



HiLake Underpass Redevelopment

Art in Public Places


*Please turn off your microphone when not speaking
We are recording this session.*





Agenda

- Welcome
- Program Overview
- Project Overview
- Call Overview
- How to Apply
- Questions



So....the City
makes art?



...not really.

Artists make the art.

The City owns and manages a comprehensive collection of artworks – commissions, acquisitions, gifts - and is responsible for maintaining those works throughout their lifespan. The Art in Public Places Program supports this work.

Art in Public Places commissions are guided by comprehensive public art policies, including policies for project and artist selection, design development and maintenance.

There is a lot going on behind the scenes - people, policies, procedures, best practices

Phase I Approved by Minneapolis City Council 9/13/02
 Phase II Approved by Minneapolis City Council 4/02/04
 Phase III Approved by Minneapolis City Council 8/31/07
 Revisions Approved by Minneapolis City Council 4/27/23

Public Art Policies and Procedures



1. Panel Make-up

The role of the selection panel is to interpret and review artist's previous experience and proposed ideas based on the selection criteria. The panel will include the following representatives:

- a. Artist
- b. Arts administrator
- c. Architect or landscape architect
- d. Arts Commissioner
- e. A project site representative
- f. Public Works staff member
- g. An appropriate community representative
- h. 2 at-large members

Panel membership will be drafted by the Public Art Administrator, in collaboration with the project site and Steering committee, and approved by the Minneapolis Arts Commission. In the event that an approved panel member withdraws, the Public Art Administrator will identify a substitute with, which will be approved the Arts Commissioner serving on the panel. Panel meetings are facilitated by the Public Arts Administrator.

2. Conflict of Interest

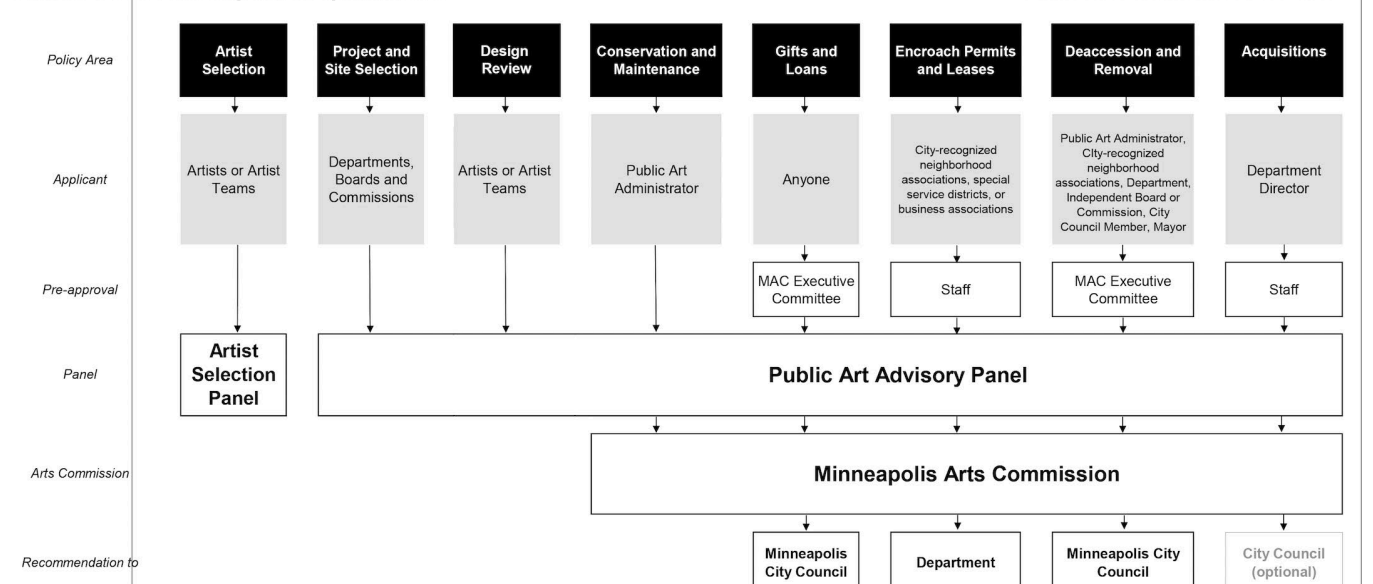
The facilitator will ask panelists to declare their conflicts at the beginning of the panel meeting. A conflict of interest exists if a panelist or an organization the panelist represents (as a staff or board member) has a financial connection with the applicant(s). A conflict exists if a member of a panelist's immediate family has a financial connection or interest with the applicant(s).

If a panelist has a conflict, he/she should refrain from discussion, from influencing colleagues, and from giving advice to applicants or answering their questions at any time prior to or during the application review.

Members of the selection panel cannot recruit applicants. If a panelist would like an artist to receive Call for Artists, the panelist should provide staff with the artist's contact information so they can be added to the mailing list.

Attachment B: Authority and Responsibilities

Public Art Policies and Procedures

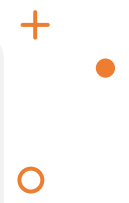




How art happens...



Integrating art into City infrastructure and building projects, i.e., buildings, roads, bridges, parks, plazas, bike trails, etc.

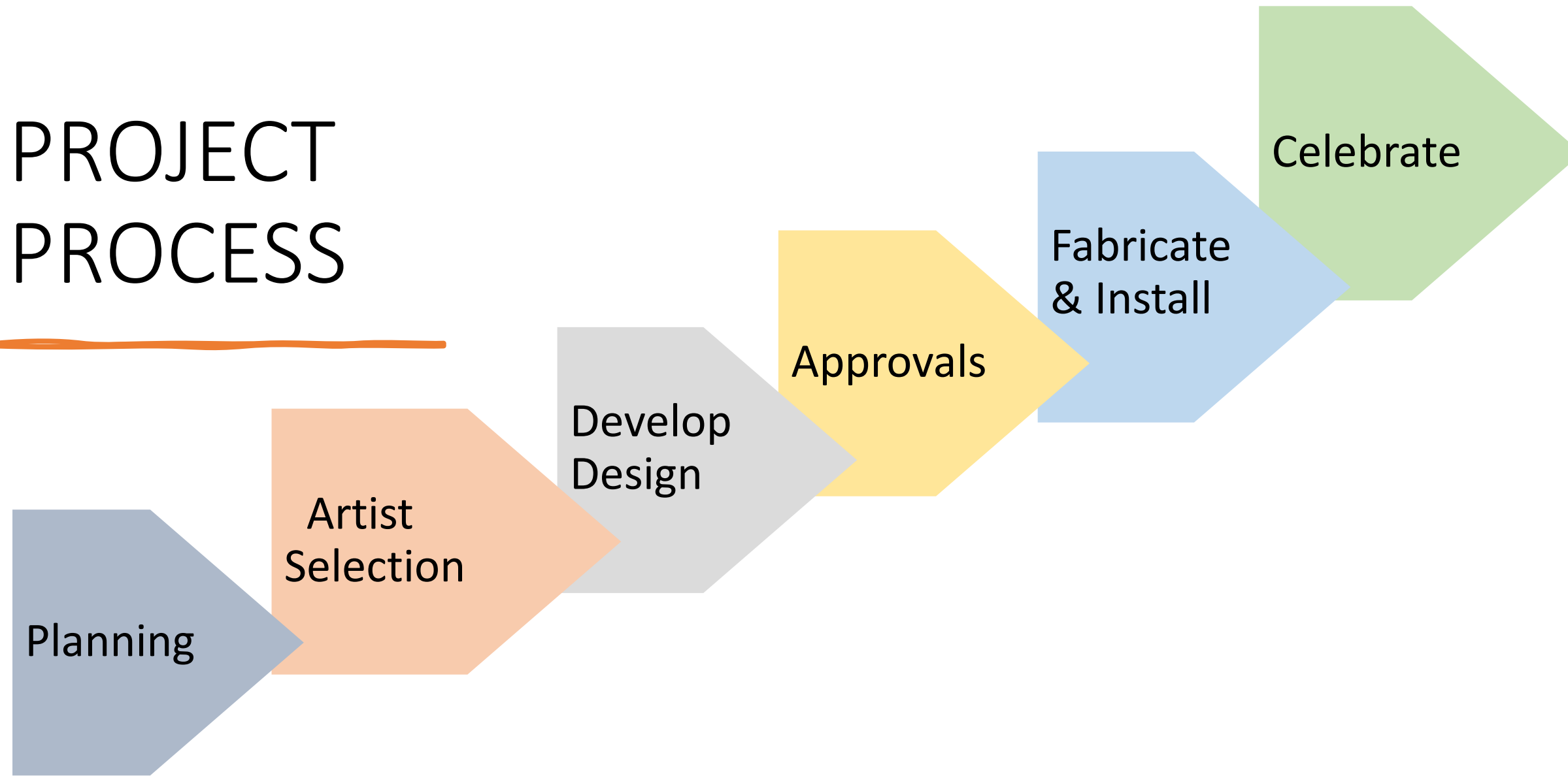


Sites that are publicly accessible and selected from the City's Capital Improvement Program by the Public Art Advisory Panel and the Arts Commission.



A planning and implementation process that is consistent the City's public art policies.

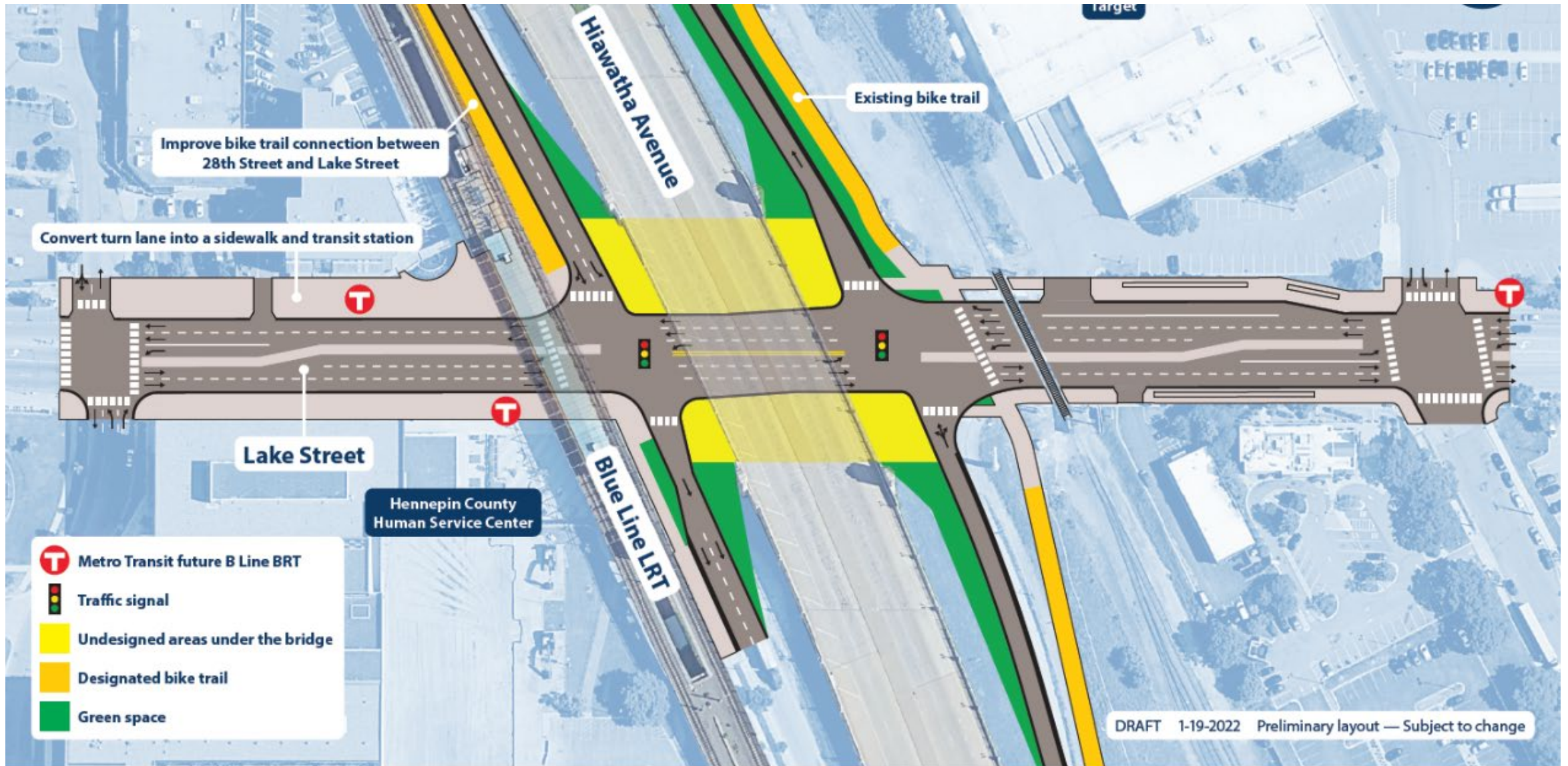
PROJECT PROCESS



Before the Artist/Team is Hired

After the Artist/Team is Hired

Interchange Redesign & Reconstruction



Hi-Lake Interchange Construction Project Purpose

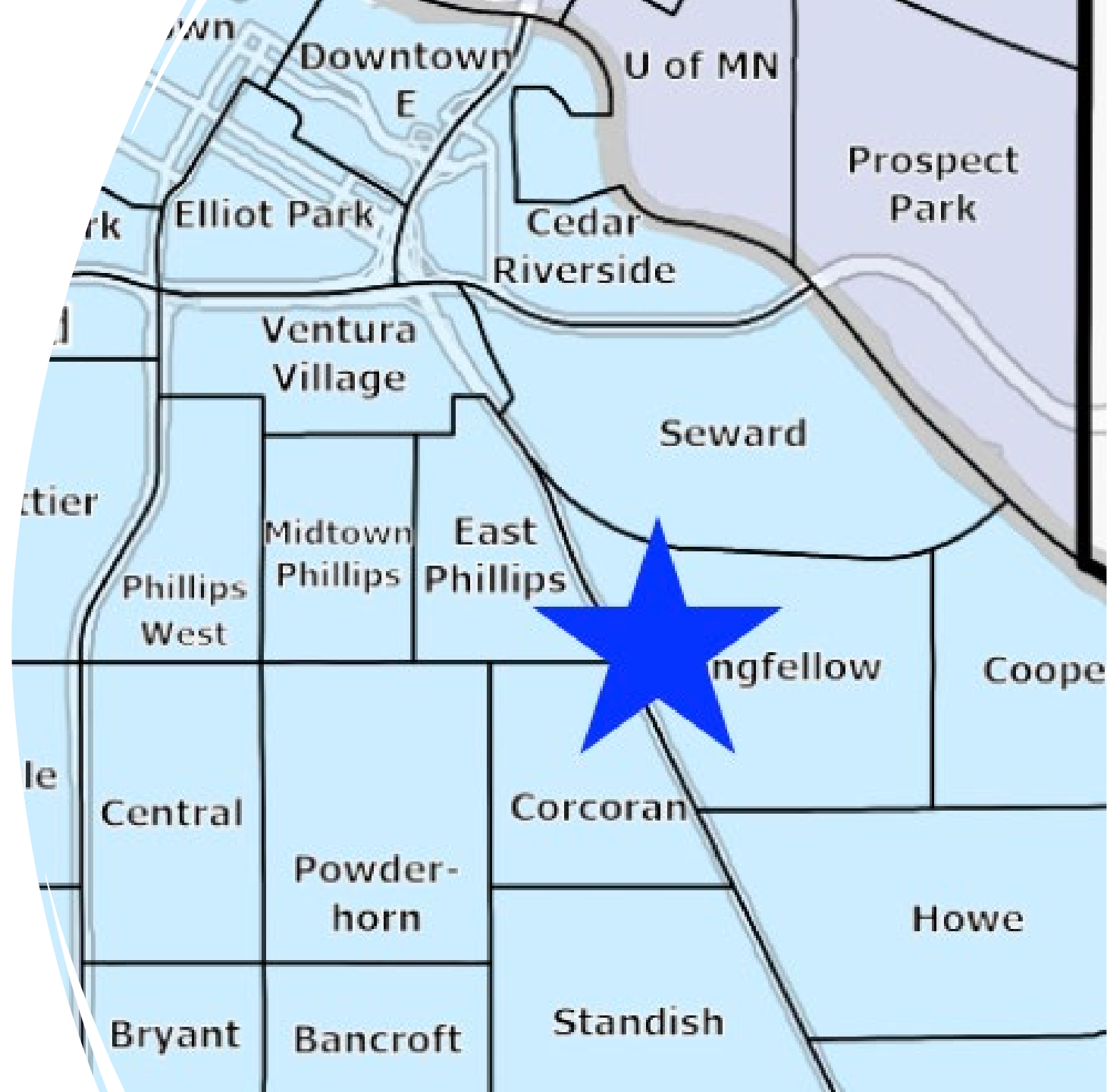
- Single point intersection to a tight diamond intersection to improve safety for all users
- Shorter pedestrian crossing distances and fewer crossings
- More direct pedestrian path
- Enabled additional width for dedicated bike lane
- Coordinated with Metro Transit for BRT
- <https://www.dot.state.mn.us/metro/projects/hiawathaaveminneapolis/index.html>
- <https://storymaps.arcgis.com/stories/fde7e2e9714f4aebaae52d488f850a5c>
- <https://www.hennepin.us/hi-lake>

Project Affiliations

- Minnesota Department of Transportation
- Metro Transit
- Hennepin County
- City of Minneapolis

Neighbors

- Longfellow
- Corcoran
- East Phillips



Overview of the Call for Artists

The City of Minneapolis invites experienced artists/artist teams to apply to design and create a large-scale, two-dimensional public artwork for the redevelopment at Hiawatha-Lake. Artist/artist teams must have a proven track record working in and with the community and in creating complex two-dimensional public artworks.



Scope of Work

- Work w/Design Team
- Create a highly detailed artwork, 2-dimensional artwork (this is not a sculptural or lightwork however some light attachment is allowed)
- Create a cohesive artwork, not a compilation of individual artworks
- Connect to the goals + criteria listed
- Engage w/ community + stakeholders
- Connect to existing artwork at the site

Goals of the public art project

- Artistically enhance the entire area of the underpass walls through the creation of a bright, bold and detailed public artwork.
- Design a comprehensive process for engagement that is open and welcoming, develops a deep understanding of this place, and celebrates the uniqueness of place through the process and resulting artwork.
- Engage the people who use this space on a regular basis – including area students - in the design and creation of the artwork.
- Support the idea of connection: the underpass site as a gateway connection between the East and West sides of Lake Street; and the connection of people, places, and ideas, from the past, present and future.
- Support the creation of a welcoming and safe experience for people of all backgrounds and walks of life.
- Connect to and expand upon the goals and themes previously identified by the various stakeholders of the project.

Community Engagement

Community engagement is an expected part of this work during design development and fabrication.

Includes no fewer than eight non-traditional or pop-up engagement activities that are focused on community needs.

The selected artist/team will need to be comfortable engaging on the site with people who are regularly moving through this space. Includes youth/high school engagement.

Crossroads

Seitu Jones

- Theme: Transportation
- 16 pavement stamps
- 10 light sconces
- Developed with a vision for a mural or 2-dimensional complementary work.
- The selected artist/artist team will need to develop a design that deeply complements *Crossroads*.
- Jones will meet with the artist/team approximately three times, provide background on his works and review draft designs.

Who can apply?

- Minnesota counties: Anoka, Benton, Carver, Chisago, Dakota, Hennepin, Isanti, Ramsey, Scott, Sherburne, Stearns, Washington, and Wright
- Artists may apply individually or as teams.
 - No size restriction but adequately sized is strong recommended
 - Highly recommended to have experience working together.
 - Will receive the same fee as an individual artist
- Artists applying must be readily available during the timeline outlined in the Call
- Artists currently under contract with the City for other public art projects must be performing according to the scope of services and schedules for those projects.
- Current City staff and Minneapolis Arts Commissioners are not eligible.
- This project is seeking artists/artist teams who are practicing artists with professional artistic resumes. *Architectural, engineering and design firms, galleries, organizations, fabricators, public art consultants, and project managers are not eligible to apply.*

Artist's Responsibilities

Artists/artist teams will collaborate with the design team, project staff and steering committee. These responsibilities may change as the project takes shape.

Responsibilities are specifically detailed in the RFQ and include things like

- Submitting deliverables that communicate ideas and plans
- Regular communications with project management
- Budget oversight
- Project Management

This project has a major community engagement component.



ART IN PUBLIC PLACES

Exhibit C: Artist Deliverables, Payment Milestones and Approvals
Design Contract



Deliverables and Payment Milestones

Deadline for Deliverables	3/31/2020	7/31/2020	12/31/2020
Invoice upon approval of completed deliverables	\$4,000	\$4,000	\$4,000
	2	3	4 & 5
PROJECT PHASE AND PAYMENT MILESTONE	Artist Orientation	Conceptual Design (Roughly 30%)	Design Development and Approvals (Roughly 60%)
CITY DOCUMENTS AND TOOLS	Orientation Checklist	30% Checklist	60% Checklist
ARTIST DELIVERABLES			
Attend Artist Orientation	•		
Paragraph Bio and Photo for Media Purposes	•		
Proposed format for deliverables	•		
Access Sharepoint	•		
Insurance Documentation	•		
Signed Contract	•		
Monthly email updates		•	•
Community Engagement Plan		•	•
Community Engagement Summary		•	•
Engagement photos		•	•
Written Description		•	•
Site Plan		•	•
Public drawing		•	•
Two or more elevations		•	•
Details and cross sections		•	•
Timeline		•	•
Budget			•
Optional Proposed Payment Schedule			•
Digital presentation or powerpoint		•	•
Cost Estimates			•
Mock up or Model			At Artist's Discretion
Material Samples			•
Material Specifications			•
Footing structural drawing			•
Artwork structural drawing			•

Compensation

- The total budget for the public art project is \$369,000 with \$150,000 allocated for the design phase which includes engagement. After the design is approved, the City will enter into a contract with the selected artist/artist team for fabrication.
- This budget should cover all of the costs and expenses associated with fulfilling the responsibilities outlined in the call.
- Engagement is a significant part of the design phase.
- A contract between artist(s) and the City will define stages of completion and a payment schedule.

Who's Paying for What?

Artist:

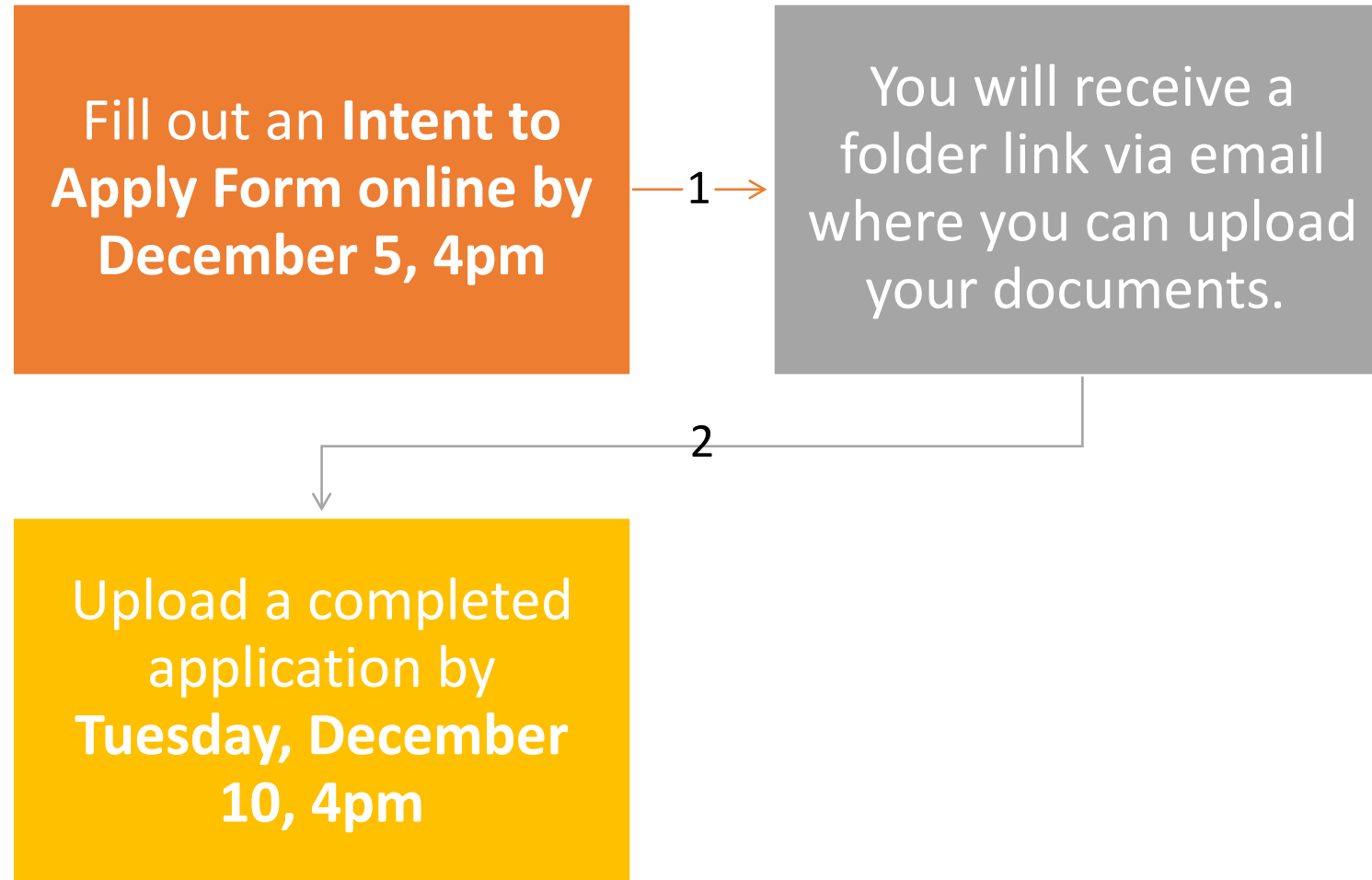
- An extensive community engagement process.
- A highly detailed final design (no large color blocks).
- Protecting and final cleaning of the pavement and surrounding area.
- Liability and workers compensation insurance (for paid staff).
- Lifts (scaffolding is not permitted).
- Onsite storage.
- Final coating of the artwork if determined in cooperation with City contracted conservators.
- Self-care activities for the artist/artist team for the intense level of engagement required for this project.
- A contingency for unexpected costs.

City:

- Traffic control and signage necessary to close portions of the site during installation for up to three months.
- Translation services for engagement.
- Sandblasting, tuck-pointing and priming the wall.
- Previously selected lighting for the artwork.
- Conservation Assessment

This outline is intended to provide some baseline expectations for this project. This may change.

How to Apply



Sharepoint Folder

- Folder will contain the two attachments you need to complete – Cover Sheet & Image List.
- Access is limited to the email(s) provided in your intent to apply form.
- If you have trouble accessing or uploading materials, please contact Kirstin Wiegmann.
- Enter folder at any time before deadline and make changes.
- You will lose access to your folder at the deadline **December 10, 4 pm CDT.**

Attachment A – Artists Cover Sheet

Call for Artists Cover Sheet

(Do not include fabricators or project managers)

Artist #1

Name (Lead Artist) [Click or tap here to enter text.](#)

Phone (day) [Click or tap here to enter text.](#)

Phone (eve) [Click or tap here to enter text.](#)

Email address [Click or tap here to enter text.](#)

Artist #2 (If team)

Name [Click or tap here to enter text.](#)

Phone (day) [Click or tap here to enter text.](#)

Phone (eve) [Click or tap here to enter text.](#)

Email address [Click or tap here to enter text.](#)

Enclosed are the following submission materials:

- A completed Coversheet.
- 10 JPEGS of recent work that best reflects the skills of the artist(s) involved, according to the guidelines described on pages 2 and 3 of the attached RFQ.
- Narrative Description: A narrative description that addresses items mentioned in section J. Up to two standard letter-sized pages.
- Experience and Capacity: The current resume (s) of all of the artists involved. Not to exceed two pages per artist.
- Image List: A completed image list using the designated format.
- References: The names, email addresses, and daytime phone numbers of three professional references. (Items 1 and 3-6 should be combined into one PDF.)

Proposals must be uploaded to the artist folder that is sent to the artist after they have completed the Intent to Apply (see the Call for Artists).

I/We understand that the materials we submit are public information under the Minnesota Government Data Practices Act and maybe shared by the City of Minneapolis with members of the public or the media for informational purposes or as otherwise required by the Data Practices Act. Accordingly, I/we hereby grant a non-exclusive license to the City of Minneapolis to make and distribute a limited number of copies of the submitted materials for the purposes of information and/or evaluation of the artwork related to

Signature of Ar

Signature of Ar

Coversheet for



Call for Artists Image List



Applicant's Name(s) _____

1. FILE NAME (Your last name + 01) ARTIST(S) NAME(S)** _____ TITLE OF WORK _____ LOCATION _____ YEAR _____ MATERIALS _____ DIMENSIONS _____	2. FILE NAME (Your last name + 02) ARTIST(S) NAME(S)** _____ TITLE OF WORK _____ LOCATION _____ YEAR _____ MATERIALS _____ DIMENSIONS _____
3. FILE NAME (Your last name + 03) ARTIST(S) NAME(S)** _____ TITLE OF WORK _____ LOCATION _____ YEAR _____ MATERIALS _____ DIMENSIONS _____	4. FILE NAME (Your last name + 04) ARTIST(S) NAME(S)** _____ TITLE OF WORK _____ LOCATION _____ YEAR _____ MATERIALS _____ DIMENSIONS _____
5. FILE NAME (Your last name + 05) ARTIST(S) NAME(S)** _____ TITLE OF WORK _____ LOCATION _____ YEAR _____ MATERIALS _____ DIMENSIONS _____	6. FILE NAME (Your last name + 06) ARTIST(S) NAME(S)** _____ TITLE OF WORK _____ LOCATION _____ YEAR _____ MATERIALS _____ DIMENSIONS _____
7. FILE NAME (Your last name + 07) ARTIST(S) NAME(S)** _____ TITLE OF WORK _____ LOCATION _____ YEAR _____ MATERIALS _____ DIMENSIONS _____	8. FILE NAME (Your last name + 08) ARTIST(S) NAME(S)** _____ TITLE OF WORK _____ LOCATION _____ YEAR _____ MATERIALS _____ DIMENSIONS _____
9. FILE NAME (Your last name + 09) ARTIST(S) NAME(S)** _____	10. FILE NAME (Your last name + 10) ARTIST(S) NAME(S)** _____

The screenshot shows a web browser window displaying a SharePoint folder. The address bar shows the URL: minneapolismngov.sharepoint.com/sites/d00076/CPED%20Public%20Art/Forms/AllItems.... The page title is 'Commissions' and it shows 'Following' status and 'Site access' options. The folder path is 'CPED Public Art > Artist Artwork > Artist Selection > Applications > Mary Altman'. There are two files listed: 'Coversheet.pdf' and 'Image_List.pdf', both uploaded 'A few seconds ago'. The interface includes a search bar, navigation icons, and file management options like '+ New', 'Upload', and 'Edit in grid view'.

What to Submit

- Work Samples
 - 10 JPEGS
 - No collages or image compilations, no videos
 - Image list (included in the RFQ)
- Resume
 - One per team member
 - Up to 2 pages per person
- Narrative
 - Why are you interested in this project?
 - Describe your connections to the community and/or why you are the right artist/artist team to be working on this project.
 - Briefly describe your creative process.
 - Provide an example of a creative community engagement activity that you have done in the past. In what ways was it creative? What were you hoping to learn from the community? How did you measure your success?
 - When considering the Artist Responsibilities listed in section E, which aspects do you think you might need support from staff to be successful?
 - For artist teams, describe your experience working together in the past, including listing the specific projects you have worked on.
- References

TIPS

Overall

- Direct your questions to the designated staff members; do not reach out to other staff or project affiliates.
- Read the submission guidelines carefully. <---
- Every document/link you need is available on the City's website (Intent to Apply, Cover Sheet, Image Sheet, copy of the RFQ, etc)
- Ask your questions before November 20! We cannot answer questions after that date.
- Take advantage of the assistance provided by Springboard for the Arts (Nov 14 + 1-1 Support)

Application:

- Do not send links to applications through Drop Box or any other file transfer programs.
- Do not email proposals to staff.
- Make sure you submit exactly what is requested. Extra images, pages and/or info will be redacted – *It's possible your application will not be accepted as complete*
- No videos, weblinks or outside information are accepted.

Important Dates (listed in the RFQ)

November 4 Call for Artists Posted

November 12 Artist Information Session

November 14 Springboard Drop In Session (details in the call)

November 6-20 Springboard Consultation Support Sessions

November 20 Last Day to email questions to Kirstin

November 25 (week of) Answers Posted Online

December 5 4pm Intent to Apply Due (sign up earlier for updates!)

December 10 4pm Application Submission Deadline

January 20 (week of) Notification

January 29 INTERVIEWS (finalist artists must be available)

How are decisions made?

Selection Process

Independent Panel including:

Artist

Arts administrator

Project architect or landscape architect

Arts Commissioner

A project site representative

Public Works staff member

A community representative

2 at-large members

How are decisions made?

Guiding Criteria



Enhance Community Identity and Place



Contribute to Community Vitality



Stimulate Excellence in Urban Design and Public Art



Involve a Broad Range of Communities/People



Value Artists + Artistic Process



Use Resources Wisely



Questions?



Thank you for your time!!