

# FAQs

## **Might the panel suggest teams of artist from the ones who applied based on perceived compatibility?**

I don't think the panel would be mixing and matching and creating a blind date out of this. Do your best. If you think that your application would be strengthened by having collaborators involved then partner up before you apply and include your team as part of the application.

## **Is there a disadvantage applying if you do not live in Arizona?**

This project is open to all. We know that anyone can apply and anyone can do thorough research. And I would say on that point, the one thing that I wanted to draw attention to is this is a lengthy RFQ but the meat of the work (RFQ pages 6-10) includes really solid information about the nature of the project itself. On page 7 of the RFQ there is a series of reports that go into great detail on the history of this area. There is the African American Historic Property Survey. There is also the Phoenix Asian American Historic Property Survey, and then several surveys related to Hispanic Historic Property. These were all developed by the Phoenix Office of Historic Preservation Office and they contain a wealth of information. They are a deep dive into the history and heritage of the area.

## **Is there an estimated installation date for the art?**

Not yet. We are currently focused on design process and selection process first. As that unfolds I would imagine a clearer date will come into focus.

## **Is there a height restriction on any of the two areas for the monuments?**

Those details will be part of finalist orientation. At the moment we haven't narrowed any of those details down. worked out those kinds of details. The higher you go the more foundation you need and the more subterranean intrusions you get and so that brings its own complexity. Something that all of the finalists will have to negotiate on their own Kati: There are also some overhead power lines in area. The locations are next to a light rail station so that will also have some impact on the height as well.

## **I take it then at that point if you are a finalist, you would be working with City Engineers?**

As a finalist you would be working with, I assume you have your own Engineers that you work with, but we will provide as much of the constraints and known constraints as we can at that stage. But it's really development of concept. Once the artist is selected to be contracted-once you get into a contract you'll be working in great detail with the realities of that street and its constraints.

## **And at that point (I'm kind of getting ahead of myself but) is suppose where do the monies go? If you are a finalist are the Engineers paid by the State?**

No, that would be on you. The artist would be responsible for hiring all licensed professionals needed to carry out the design and complete the construction documents.

It was mentioned earlier in the presentation that the Design Budget for these two sculptures is \$15,000. There is an additional contingency of up to \$5000. For any Engineering that would be. That contingency would be for the artist to hire and pay an Engineer for an sort of foundational work that would be needed.

The one thing that I can add, and I don't think we've mentioned it yet but it's in the RFQ, is that if you are selected as a finalist and you fulfill the responsibilities of preparing a concept, presenting it and being interviewed by the selection panel, you will be paid a fee of \$1000. To do that conceptual work. That fee is for the five finalists.