Gardino  
**Subject:** Re: FW: DRAFT for Art Committee Review before Tuesday's Mtg  
**Attachments:** ape.gif

Donna,

I left town on Friday morning at just go back Sunday evening . I read the draft committee review and was upset that no mention was made of the historical significance of the green space in regards to the discovery of gold in the Fairbanks area which resulted in the founding of Fairbanks.

George Lounsbury

-----Original Message-----

**From:** [Donna J. Gardino](#)  
**Date:** 6/9/2012 9:48:33 AM  
**To:** [amy@downtownfairbanks.com](mailto:amy@downtownfairbanks.com); [Carole Newcomer](#); [Donna J. Gardino](#); [geolounsbury@mosquionet.com](mailto:geolounsbury@mosquionet.com); [Julie Engfer](#); [june.rogers@acsalaska.net](mailto:june.rogers@acsalaska.net); [Kelley Hegarty](#); [mfejes@alaska.net](mailto:mfejes@alaska.net); [rinouye@gci.net](mailto:rinouye@gci.net); [Sue Sprinkle](#)  
**Cc:** [akplager@gmail.com](mailto:akplager@gmail.com); [Carey, Maureen J \(DOT\)](#); [Jessica Smith](#); [John Haas](#); [Margaret Carpenter](#); [Meadow Bailey](#); [mbork@fnsb.us](mailto:mbork@fnsb.us); [Michael J. Schmetzer](#); [winterb@doyon.com](mailto:winterb@doyon.com)  
**Subject:** FW: DRAFT for Art Committee Review before Tuesday's Mtg

Sent with Good ([www.good.com](http://www.good.com))

-----Original Message-----

**From:** Kelley Hegarty Lammers [[planners@gci.net](mailto:planners@gci.net)]  
**Sent:** Friday, June 08, 2012 09:18 PM Alaskan Standard Time  
**To:** Donna J. Gardino  
**Cc:** [amy@downtownfairbanks.com](mailto:amy@downtownfairbanks.com)  
**Subject:** DRAFT for Art Committee Review before Tuesday's Mtg

Kelley Hegarty Lammers, MCP

Kelley Hegarty & Associates, LLC

Community & Regional Planning Consultants

## Donna J. Gardino

---

**From:** planners@gci.net on behalf of Kelley Hegarty Lammers [planners@gci.net]  
**Sent:** Monday, June 11, 2012 12:22 PM  
**To:** Donna J. Gardino  
**Subject:** FW: Comments for Your Consideration

Dear Fellow Cmte Members –

I spent more time with the comments and additional RFQ language on CaFE this weekend, and I wanted to send the following additional thoughts for your review before tomorrow's mtg. I will send them to everyone individually so as not to violate the open mtgs act.

---

So, here's a radical proposal for committee consideration. After spending more time with all the comments and our proposed text this evening, I'm thinking that if we try to tell this whole very, very big story that the public has gifted us with in their comments, we will have something that is too big (or certainly too "busy") for the relatively small urban space that we are addressing.

So, after wrestling with the idea of the committee starting to make tough choices, I would like to propose that we eliminate the third set of bullets entirely. This one:

### Fairbanks "gets" Community / A Strong Sense of Place

- Alaska Native meeting place, joined by frontier settlement of diverse cultures, transitioned together into a colorful modern life
- Nourishment (physical, spiritual, emotional) from the lands and waters of the Interior
- Survival together through a series of "booms" and "busts"
- Strong appreciation of culture / strong artistic community

For me personally, this is the set of statements that I care most deeply about. But we really need to give the artists a clear statement. The rationale for eliminating this very descriptive set of statements follows:

- 1) It has been stated by our chair that she and the mayor are confident that they will be able to find the funds needed to create a series of kiosks/plaques at the site that will tell the story of Fairbanks' history in some detail. ONLY if this is verified, we could take this very detailed story-telling out of the art theme discussion in order to provide the respondents with more focus.
- 2) The river, though it is our lifeblood, is self-evident at this site. The second generation of buildings in Fairbanks turned their back on the river; but we have turned that back around in the last 20 years w/ the courthouse, Doyon headquarters, Morris Thompson CVC, pedestrian pathways, etc., all celebrating the river. (The hatchery and its public art do this as well in their own way downstream – okay, and inland a bit.)
- 3) In spite of all the eloquent comments that respondents and committee members have made about how very special the people are in Fairbanks, I found myself thinking as a city planner that our community's "people" are already represented in public art on the DT riverfront with the First Family bronze in Golden Heart Plaza just yards away. I also think that all Fairbanksans feel so strongly about this topic that no artwork could meet their expectations.

These assumptions would narrow down the field of comment significantly. This would allow us to focus on the truly unique, primarily visual/physical aspects that community members highlighted for us in our outreach effort. I think we

may need to do this narrowing of the field for the artists. I'm anxious to hear what the committee as a whole thinks at Tuesday's meeting.

Kelley

Kelley Hegarty Lammers, MCP  
Kelley Hegarty & Associates, LLC  
Community & Regional Planning Consultants  
ph: 907.457.2400  
fax: 907.457.5200  
cell: 907.322.8158  
[planners@gci.net](mailto:planners@gci.net)

## Donna J. Gardino

---

**From:** mfejes@alaska.net  
**Sent:** Monday, June 11, 2012 1:03 PM  
**To:** Donna J. Gardino  
**Subject:** greenspace art selection schedule

Donna, please send this to the committee so that we can decide if it should be presented as a committee statement. M

---

FMATS policy committee:

[steve.titus@alaska.gov](mailto:steve.titus@alaska.gov) ; [mayor@co.fairbanks.ak.us](mailto:mayor@co.fairbanks.ak.us) ; [jbcleworth@ci.fairbanks.ak.us](mailto:jbcleworth@ci.fairbanks.ak.us) ;  
[mayor@northpolealaska.com](mailto:mayor@northpolealaska.com) ; [mmusick@co.fairbanks.ak.us](mailto:mmusick@co.fairbanks.ak.us) ; [croberts@acsalaska.net](mailto:croberts@acsalaska.net) ;  
[alice.edwards@alaska.gov](mailto:alice.edwards@alaska.gov) ; [djgardino@ci.fairbanks.ak.us](mailto:djgardino@ci.fairbanks.ak.us)

subject: greenspace art selection schedule

The current installation deadline of September 2013 for artwork in our Greenspace allows only 11 months for fabrication and installation. This end date is based on an optimistic three and a half month (14 week) Art Selection Committee schedule:

- 1) publishing and broadcasting our request for art (*minimum of 5 weeks*)
- 2) evaluating and choosing finalists from possibly hundreds of conceptual proposals
- 3) allowing the finalists to present fully designed proposals (*minimum of 5 weeks*)
- 4) interviewing and evaluating these finalists
- 5) choosing and recommending a design to FMATS
- 6) negotiating a contract with the artist and commissioning the artwork

The Art Selection Committee's original brief provided one year for an artwork recommendation to FMATS. This was a more realistic time frame for our selection process but would have only allowed 8 months for artwork fabrication and installation. Typically, a minimum of a year to a year and a half is a suggested for an artist, with an agreement in hand, to fabricate and install public art.

This end date must be included in our request for art and providing less than a year will mean paying for a "fast track project" or eliminating artists because of conflicts in their schedule.

We would ask for an end date of July 2014 or an additional 10 months. The Art Selection Committee thinks that without this additional time, this is a serious obstacle to a successful search for art.

\_\_\_\_\_ Information from ESET NOD32 Antivirus, version of virus signature database 7213 (20120611)  
\_\_\_\_\_

The message was checked by ESET NOD32 Antivirus.

<http://www.eset.com>