



# CENTRAL CORRIDOR PUBLIC ART PLAN

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**Q1.** Please define “artful” as used throughout the RFQ document. In that context, also please describe how the expectations for The Central Corridor Public Art Plan are differentiated from other public art plans with similar goals and values.

**A:** We purposefully use “artful” to keep our idea of the plan open-ended and emergent. Our objective is far reaching creativity throughout the Central Corridor and for that vision to be driven and inspired by an artist(s) with exceptional creativity and deep community spirit. We seek an approach where creativity and the voice of the artist(s) are not separated out but integrated into all aspects of the plan, even in the plan’s form of expression. We are interested in a useful and inspiring balance of plan and art – one that will energize the Partners, the community and the artists who will ultimately create work on this foundation. The term is used to permit the consultant to think creatively.

**Q2.** The RFQ states that the plan “seek[s] a consultant or consultant team that brings both broad artistic thinking and strategic understanding of the physical, social, economic and environmental context of the Corridor, planning and policy issues, and funding resources.” Can you address what you mean by a strategic understanding of the economic context? Do you expect the team to include an economist?

**A:** By strategic understanding of the context, we mean that the consultant will thoroughly study the information gathered through extensive land use and economic development planning for the Central Corridor already undertaken by the Partners and others and apply that information (1) to understanding impacts of context on a public art program and (2) informing public art plan development. The consultant is *not expected or desired to re-create information already in hand through previous studies* and does not need to engage team members with expertise in economic development, land use planning and zoning. Please consult the planning studies cited in the RFQ. Among other local resources that will be made available to the consultant, staff from the City of Saint Paul’s Department of Planning and Economic Development will assist the consultant in understanding the economic context of the Corridor.

**Q3.** I have been asked by two artists if I would join with them and respond to your RFQ. Would this be appropriate and acceptable, or are you seeking an artist with stronger urban planning-landscape design experience?

**A:** We seek an artist or a team in which an artist(s) plays a lead role to develop a compelling vision for public art in the Central Corridor that the Partners can adopt for implementation. As noted above, extensive land use, economic development and zoning plans have already been developed for the Central Corridor. The Partners did not state that a team was required nor specify any “required team members” other than an artist. It is up to the consultant to determine if someone with landscape design expertise should be part of any team that may be formed.

If bidders choose to form teams, they must carefully explain and justify the roles of each team member, especially considering the size of our budget and the resources already available to the consultant through the expertise of the Partners as noted in the RFQ.

**Q4.** This RFQ seeks services that can be categorized as Landscape Services. Would the consultant need to gather a team with other experts (ex, Local Landscape Architect) for the project?

**A:** We seek a public art plan from an artist or team in which an artist plays a lead role. Please see responses to questions #2 and #3 above.

**Q5.** The RFQ also states that this Art Plan is a multiyear effort. Can you explain why this extends beyond 12 months? What is the timeline for implementation? In other words, what is the planning horizon?

**A:** The timeline for implementation is, as stated, very long term. This plan will inform and direct expenditures of the public art programs of the Partners in the Central Corridor over many years. We expect that the consultant's conceptual planning work can be completed within 12 months. However, we also expect that implementation planning will go beyond that time frame. It is our intention for the consultant's work to continue through transition into implementation, thus the stated time frame October, 2010 – June, 2012.

**Q6.** Given the fact that the corridor is going to be a construction zone for the next 2-3 years, is part of our goal to address short-term disruption to the business and economic health of the corridor, or look past this phase to rebuilding the life and economy of the corridor post-construction?

**A:** The Central Corridor LRT line is already under construction downtown Saint Paul and construction and line testing will continue until it opens in 2014. While the Partners are very mindful of the short-term disruption this construction causes, our goal is to look past that phase into the life, building and economy of the Corridor post construction. We do not expect the consultant to mitigate short-term LRT construction disruption. Note that prior to 2014 new transit oriented projects will be under development that activity should be considered in the public art plan.

**Q7.** Re: Submission Requirements: "the timeline for the art plan is multi-year (greater than the two years indicated on the project schedule?) — the intent is that implementation can be demonstrated WHILE the plan is in process. This implies phasing—what are the phasing goals for the project? Temporary art/performances as the permanent art gets put in place, etc?

**A:** Overall goals for the plan are articulated in the RFQ. There are no further phasing goals currently defined. See response to question #5 above. We are interested to hear what responders have to say about phasing and what the selected consultant will propose.

**Q8.** Are there any restrictions regarding contacting the artistic resources you list in the RFQ before it is due?

**A:** Yes, there are restrictions. Please do not contact the artists or any of the other Partner resources identified in the RFQ prior to submission. They are available as resources to the consultant *once the consultant is selected.*

**Q9.** Re: Art Plan Process: How have government agencies engaged the various communities in the past?

**A:** There is a great deal of information about government agency community engagement along the Central Corridor contained in references cited in the RFQ: the City of Saint Paul's Central Corridor Development Strategy and the Central Corridor Project's community process for public art in the LRT Stations.

Information about the City of Minneapolis community interaction relative to its public art program is found on the Minneapolis Art in Public Places web site also cited in the RFQ. The University of Minnesota's public art program engages the University community through participation of University departments in identifying opportunities and selecting artists for % for Art opportunities – the overall program is overseen and curated from the Weisman Art Museum, also cited in the RFQ.

The City of Saint Paul revised and strengthened its Public Art Ordinance in 2009. The new Ordinance mandates interaction of the public art program with the biennial capital improvement budgeting process, which involves expansive community participation. New procedures for all aspects of Saint Paul's Public Art Ordinance are now in process and will address community engagement protocols. Those protocols will be available to the consultant as they are developed over the next 8 months.

Public Art Saint Paul, a private non-profit organization has worked with communities in Saint Paul for over 23 years to develop public art projects and to address conditions and capacities of the neighborhoods where its projects are undertaken. Examples are The Western Park Neighborhood Assessment: [http://publicartstpaul.org/western\\_wpn.html](http://publicartstpaul.org/western_wpn.html) and the work of Wing Young Huie in developing and presenting The University Avenue Project: [www.theuniversityavenueproject.com](http://www.theuniversityavenueproject.com) -- note community partners listed on that web site.

**Q10.** During the course of the planning process, will Public Art St. Paul play a lead role in providing connections and introductions to people in the community that should be engaged in the plan -- the arts/culture community, citizens and civic leaders, businesses and developers, funders and city officials? Or are you expecting the team you select to have the internal capacity to know who those people are and how to connect with them?

**A:** Yes, during the course of the planning process, Public Art Saint Paul will provide those connections and we do not expect the consultant to have the internal capacity to know who those people are and how to connect to them. As noted above, Public Art Saint Paul has long experience working within the community and will access its connections on behalf of the consultant. Wing Young Huie, noted in the RFQ, is a unique and insightful resource in this regard having spent the past 4 years photographing along University Avenue. Jun-Li Wang, who administers the City of Saint Paul's public art ordinance and is assisting Public Art Saint Paul in this planning process, is a former community organizer for a central neighborhood along the Corridor. Public Art Saint Paul will also serve as liaison between the consultant and Partners to access their community connections. The Central Corridor Development Strategy includes a comprehensive listing of community partners.

**Q11:** The corridor is a federal highway and therefore may be applicable for funds such as Congestion Mitigation and Air Quality (CMAQ) or something similar from the Federal Highway Administration. I see that there are no state-level partners presently involved in the Central Corridor Public Art Plan. Is it appropriate for us to suggest additional partners?

**A:** We will welcome the consultant's suggestions for funding resources and programmatic partnerships.

**Q12. Re: Deliverables: "Demonstrate how the public art plan can be implemented"--do you anticipate using existing approval processes or are you looking for a completely new process that supersedes and/or coordinates existing processes?**

**A:** We do not expect the consultant to write a completely new or superseding process or procedures. We are looking for a "bridge" to the various and differing programs of the partners that will catalyze plan adoption by each of the Partners and release public art funding resources for implementation. The governmental cultures of the cities and University are different from one another and a single implementation strategy will not apply to all. However, the plan should present a vision that all partners can embrace and that each can translate into action based upon a connection/foundation provided in the plan.

**Q13. Re: Qualifications: "selected team must understand the physical, social, environmental contexts and planning, policy issues and funding". Please elaborate more on how large a factor funding knowledge is for this project.**

**A:** The Partners each have funding resources that may be accessed for implementation, whether through mandated funds for public art through capital budgets, mandated processes for including artists in major planning and design initiatives, or privately funded programs. The Partners will provide the selected consultant with details of these programs and resources. While we do not expect the consultant to develop funding strategies, we do expect the consultant to understand the funding resources available to the partners and to develop a plan that maximally accesses and leverages those resources. Of course, we welcome the consultant's suggestions of additional funding resources and strategies.

**Q14. What is the budget of \$150,000 going to be put towards? Of the \$150,000, what percentage would be dedicated to the consultant? Can this proposal include advertising as well in an effort to bring in extra funding to support ideas? Is there further funding for the physical production of a plan and other materials costs or are all expenses included in the 150,000 budget?**

**A:** All of the \$150,000 budget is intended to cover the consultant's fee for services to develop this comprehensive public art plan and to reimburse the consultant for travel and other expenses incurred in developing the plan. Additional assistance *may* be made available to cover costs of any public art plan printing – *to be negotiated*.

The fund is not intended to be applied toward advertising or fundraising expenses. Among the partners, tremendous resource will ultimately be available to support implementation upon adoption of the plan by the Partner cities and organizations.

If the consultant knows of funding sources beyond city/state funding, or of unique public-private collaborations that have worked in other parts of the country, we would welcome hearing about them!

Q15: Under Submission Requirements on page 4 of 7, Item 5 says the up to 5 jpegs can be provided per project description, though it also says that up to 12 images of the responding artist work can be submitted.

- Does this mean we can submit up to 5 jpegs per project description AND 12 images of past work, or does it mean that a MAXIMUM 12 images of past work can be submitted including the described projects (5 image maximum per project)?

A: You may submit up to 5 JPGs per project description and up to 12 images of past work by the submitting artist or artist team member(s). See below

- Is this 5 illustrations of each submitted project or a total of 5 illustrations for *all* submitted relevant projects?

A: The parameter is up to 5 illustrations per submitted project. See below.

- Is the number, "two to five," the total for an *entire team* or total for *individual team members*?

A: The limit is for the *entire submission*, regardless of how many team members are engaged. See below.

- If we can submit 5 jpegs per project, and 12 images of past work—is that 12 images per team member or 12 images total per team?

A: In addition to up to 5 JPG's for 2 to 5 relevant projects, up to 12 images of work *by the submitting artist or artist team member(s)*. See below.

- As this Bullet requesting up to 12 images [of work by responding artists] is subsection of the Submittal Requirement that calls for relevant public art planning projects, do we assume correctly that images will be of artworks created *through or because of* those relevant plans and created by other artists?

A: This was not intended as a sub-set of the project presentation requirements. See below.

A: You may submit up to 5 jpg images of each project referenced in your response. You are required to describe at least 2 and no more than 5 projects, thus the number of JPG's allowed would range from 2 to 25 total, depending upon the number of projects you cite (2 to 5) and the number of JPG's you choose to include (1 to 5 for each).

These parameters apply to the *entire* team. The limit *for the entire submission* is 2 to 5 projects, up to 5 images per referenced project.

In addition, we are seeking information about the submitting artist or artist team member(s) We ask for up to 12 images specifically presenting the responding artist's (or artist team member's) work. We are most interested here in seeing the artwork of the artist. These images may present the artist's work in public art planning. However, please do not duplicate here images that have already been presented in the project illustrations references above. Do not include artworks created by other artists as part of a relevant plan if they are not by the responding artist or artist team member. 12 is the maximum limit per submittal for all artist images, regardless of how many artists may be on a team.

As noted, performance-based artists may submit a video of up to 3 minutes in length in .MPG4 or .MOV format in lieu of images. The total video length for all performance-based artists per submittal is 3 minutes.

**Q16. Are maps and models of the Central Corridor available?**

**A:** Numerous maps are contained in the City of Saint Paul's Central Corridor Development Strategy and the Central Corridor LRT sties referenced in the RFQ. The City of Saint Paul's Central Corridor Resource Center, located at 1080 University Avenue, displays a model of the Central Corridor through Saint Paul. Please call the city of Saint Paul for Resource Center hours.

**Q17. Scope of the Project: In the sentence, "The Partners seek a vision..." 'Partners' is refereeing to the following 5: Public Art St Paul, Non Profit Organization, City of Saint Paul, City of Minneapolis Public Art Program, University of Minnesota Public Art on Campus, Ramsey Country? What percentage of involvement in the project are you anticipating the consultant would play amongst the Partners?**

**A:** Partners are listed in the first paragraph of the RFQ and, in addition to those named in this inquiry, they also include the Capitol Region and Ramsey Washington Watershed Districts and The Saint Paul on the Mississippi Design Center.

The consultant's contract will be with Public Art Saint Paul, which was granted funds for this public art plan and will serve as its manager and as liaison between the consultant and Partners and consultant and the community. Public Art Saint Paul will convene and facilitate regular meetings of the Partners with the consultant to track progress and provide advice, information, and connections to community. Public Art Saint Paul will work the consultant to schedule site visits and information meetings with individual Partners to best inform the consultant's work.

**Q18. Is the scope of the project for the consultant requiring only addressing the following point? Connection between Minneapolis and Minnesota; Public Art Plan; 11 mile central corridor LRT Line; Art/Water quality/economic system, education, streetscape, landmarks, parks, open space, culture.**

**A:** The issues and points the consultant must address are set forth in the RFQ's "Art Plan Goals and Values."

**Q19. Our team is going to be working as equals, can we all be responder or should there be one official responder?**

**A:** A single responder must be identified as the point of contact and liaison with any team that submits.

**Q20. Who will be selecting finalists and who will be interviewing them?**

**A:** The finalists will be selected and interviewed by representatives of Public Art Saint Paul and its Central Corridor Public Art Plan Partners. Public Art Saint Paul President Christine Podas-Larson will chair the panel. Members are Peter Kramer, Lucy Thompson, Tim Griffin, Craig Amundsen, Mary Altman, Marcus Young, Seitu Jones and Christine Baeumler. All are listed in the RFQ.