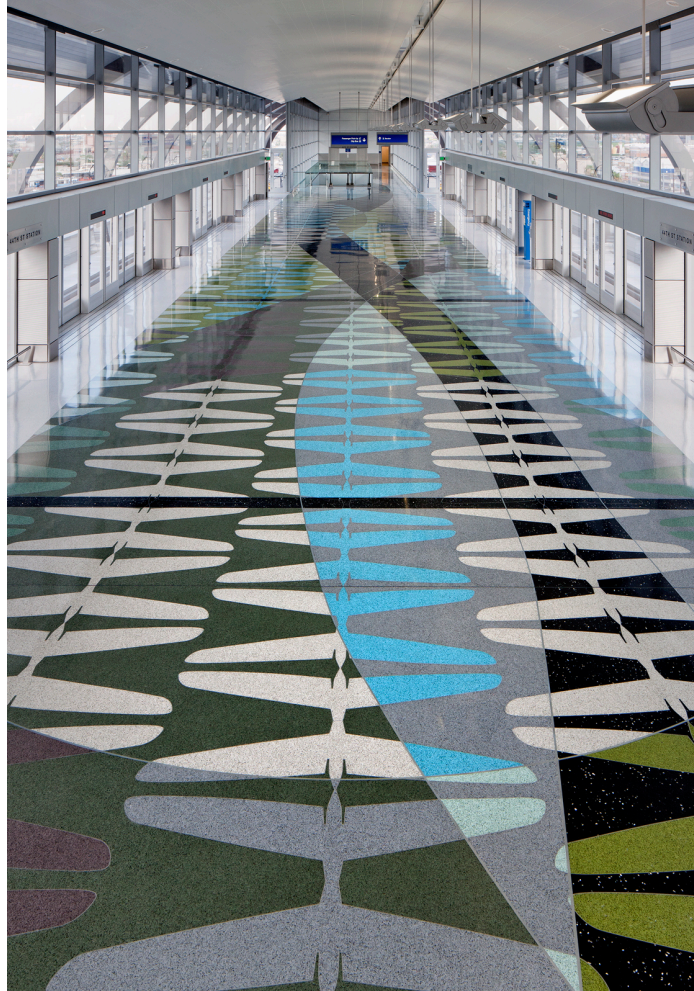


# Artist's Guide

## Phoenix Public Art Program



*Tail Plane Patterns*, Fausto Fernandez, Artist. 44<sup>th</sup> Street Sky Train Station  
Phoenix Sky Harbor International Airport  
Photo by Bill Timmerman

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## INTRODUCTION

Public art is a dynamic and evolving field. Combining art, urban design, civic planning, architecture, landscape architecture, civil engineering and more, it presents a wide range of opportunities and challenges to artists who want to expand their work beyond the studio.

This guide, developed by Phoenix Office of Arts and Culture Public Art Program staff, answers basic and frequently asked questions about the City's Public Art Program. The information was gathered from City departments that partner with POAC in creating public art projects, and - most importantly - from artists who have successfully completed public art commissions. Their insights – added once projects are completed – have contributed significantly to this guide. Since the information is cumulative and always changing, this guide is intended as a resource only.\*

Special thanks to the many artists who have contributed over the years, and to the POAC Public Art Program staff.

Edward Lebow, Public Art Program Director  
Elizabeth Grajales, Senior Public Art Project Manager  
Barry Sparkman, Public Art Project Manager  
Kati Stegall, Public Art Project Manager

If you have suggestions for information to add to the guide, please send them to:

Public Art Program Director  
Phoenix Office of Arts and Culture  
200 West Washington Street, 10th Floor  
Phoenix, AZ 85003

\*The information contained herein is not guaranteed and is subject to change without notice. The City of Phoenix assumes no liability for the accuracy or reliability of this information. The recommendations contained herein are compiled from a variety of sources and do not constitute nor should be construed as legal advice. Artists are responsible for verifying any information contained in this document as well as seeking independent counsel.

## PHOENIX OFFICE OF ARTS AND CULTURE PUBLIC ART PROGRAM

Phoenix City Council established the Public Art Program in 1986 to create a more beautiful and vibrant city. Phoenix became a national leader in the field by developing and implementing a groundbreaking citywide public art master plan. The plan called for integrating public art into urban design, and fostered innovative collaborations among artists, engineers, landscape architects and other talented city builders. From water facilities, streetscapes, canals, trails and transit centers to pedestrian bridges, overpasses and underpasses, recycling centers, parks, community centers, airports and fire stations, nearly 200 public art projects have been built to enhance the appearance and expand the function of essential city infrastructure.

There are no solo acts in public art. Public artists usually work with teams of talented design professionals to carry out projects. The professional skills, ways of thinking, and approaches to creating the work differ from those needed to produce studio, gallery and museum work, or private commissions.

### TYPES OF PUBLIC ART COMMISSIONS

The Phoenix Office of Arts and Culture generally hires artists for four types of public art opportunities:

#### 1) Design Team

As a member of a design team, an artist contributes to the overall design process and may identify specific opportunities for artistic enhancements. As a team member, they help guide the overall design and aesthetic of a project, often in consultation with architects, engineers and other design professionals. Design teams are collaborative in nature and allow artists to undertake projects they otherwise would not be able to accomplish on their own.

#### 2) Site Specific (design and fabrication)

The artist is responsible for proposing and refining a design, developing a project budget and timeline, and fabricating and installing the project. These types of projects may occur in conjunction with new construction or may be developed for an existing city-owned site. Artists often subcontract portions of the fabrication and/or installation to others and are responsible for overseeing the completion of the project in keeping with their design proposal.

#### 3) Portable Works Collection

The Phoenix Office of Arts and Culture also periodically acquires work for the City's collection of portable works. The Portable Works Collection consists of more than 1,200 pieces that are rotated among public areas of city offices and spaces.

#### 4) Temporary Projects

These are usually displayed for a limited amount of time. They can take many forms, including video projections, sound installation, sculpture, and two-dimensional works.

## SELECTION PROCESS

The Phoenix Office of Arts and Culture uses several methods for recommending artists to contract for public art projects. These methods adhere to the City of Phoenix Procurement Code (Chapter 43-15).

### Open Competition

Open calls are the most widely used selection method. A Call to Artists, also known as a Request for Qualifications (RFQ), is advertised. Anyone interested in applying for the opportunity may do so, provided that they follow the specific guidelines described in the Call to Artists. The guidelines usually require artists to provide images of their work and other information demonstrating their ability to compete for and carry out the commission.

### Limited Competition

A competition may be limited to a pool of artists who have previously applied to a call within the last two years, or to artists working in a specific medium. A selection panel may also identify specific artists to be invited to apply for a project.

### Direct Selection

In certain limited circumstances, an artist may be directly selected for a project.

## ADVERTISEMENT OF OPEN CALLS TO ARTISTS

RFQs are released and promoted in several different ways. The application first will be hosted on an online application portal called “Call for Entry” or CaFE. (<https://www.callforentry.org/>). On this portal, artists can find calls not only in Phoenix, but also throughout the country as well.

In addition to appearing on CaFE, information about the opportunity is posted on:

1. The Phoenix Office of Arts+Culture Website: [www.phoenix.gov/arts](http://www.phoenix.gov/arts)
2. The City of Phoenix Open Solicitations Website: <https://solicitations.phoenix.gov/>
3. An email blast is sent to everyone on the Public Art Mailing list for the Office of Arts+Culture. You can sign up for this list here: <https://visitor.r20.constantcontact.com/d.jsp?llr=lj4ber5ab&p=oi&m=lj4ber5ab&sit=aqhq9wfnb&f=b708513e-9f12-47e5-9e82-75a7b6ec7ff4> .
4. The Office of Arts + Culture’s Monthly Newsletter.
5. Office of Arts + Culture’s Social Media Accounts: <https://www.facebook.com/phxartsculture/>, [https://twitter.com/phxarts\\_culture](https://twitter.com/phxarts_culture), & [https://twitter.com/phxarts\\_culture](https://twitter.com/phxarts_culture) and
6. Will be shared through multiple partner organization’s email lists – [Americans for the Arts Public Art Network](https://www.americansforthearts.org/by-program/networks-and-councils/public-art-network) (<https://www.americansforthearts.org/by-program/networks-and-councils/public-art-network>), [AZ Commission on the Arts](https://azarts.gov/) (<https://azarts.gov/>), [ArtLink](https://artlinkphx.org/) (<https://artlinkphx.org/>), etc.

## ARTIST SELECTION PANELS

A new selection panel is convened for each public art project. POAC staff chooses the panel to provide the expertise needed to determine the best artist for the project. Panels include arts and other design professionals, a staff member from the City Department funding the project, and one community member nominated by the City Councilperson from their district. Non-voting advisors to the panels may include members of the project’s design team (architects and/or engineers) and additional City staff and/or

community members. Phoenix Office of Arts and Culture staff members do not vote. They are responsible solely for coordinating the process and ensuring that it is fair and follows city procurement requirements.

Recommendations from selection panels are presented to several groups for review and approval. These include the Phoenix Arts and Culture Commission, the Phoenix City Council and subcommittees of both bodies. The information may also be shared with community associations and other groups involved in the project.

## **FIRST PHASE OF SELECTION**

In the first phase of the selection process, artists are typically asked to submit a limited number of digital images of past work, a resume and, at times, a one-page statement. Frequently, the Phoenix Office of Arts and Culture will schedule a pre-submission meeting for each public art project before the submission deadline. This public meeting allows applicants to ask questions and receive additional project information. As mentioned previously, artists submit the materials through the CaFE online application portal ([www.callforentry.org](http://www.callforentry.org)).

**Note:** Phoenix Public Art Project Selection Panels usually rely on a blind jury process. This means that each artist becomes a number, and identities aren't known until the selection is complete, or finalists have been recommended. Artists should keep this in mind when preparing their materials. They should follow the submittal requirements precisely, and not include their names or images of themselves on the slides they submit. This could compromise the anonymity of the process and cause the submittal to be disqualified.

### **Visual Materials:**

#### Images

Visual presentation is *the most important* aspect of an artist's application. Artists should carefully review the project criteria and description in the RFQ. This information spells out the project scope of work and goals, and provides a clue to what the selection panel will weigh in reviewing applications. Artists are encouraged to select images that are most relevant to the project.

All images are viewed either in the CaFE Slideshow Viewer or in a PowerPoint presentation. Files should be named with the title of the work and image number to correspond with the image list as follows: `arttitle_1.jpg`, `arttitle_2.jpg`, and so forth. Images should follow the requirements outlined in the RFQ, or shown on the [CaFE website \(www.callforentry.org\)](http://www.callforentry.org). (File Types: JPEG or JPG only. File Dimensions: 1,200 pixels or greater on the longest side. File size: Under 5 MB.)

Whether in the CaFE viewer or in a Powerpoint, all images are shown one image at a time on a simple black background. Information about each image is available to the panelists as well on each slide. ***Artists should not include photos of themselves, their logos, or their names on the images. This may disqualify their application.*** We recommend that artists show only one image per slide. Creating collages of multiple images makes the images smaller and more difficult to see.

### **Written Materials:**

Do not include your name on each page of written material that you submit. If you include your name in the information, then the blind jury process is compromised and we cannot provide that piece of information to the panel.

#### Annotated Image List

The image list allows applicants the chance to provide additional information about their work. This is

particularly important if an image only represents one part of a larger work or series, or if there is a kinetic or time-based element to the image. Also, artists who apply with images from a design team will need to clearly indicate what their role in the project was for the panel.

In this Image information it is also important to identify your role in the project and if you collaborated with any partners, other artists, or fabricators.

### Resume

A current resume should demonstrate all past project experiences, including community work, exhibitions, commissions and anything else pertinent to the project.

### Statement

Your statement should communicate specific skills and interest to a panel. Take note of the specific limits of this statement in the RFQ. It typically is less than 1,000 words. Be concise and direct about your interest in and skills for the project. Avoid artspeak and jargon. Put yourself in the shoes of a panelist who may need to review more than 100 such artist statements.

**Note:** Applications are reviewed and processed by different administrators and panelists during the selection process. It is very important that you do not include your name on all materials submitted. Your name in your application will be visible to the administrators who are managing the process but will remain hidden from the selection panelists in order to promote fairness and an objective review of the art based on the selection criteria. DO NOT send original artwork.

At the end of the First Phase of Selection, the panel may identify a smaller pool of finalists to interview or invite to develop and present proposals to the selection panel.

## **SECOND PHASE OF SELECTION**

### **Developing a Proposal**

Artists who are invited to present site-specific proposals to the selection panel receive information about the project, either in a packet and/or via a project orientation meeting. Artists usually have four to six weeks to prepare proposals, and are paid an honorarium for their efforts.

A selection panel will often consider the appropriateness of a proposal for the site, the budget for the project, the project timeline, and the artist's availability to complete the project. The selection panel may also consider issues of maintenance and durability.

Proposals presented as part of the selection process are considered preliminary. Most undergo significant refinements before they can be built.

### **Proposal Presentation Materials**

There is no preferred method for presenting your ideas. PowerPoint presentations, models, and renderings all work well. Choose a method that best suits your concept. The less you leave to someone else's imagination, the better you are. Effective proposals generally consist of a concise document or package that describes the proposal concept, a budget, and scale renderings and/or models that effectively convey the artist's intended approach for the project.

It is recommended that the renderings and/or models be durable, lightweight and easy to move. Artist renderings and models may be retained by the City of Phoenix for educational and exhibition purposes.

The City of Phoenix and the Phoenix Office of Arts and Culture assume no liability for loss of or damage to any submitted materials.

## ELEMENTS OF A PROPOSAL

Below is a list of items to think about as you prepare your proposal. These points refer to the questions that an artist will be asked during the interview portion of his/her presentation:

**Design Process** – *“How did you come up with this idea?”* A summary of the process followed to develop the concept, including any public or community participation, and site or historical research.

**Site Conditions** – *“How will this exist in/interact with the space?”* Overview of any existing or planned constraints or opportunities at the site such as building design, site layout, traffic patterns, landscaping or other specific elements as they relate to the proposed project.

**Community Involvement** – *“How will you involve the community?”* Plans for any input or participation by the community in the development of the project. Public participation is not a requirement in every project but may be useful in generating community support for a project.

**Lighting** – *“How do you foresee it being lit, if at all?”* A description of any new lighting or use of existing lighting to be included in the project.

**Materials** – *“What will it be made out of?”* Description of the materials to be used in the work, such as bronze, acrylic paint, polychrome enameled steel, high- or low-fire ceramic, etc.

**Fabrication** – *“How will it be made? Who will make it?”* A detailed description of the methods of fabrication, as well as any uncommon or unusual details regarding the approach to creating the work.

**Installation** – *“Who will install it and what will that require?”* A detailed description of the installation procedure if the work will not be fabricated directly on-site, such as painting a mural on existing wall; Installation would include the construction of any required footings or foundation, lighting, site work, transportation of the work to the site (flatbed truck or other), and final placement of the work (crane, traffic control, etc.).

**Maintenance** – *“Public Art should require little to no maintenance. What maintenance would your idea need in the future?”* Any unique maintenance issues that the proposal presents; this can include replacement lighting, anti-graffiti treatments, UV treatments, or other special treatments.

**Safety, Liability, and Accessibility** – *“Will everyone be able to enjoy this work safely?”* Safety and liability are significant factors that must be considered; any work with public access must be safe for the public to touch and interact with on some level. In addition a city must think about how the work will be made safely accessible to all residents.

**Budget** – *“What will it cost to build this project?”* The cost of time, materials, travel, insurance, taxes and any other incidental should be considered. Typically, an artist’s fee ranges in the 10-18% of the total project budget.

## BUDGET

The following sample budget line item list is intended to assist artists in developing an estimated budget for public art projects for the City of Phoenix. The following list is intended as a guide only and is not



necessarily inclusive of all costs which may be incurred when undertaking a public art project. Not all costs listed will pertain to every project.

See Attachment A for a Sample Budget

ARTIST FEE	(Engineering Consultants may require AZ License, check with Project Manager)	Other
FINAL DESIGN DEVELOPMENT		INSTALLATION COSTS
Includes final proposal, engineering documents, budget and schedule.	ADMINISTRATIVE EXPENSES	Labor
Hourly fee for design	Reviewing Shop Drawings and Contract Documents	Equipment (crane, scaffolding, or other)
TRAVEL	Studio Costs	Base or Mounting Devices and Components
Airfare	Correspondence	Traffic Barricades/Control
Car Rental	Phone Conferences	Off-duty police
Per Diem	Supplies	Landscaping
INSURANCE	Copyright Registration	Site Restoration
(not all insurance is required for each project)	Project Documentation (in progress and completed)	Electrical modifications
Artwork	MATERIALS AND SUPPLIES	ADDITIONAL LIGHTING
Inland Marine	(itemize all anticipated aspects and components with per unit and total cost estimates)	Design
General Liability		Fixtures
Workers Compensation		Bulbs
Automobile/Hired Vehicle	FABRICATION COSTS	Site Preparation
PROFESSIONAL CONSULTANT FEES	(include and itemize all portions of subcontracted work and work to be completed by artist)	Installation
Architect		PERMITS AND TAXES*
Engineering	SITE PREPARATION	Sales Tax
Structural Engineer	TRANSPORTATION	Use Tax
Electrical Engineer	Materials and finished work to the site	Development Services Permit
Conservator		OTHER COSTS
Other	Storage	CONTINGENCY
		TOTAL

\* Artists are encouraged to consult with a tax professional. Please see the section of this guide on taxes.

## THE CONTRACT

Once an artist has been recommended for a project, a contract usually must be approved by the 1) Public Art Committee, 2) Phoenix Arts and Culture Commission, 3) City Council Subcommittee, and 4) full City Council. After approval, the Public Art Project Manager will work with the artist to review and finalize a contract. Any changes or modifications may then be negotiated and specific changes may be made to the contract, subject to the approval of the Phoenix Office of Arts and Culture and the Law Department. Once a final draft of the contract is agreed upon, the contract will be reviewed by the Director of the Phoenix Office of Arts and Culture and the Law Department. The Artist will either come in to sign the original copy, or will sign and return the signature page to the Project Manager. The contract will then be routed for signatures within the city. The signature process generally takes between two to four weeks. After this is complete, a final pdf of the contract with all signatures and contract number will be provided to the artist.

The Phoenix Office of Arts and Culture may provide copies of ordinances, regulations and guidelines referred to in the standard contract. Artists should request a copy of this information, as well as any additional information they deem relevant, to review in conjunction with the contract.

Phoenix Office of Arts and Culture staff and City of Phoenix employees are unable to provide legal advice or consulting about any contract. However, the Public Art Project Manager may answer technical and/or specific contract questions, or refer them to the City of Phoenix Law Department. Artists are strongly encouraged to consult with a legal professional qualified to provide professional legal advice regarding the contract.

Artists, especially artists that propose to work collaboratively as a team, must determine at the time of selection and prior to the award of a contract the structure under which they enter into a contract with the City of Phoenix. The most common approach is for one individual to sign the contract. The contract amount is reported to the federal government as income on a 1099 form. Some artists and artist teams sign under a corporate structure they have developed to handle their business as artists. In this case, income is reported under a federal taxpayer identification number. In either case, the individual artist or the corporate structure must register as a City of Phoenix Vendor in the city procurement system. (<https://www.phoenix.gov/finance/vendorsreg>)

If artists propose to work collaboratively as a team, both artists must either designate one individual to be the signer or they must each have an individual contract for their respective portion of the project. In some instances, one artist may elect to have their corporate business serve as the fiscal agent for the contract. In either case, each artist working on a project must waive certain rights, pay taxes on reportable income, and be equally responsible for liabilities and warranties.

## COPYRIGHT ISSUES

Copyright information is available at most public libraries or from the U.S. Copyright Office, Library of Congress, 101 Independence Avenue S.E., Washington, DC 20559. For copyright law and procedure questions, call (202) 707-5959. Artists should generally request form VA, for visual arts. Copyright information, including downloadable application forms, may also be obtained on-line at [www.copyright.gov](http://www.copyright.gov).

For additional copyright information, artists are encouraged to consult with a qualified professional such as an intellectual property attorney. For referrals, you may contact:

State of Arizona Bar Association (602) 252-4804

Community Legal Services (602) 258-3434

Maricopa County Lawyer Referral Service (602) 257-4434

Additional Copyright Resources:

<https://law.asu.edu/student-life/organizations/vlaa>

<https://artconverge.com/>

<http://www.artslaw.org>

<http://www.nolo.com>

<http://www.findlaw.com>

## INSURANCE

Artists are required to acquire and retain specific insurance coverage throughout the life of a commission while under contract to the City of Phoenix.

Any work placed in public right-of-way or other publicly-accessible spaces is subject to potential litigation from third parties. While commissioning agencies generally accept title, and therefore maintenance and liability, for works of art upon completion, there is no form of legal protection against an artist being named in a lawsuit by a third party. One purpose of professional liability insurance is to protect the holder of the insurance policy from loss related to actual or alleged losses attributable in any way to the work of the policy holder.

While artists are not required to carry insurance coverage beyond the life of the contract for a commissioned work of art, it may be advisable to retain coverage to protect against any potential future loss. Many artists incorporate under a limited liability corporation in order to protect against the loss of personal assets

## LIABILITY AND WARRANTIES

The contract lays out the obligations and responsibilities of both the artist and the City and helps to clarify the potential issues related to liability. As an artist, you may be personally liable for personal injuries and unforeseen occurrences that damage work during fabrication. Both of these can be guarded against with the proper insurance. You might also be liable for failure to complete your project on time.

Warranties typically require that:

- 1.) The work be performed in a workmanlike manner, and that it be free of defects in workmanship or materials, and that the artist will, at the artist's own expense, remedy any defects due to faulty workmanship.
- 2.) Warranties provided to the artist by the subcontractor shall be no less than one year.
- 3.) Art work will not require maintenance substantially in excess of that described in the maintenance recommendations.
- 4.) Art work will not contain sharp points or edges that the City deems a danger to the public.
- 5.) The art work is solely the result of the artistic efforts of the artist, and that it will be installed free and clear of any liens, claims or other encumbrances.

6.) The artwork is unique and an edition of one and does not infringe on any copyright.

## DESIGN PHASE

Once artists receive a City contract for the project, they will begin work to either advance or revise their preliminary proposal, or to research and develop a preliminary concept for the project. This phase most often consists of the following steps:

1. Preliminary Design Team Meeting – Artist will meet project team (architects, designers, funding department project managers, community outreach specialists, etc. and review plans, existing research from community outreach, schedule, project goals, and budget). From this meeting it will be established how the artist will work with the design team to develop a concept
2. “Meet the Artist” Community Meeting – POAC will work with the funding department staff to coordinate a public meeting. If the artist has developed a preliminary concept, it may be shared at this meeting for community feedback. If the artist does not have a preliminary concept, POAC and City staff will present information about the site, and images of the artist’s past work, and invite community thoughts about what the artist should consider in developing a design.
3. 30% Design Proposal – At this point the artist will present their concept to the Public Art Project Manager, Program Director and members of the project team. They may also be asked to present the design to the public as well at a second Community Meeting. Design submittals may include, but are not limited to: Renderings, Plans, Conceptual Narrative, Materials, Budget, & Timeline. For each proposal it is helpful to reassess the concept with the questions noted in the “Elements of a Proposal” mentioned earlier in this guide.

## RESEARCHING THE PHOENIX COMMUNITY

The success of public art projects hinges on knowing and understanding the needs of nearby communities. Artists are encouraged to research the history and evolution of site. The research can take many forms, but it always involves meeting with and talking to people who live near the project site.

The research may include but is not limited to:

- Public Meetings or workshops with community members
- Site Asset Mapping
- Archival & Historical Research
- Historic Aerial Photographs
- Meetings with Stakeholders and other City Staff to understand the final purpose of the site or facility.

These research methods may be conducted on the artist’s own, or in conjunction with project team members. The Public Art Project Manager, who is the artist’s liaison throughout the process, will guide the artist to initiate this process and help the artist to identify connection points that may inspire their work.

## REVIEW AND ACCEPTANCE OF SUBMITTALS

It is not uncommon for an artist or design team’s first design submittal (30%) to prompt a wide range of questions. This is normal. The questions often touch on such practicalities as safety, accessibility, lighting, and maintenance, or aesthetic issues related to the design and its integration into the overall project. In this sense, public art is similar to studio work. Few ideas are right the first time. Revisions and refinements are what make them buildable.

## DEVELOPMENT SERVICES

Following the City's approval of a 30% Design submittal from the artist (and/or design team) the artist will enter a period of "Design Development." At this point, the artist (and/or design team) will be directed to take the design to the next level of development by refining details, creating renderings, defining a budget, generating stamped engineering documents, clarifying the timeline needed for fabrication and installation. Depending on the project, the artist (and/or design team) typically could be expected to provide a 50%-60% design submittal and 90% - 100% design submittal prior to the completion of the design project.

This often requires artists to seek the assistance of experts in the field such as engineers, graphic designers, fabricators, etc. The most successful artists have learned to build a support team of experts to execute their vision and communicate it in the required documents.

This extension of the artist's work creates jobs and contributes to our local economy. To track the impact that public art projects have on the local economy, we ask that artists complete the Worker Analysis Spreadsheet at the end of their project. (See Attachment C).

## IDENTIFYING VENDORS AND SUPPLIERS

Most artists are small businesses, and are encouraged to apply to be included in the Small Business Enterprise (SBE) directory and, if appropriate, the Disadvantaged Business Enterprise (DBE) directory maintained by the City of Phoenix. The directory certifies a wide range of businesses and serves as a resource for federal contractors who have SBE and DBE goals to fulfill. The services can range from concrete work, fencing, barricading and travel arrangements to a wide range of specialized contracting. Artists are encouraged to utilize the directory to identify and obtain services for public art projects. For more information on the City of Phoenix SBE and DBE certification programs please visit <https://www.phoenix.gov/eod/programs/sbecertprograms>.

As a City of Phoenix agency, the Phoenix Office of Arts and Culture is unable to endorse or recommend specific vendors, suppliers, contractors, engineers, architects or other non-City professionals to artists.

## PROFESSIONAL ORGANIZATIONS

The following professional associations and organizations are listed as potential resources:

- American Institute of Architects (AIA) (202) 626-7300 [www.aia.org](http://www.aia.org)
- AIA Arizona (State Chapter) (602) 252-4200 [www.aia-arizona.org](http://www.aia-arizona.org)
- American Society of Landscape Architects (ASLA) (202) 898-2444 [www.asla.org](http://www.asla.org)
- Arizona ASLA [www.azasla.org](http://www.azasla.org)
- National Association of Minority Architects (NOMA) 202.818.8653 [westregion@noma.net](mailto:westregion@noma.net)
- American Institute of Certified Planners (AICP) (312) 431-9100 [www.planning.org/aicp](http://www.planning.org/aicp)
- Arizona AICP (602) 866-7188 [www.azplanning.org](http://www.azplanning.org)
- Arizona Society of Professional Engineers (602) 995-2187 [www.azspe.org](http://www.azspe.org)
- Better Business Bureau of Central/Northern Arizona (602) 624-1721 [www.arizonabbb.org](http://www.arizonabbb.org)
- Registrar of Contractors (602) 542-1525 [www.rc.state.az.us](http://www.rc.state.az.us)  
Licenses all contractors in Arizona, including but not limited to general contractors, plumbers, and electricians, a list of all state licensed contractors, update weekly, can be downloaded at no cost.
- State of Arizona Board of Technical Registration (602) 364-4930 [www.btr.state.az.us](http://www.btr.state.az.us)

Licenses architects, landscape architects, and engineers, and can provide information on a particular company or licensee as well as any complaints on file. The State Board can also provide a listing of license holders for a fee.

## PROJECT CLOSEOUT

The project is built and installed and the ribbon has been cut! Now what? Closeout is the final project phase. To complete the project, the artist and public art project manager work to compile all of the information necessary to maintain and conserve the project in the future. This information will be gathered and archived both digitally and in hard copy for reference by future public art staff. For this Maintenance and Conservation Record (See Attachment D) you may be asked to provide additional information and to confirm that the information on file is in its final version.

You, as the artist, should have a final say in the review of this document to ensure that your intent is maintained by the efforts to take care of your work within a collection of more than 200 major projects dating back to 1986.

ATTACHMENT A: SAMPLE BUDGET

**Project Name: SAMPLE**

**Artist:**

Fabrication/Installation Budget

Update D/M/YYYY

<b>Artist Fees &amp; Expenses</b>				
	Artist Fee for Fabrication and Oversight			
	Includes all Admin & Travel Cost			
		10%		\$ 15,000
<b>Fabrication</b>				
	<b>Sculpture</b>			
	Materials and Fabrication			\$ 85,000
	Sales Tax	7%		\$ 7,650
	Lighting			\$ 5,000
	Sculpture Foundation & Pedestal			\$ 10,000
	<b>Art Fence</b>			
	Fence Element and Installation			
			<i>subtotal</i>	\$ 107,650
<b>Installation</b>				
	Sculpture Installation			\$ 10,000
			<i>subtotal</i>	\$ 10,000
<b>Misc</b>				
	Shipping			\$ 5,000
	Documentation (Photographer)			
	Insurance			\$ 1,500
			<i>subtotal</i>	\$ 6,500
Contingency		7%		\$ 10,850
<b>Total</b>				<b>\$ 150,000</b>

ATTACHMENT B: SAMPLE INVOICE

Please Mail To:

Artist Name or Artist Business Name

Street Address

City, State ZIP

Phone Number

City of Phoenix Vendor #:

Project:

Contract number:

Invoice #:

Invoice Date:

Milestone Payment #:

Description of Services Rendered:

TOTAL AMOUNT PAYABLE THIS INVOICE:

Contract amount remaining:

Artist Signature: \_\_\_\_\_



ATTACHMENT C: WORKER ANALYSIS SPREADSHEET

**WORKER ANALYSIS SPREAD SHEET FOR CONTRACTORS**

PROJECT NO:

DESCRIPTION:

INSERT COMPANY / FIRM NAME HERE	NUMBER OF WORKERS HIRED	AZ EMPLOYEES	NON-AZ EMPLOYEES	HOURS WORKED
<b>Creative Team</b>				
Artist				
Computer Programmer				
Studio Assistant				
<b>Design</b>				
Architect				
CAD Render Designer				
Community Involvement Coordinator				
Draftsmen				
Electrical Engineer				
Graphic Designer				
Landscape Architect				
Mechanical Engineer				
Project Manager				
Structural Engineer				
<b>Fabrication</b>				
Bronze Foundry				
Cabler				
Crate Builder				
Electrician				
Fab Engineer				
Fabricator Manager				
Finishing				
Framer				
General Contractor				
Glass Fabricator				
Lexan Fabricator				

Machinist				
Mason				
Metal Fab				
Photographic Printer/Processor				
Pipe Roller				
Printer-Publication				
Shop Worker				
Water Jet Cut				
Welder				
<b>Installation</b>				
Assistant				
Crane Service				
Demolition				
Field Installer				
Glass Controller				
Landscaper				
Metal Stud / Drywall				
Painter				
Paver				
Print Mounter				
Rigging Designer				
Sandblasting				
Scaffolding				
Steeler				
Trucker/Transport				

<b>Foundations</b>				
Caisson Caps				
Concrete Mix / Deliver				
Construction Manager				
Dirt Haulers				
Geotech Engineer				
Inspector				
Rebar Detail Installer				
Surveyor				

Test Borer				
<b>Lighting</b>				
Fabricator				
Grounding System				
Lighting Designer				
Lighting Installer				
Metal Customization				
<b>Misc</b>				
Software Engineer / Programmer				
Foam Fabricator				
Office / Clerical Assistant				
<b>Totals</b>				

Report total hours for the entirety of the project  
 Available in Excel Sheet

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### Documentation and Conservation Record

#### Exhibits

- A. Site Plan
- B. Stamped Engineering Drawings
- C. Material Cut Sheets
- D. Fabricator Subcontract Agreement
- E. Fabricator's Recommended Maintenance Documents
- F. Signage
- G. Final Budget
- H. Artist Selection
- I. Photographs
- J. Media
- K. Community Outreach
- L. Map
- M. Fact Sheet
- N. General Information Form
- O. Worker Analysis Spreadsheet
- P. Permits
- Q. Intergovernmental Agreements
- R. Artist's Contracts and Invoices
- S. Commission and City Council Reports

Project AR Number:

Inventory Number:

**Artist:**

Final Project Title:

## **A. ARTIST INFORMATION**

**Artist Name:**

Artist Address:

City/State/Zip:

Phone Number:

Cell Number:

E-mail:

Web Page:

### **Landscape Architect / Architect / Design Firm Information**

**Firm Name:**

Address:

Contact Name:

Phone:

Email:

Site Plans attached at **Exhibit \_\_\_**.

### **Engineer Information**

**Firm Name:**

Address:

Contact Name:

Phone:

Email:

Stamped Engineering Drawings attached as **Exhibit \_\_\_**.

**Contractor Information**

**Firm Name:**

Address:

Contact Name:

Phone:

Email:

**B: ARTWORK INFORMATION**

Title of Work:

Mediums:

Sculpture Dimensions:

Location of Artwork (Address):

Date of installation and acceptance by POAC:

Copyright application filed by artist: Yes No

Fabrication Start Date: End Date:

Art Commission: Design: Fabrication:

Insurance Value: TBD

Date of Design Contract: Contract No.

Date of Fabrication Contract: Contract No.

**C: METHOD OF FABRICATION**

C-1 Primary techniques used:

C-2 Equipment used in fabrication:

C-3 If applicable, describe any mechanical or electronic components used, their operation and requirements. Please include parts or product names and supplier:

C-4: **Fabricator Information**

Fabricator:

Address:

Phone Number:

E-mail:

Description of Procedure/Job:

See Agreement attached as **Exhibit \_\_**.

## **D. MATERIALS**

Materials/media used in the fabrication of the work. Be specific.

(Please supply brand names of materials used when possible.)

D-1 Principal materials used in fabrication. *Describe in detail (i.e. specific metal, brand name, source, or manufacturer, etc. Attach additional sheets/information as required.)*

D-2 Other materials used *(i.e. screws, nails, glue, wood supports for hanging devices, etc.)*.

D-3 Preparation of materials. *(Specify processes and brands of paints/undercoating/coatings/stains; color-code lots and processes, if applicable)*

D-4 Describe how final surface/patina was achieved.

D-5 If a protective coating was applied, please describe (include product names and method of application).

## E. INSTALLATION

E-1 Installation by: Artist                      Other:

E-2 Describe any special installation considerations *(i.e. viewing height, measured distance from relative objects, landscaping, base/drainage issues, etc.)*.

E-3 If work is comprised of more than one piece requiring special assembly, supply documentation on how to assemble/install correctly *(provide diagram, photograph or sketch)*.

## F. DESIRED APPEARANCE

F-1 Describe in specific terms and, if necessary, attach drawings or photographs, **the physical qualities** for which the agency should strive to maintain the artist's intent.

*(e.g. matte rather than glossy luster, color of patina. Specifically, what may be an acceptable alteration in form, surface, texture, coloration as materials naturally age?)*



F-2 Is the work **site-specific** and/or **integrated**? *Describe in detail the particular relationship of the work to its site, including any significant physical aspects of the site that, if altered, would significantly alter the intended meaning and/or appearance of the work.*

## **G. MAINTENANCE/CONSERVATION INSTRUCTIONS**

### **G-1 Routine Maintenance:**

*Provide detailed instructions regarding the methods and frequency of maintenance for the artwork (e.g., annual removal of dust, dirt; bi-annual redo of protective surfaces; tightening, adjusting, etc. including frequency. Inspect and redo if...)*

### **G-2 Special Preventive Maintenance:**

Provide detailed instructions and schedule for preventive maintenance and/or more extensive conservation measures (e.g. *disassembly and inspection; lubrication/reapplication of protective sealers; repainting; cleaning, etc.*) Please provide **brand names/products**.

## **H. ENVIRONMENTAL CONDITIONS**

Describe any environmental factors that *may* affect the condition of the art and any precautionary measures which should be taken and when, how often.

*(e.g., direct sunlight, monsoons or extreme rain, temperature, air moisture or dryness, acidity of rainfall, flooding, wind, sandstorms, extreme temperature changes, vibrations, pollutants, vehicular/pedestrian traffic animal interaction with artwork – including potential for nesting/droppings, human interaction with artwork – including touching, sitting, climbing, vandalism.*

## **I. CONCEPTUAL INFORMATION**

\_\_\_\_ Any update(s) to original proposal. Provide attachment.

Concept information about your art, including subject and source of inspiration.

## **J. PLAQUE OR SIGNAGE**

To be filled out by POAC

Title	
Artist	
Media	
Phoenix Office of Arts and Culture	
Public Art Program	
Year	Accession #

## K. FINAL BUDGET

Please attach *actual* budget and not your proposal or proposed budget. **(NOTE:**

**POAC requires you retain all original receipts and records related to your detail final budget and contract for at least three years from the receipt of your final payment.)**

## L. SIGNATURE

The undersigned acknowledges the information provided to POAC in accordance with the artist's contract is complete and accurate. POAC acknowledges receipt of same.

\_\_\_\_\_  
**Artist**

\_\_\_\_\_  
**Date**

\_\_\_\_\_  
**Phoenix Office of Arts & Culture**  
**Public Art Manager**

\_\_\_\_\_  
**Date**