



## **PUBLIC ART COMMITTEE AGENDA REPORT**

**Meeting Date:** 2/25/2019

**From:** 2/20/2019

**Subject:** Review of Criteria for Selecting Public Art

### **Purpose**

Provide for objective criteria for selection of public art pieces

### **Recommendation**

Discuss potential criteria to use in the selection of public art pieces.

### **Background**

At the last the meeting the Committee raised the question of what criteria should the committee use in selecting artwork.

Staff offered to research what criteria other cities use and to find other ideas for developing a method for selecting public art.

### **Discussion**

Staff reviewed selection criteria from a number of cities (Minneapolis MN., Montgomery AL, Orlando FL, and Baltimore MD) as well as the North Carolina Arts Council, various websites discussing how to evaluate art, and selection criteria from a number of Art University and other types of art competitions.

Cities usually look at broad categories for selection criteria like:

- Stimulating Excellence in Urban Design and Public Arts
- Enhance Community Identity and Place
- Contribute to Community Vitality
- Involve a Broad Range of People and Communities
- Value Artists and Artistic Process
- Uses Resources Wisely
- Experience working on similar projects
- Impact of the artwork
- Permanence/Maintenance

Going from the broad stroke of government you can fine-tune the selection process by determining the aesthetic that is being sought after in individual pieces of art. There are some personal aesthetic issues like:

- Are there colors that you prefer
- Are there certain shapes that you prefer
- Are there certain mediums that you prefer

Criteria that are more objective could be:

- Does the art reflect personal experiences
- Does the art reflect ideas that the Committee is looking for
- Technique of the artist
- Design and Composition of the piece (the manipulation of the design; line, space, shape texture, color).
- Is the piece innovative

Moving on from this list the Committee can also discuss how art is critiqued at the University level, which may also shed some light on how the committee wants to create selection criteria for public art. The basic evaluation criteria include:

- Color – Are they harmonious or purposely disharmonious and what feeling does this engender
- Tonal Range- This refers to the contrast of values, or the range from light to dark contained in the artwork.
- Form – This gives the subject matter of a 2-dimensional artwork the appearance of existing in a 3-dimensional space.
- Composition – This consists of the shapes, lines, and directional movements of an artwork that are formed by the placement of subject matter.
- Stylization – This refers to the intended distortion of optical reality in order to convey a particular meaning or express a particular feeling.
- Surface, Mark, and Pattern- Both the picture and its surface help communicate the purpose of that work of art to the viewer.

More subtle areas of critique can be:

- Process – This refers to how the art was made.
- Symbol and Meaning –What is the piece of art communicating to the viewer.
- Description or Expression – Does it describe what the original object was or does it express a feeling about the object as well.
- Artistic Problems vs. Technical Problems – Some art succeeds in its concept, planning, and communication to the viewer while falling short in its physical execution.

The final aspect of the selection process would be to develop a rubric for ranking the various pieces of art.

A simple method would be to choose 3-5 criteria listed above and give all equal weight. Alternatively, it may give them different weights depending on what the Committee is trying to achieve with the particular piece being commissioned. It may want to weight the idea of enhancing Community Identity over Experience of Similar Projects. Thereby you might make Community Identity twice as important as Experience in the rankings.

### **Measure of Success**

The Committee develops selection criteria with which it is comfortable.

### **Attachments**

1. City of Minneapolis Artist Selection Criteria
2. City of Montgomery Public Art Commission Artist's Handbook
3. City of Orlando Public Art Selection Criteria
4. City of Baltimore Public Art Guidelines 2012
5. Unknown Commission's Procedure for Public Art
6. North Carolina's Arts Council Public Art Commissions: An Artist Handbook
7. David Cunningham's Blog Post on How to Evaluate Art: A layman's guide to understanding personal aesthetics February 8, 2013
8. Unknown University Evaluating Art: The Principles of Critique
9. ART Contest Rubric for Judges
10. Criteria for Judging Visual Arts Exhibits

# City of Minneapolis Artist Selection Criteria



## SECTION 9: ARTIST SELECTION

### 9.1 Objectives

- 9.1.1 Foster a competitive application environment that results in strong proposals from artists and high quality works of art for the City.
- 9.1.2 Conduct artist selection early in the project to maximize the artist's impact on the project.
- 9.1.3 Create opportunities for a wide range of artists including emerging and established.
- 9.1.4 Foster the development of design teams who support artists and select artists who are compatible with the other team members.
- 9.1.5 Select artists who are sensitive to the communities in which they will be working.
- 9.1.6 Keep application and design costs low and reasonable.
- 9.1.7 Support an efficient workload for staff, artists and design teams.

### 9.2 Application Process

- 9.2.1 **Application Format:** A *process* request for proposals (RFP) is recommended. Unlike a standard RFQ or RFP, a process RFP asks for an artist or team's qualifications, a description of their process for working and very preliminary ideas. This format is respectful of artists and ensures that the selection panel has the best information. The overall format and content for public art RFPs shall be approved by the Public Art Advisory Panel. RFPs over \$50,000 shall also be approved by the Permanent Review Committee and the City Council.
- 9.2.2 **Selection Method:** In most cases, an open call for artists is recommended. This call may be distributed locally, nationally or internationally, depending on the project needs. In cases where there is a specific artistic vision or a more renowned artist is desired, an invitational call may be used. Artist registries may be considered for large multi-year, multi-site projects.
- 9.2.3 **Selection Timeframe:** When working with a design team, the artist may be brought on before, with, or after the team. It is essential that the artist be hired no later than the very early stages of the design phase; it is preferred, though, that hiring occur before the design phase begins.

### 9.3 Artist Selection Criteria

The criteria listed below shall be used for evaluating artist and team qualifications, proposed processes and project ideas.

#### 9.3.1 **Stimulate Excellence in Urban Design and Public Arts:**

- Is the artist's submission, previous work and/or proposed idea engaging and high quality in concept and construction?
- Is the quality of the artist's previous work comparable to other artwork commissioned by the City?
- Is proposed idea unique, one-of-a-kind or part of a limited edition?
- Is the artist not over represented in the City's collection?
- Does the proposed project comply with the City's on premise and off premise sign regulations (use of logos or other trademarked materials is prohibited)?
- Does the artist have a significant or engaging body of work?
- Does the artist have experience collaborating with architects and other professionals?
- Does the artist have experience with architectural and engineering drawings and methods?
- Does the artist have experience in comparable projects and artistic disciplines?

#### **9.3.2 Enhance Community Identity and Place:**

- Is the artist familiar with the community or setting and its characteristics, including history, identity, geography and cultures?
- Does the artist's previous work demonstrate awareness of the respective community or setting and the above characteristics?
- Do the proposed ideas demonstrate awareness of the community or setting and the above characteristics?
- Are the proposed ideas suited to integration into the site design?
- Does the artist have experience integrating artwork into infrastructure and building function?

#### **9.3.3 Contribute to Community Vitality:**

- Do the artist's previous projects or proposed ideas have the potential to attract visitors and residents?
- Does the artist's previous work or proposed process build capacity and cooperation between the private and public sectors, artists, arts organizations and community members?
- Does the artist's previous work or proposed process encourage civic dialogue about City issues?
- Are the artist's previous projects or proposed ideas safe?

#### **9.3.4 Involve a Broad Range of People and Communities:**

- Does the proposed process involve community members in the design or creation of the artwork?
- Does the artist have experience working with communities and with diverse groups?
- Does the artist have a demonstrated ability to address ADA regulations as they apply to public art?

- Does the artist's previous or proposed process celebrate one or more of the City's cultural communities?
- Does the artist have experience in projects that bring people together or create gathering places?

**9.3.5 Value Artists and Artistic Processes:**

- Does the artist have a unique or appropriate cultural, geographic or artistic perspective?
- Is the proposed project or process an opportunity to nurture an emerging artist?
- Does the proposed project or process appropriately support the integrity of the artwork and the moral rights of the artist?
- Does the proposed project or design process include the artist and the artistic process as a central element?
- Does the budget demonstrate appropriate support for the artist and the artistic process?

**9.3.6 Use Resources Wisely:**

- Is the artist's previous work or proposed project sustainable, secure and technically feasible?
- Has the artist created an artwork that can be maintained within standard City maintenance procedures and cycles?
- Has the artist's previous work been within the timeline and budget and is the artist able to work within the City's timeline and budget?

# City of Montgomery Public Art Commission Artist's Handbook





*City of* **Montgomery**

**CAPITAL OF DREAMS.**

**PUBLIC ART COMMISSION**

**ARTIST HANDBOOK**

# City of Montgomery Public Art Commission

## Artist Handbook

Competing for a public art commission is challenging. In addition to the issues the studio artist faces, the public art arena is a world of competitions, negotiations, contracts, community involvement, schedules, and a great deal of public scrutiny.

A public art project will help advance your artistic career, you and your work will forever change their program and the community. Preparation is key to making a lasting favorable impression and increasing the chances of future commissions.

This handbook was developed to help artists' navigate the complex world of public art, and to help artists become more competitive when seeking public art commissions. The City of Montgomery Public Art Commission reserves the right to change or amend this handbook from time to time in order to meet the needs of the city's public art program.

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### Addenda

- I. Basic Items to Include in a Public Art Project Budget
- II. Visual Artist Rights Act Summary

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## What is Public Art?

Public art is defined as an artwork temporarily or permanently placed in a public space. Public art is not just one thing. It can be a variety of artistic forms. It can be placed inside or outside; be representational or abstract. It can be integrated with architecture, landscape or infrastructure. It can be functional, commemorative, decorative, or interactive. It can employ technology, text, or sound.

Both the form and role of public art varies from community to community and even site to site.

Public art contributes to the visual and textural character of a community, creates a sense of place and can foster a sense of spirit by celebrating history or cultural heritage. Public art seeks to inspire relationships and communication.

There has been a trend away from more traditional studio forms placed in a public space to an approach that is more site-determined, collaborative, integrated, and community driven.

Funders of public art want a piece that is respectful of, meaningful for, and connected to the community.

## About the City of Montgomery Public Art Commission

The City of Montgomery Public Art Commission was established by City Council resolution in August 2013 to establish a systematic, but flexible, approach for

- (a) identifying good locations for the placement of art objects;
- (b) evaluating the aesthetic appearance of art objects proposed for placement in public places; and
- (c) making informed decisions about the future needs of care and maintenance before art objects are placed on properties owned by the city.

It is not intended to establish complicated procedures requiring excessive review of minute details which will deter patrons from donating art to the city or which will stifle the spontaneity and creativity of artists.

The City of Montgomery Public Art Commission is not funded through the city's general fund. Funding for public art comes from various grants and corporate sponsors.

## The Responsibilities of the Artist

The artist's role of a public commission is distinct from the artist who creates work that is not refined through an established public process. Public art projects have specific goals for the work and often times requires external direction.

Public art must be **relevant and responsive** to the site, the community it will serve, and be shaped by your dialogue with project representatives. The Artist's idea for the artwork must be shared with others because public art is fundamentally a collaborative process.

To learn about the goals for a particular project, requires that you **communicate** well. This communication is a two-way street. The Commission will articulate what we are trying to achieve and you must ask questions and be integral to a comprehensive yet unlimited conversation about all aspects of the project (site conditions, population served, what the artwork is expected to achieve, materials for fabrication-construction). These communications will be both verbal and written.

There are many challenges to being a public artist. One of these challenges is to **open your artistic process** for access by others: the commissioning agency, peer professionals, design review and advisory committees, the general public, elected officials, the design and construction team. Each public art project that a community undertakes is born full of promise and with excitement. As you know, every design process is also full of surprises.

The artist selected for a public art installation will be required to adhere to a strict project schedule, the contractually obligated scope of work, and the budget. These project parameters can help focus the work and establish expectations.

The artist can still argue for what he/she believes will make the project its most successful. Be certain that you have addressed any project needs not clearly explained in the "call". It is wonderful when you can follow their lead, but be ready to push the boundaries of what is artistically possible. If something in the "call" is not clear it is the responsibility of the artist to ask questions.

The public art design **process is continuous**. You will be asked to listen to suggestions and consider the commission/project leader to be a collaborator. Your responsibility is to first understand their perspective on the project and then create an artistic response that absorbs their ideas but has not been literally influenced by these predispositions. Throughout the project, you will not only be trying to satisfy the artistic goals of the project, but also recognize the multiple constituencies or voices that have an interest in the project. Your conceptual ideas will be reviewed by the Public Art Commission, where each member may have a contrary opinion about the proposed work.

Public art commissions frequently take considerable time to complete once you have been selected. Throughout the life of the project, priorities may change, budgets may change, site conditions may change, and, the scope of the project may change: these are dimensions of public art that demand flexibility and grace.

## **Managing Public Art Funds**

Public art commissions have a finite budget established before the "call" goes out. This requires public artists to have a firm understanding of common principles of business, specifically regarding maintenance of records, receipts, warranties and other documents.

Public art commissions are typically paid for using grants or other government funds. Use of these types of funds require a tremendous amount of paperwork and backup to account for use of funds. Public artists must be prepared to provide such documentation upon request and substantiate any extraordinary expense or budget changes.

Even if the commission is to be paid for by a corporate sponsor you will also need to carefully **manage all funds** you receive for the commission and keep records of all expenditures.

Your strength as a project manager will show in your budgeting for the project, your proposed project schedule, and how you will work with other members of a design team or sub-consultants you have retained.

## **Types of Public Art "Calls"**

The Public Art Commission enlists artist participation in a variety of ways. The process is designed to serve the commission, not the artist.

A "Call for Artists" is the standard means for announcing new projects by the Public Art Commission. "Calls" may be open and broad, or specific by site, theme, medium, etc.

The Public Art Commission uses a variety of outlets to advertise "calls", including but not limited to, web postings, local artist groups/associations, national databases, local television media, social media and email to artists registered with the Public Art Commission. The Commission does its best to ensure all artists are informed when a call is released, but it is impossible to confirm receipt of call documents. It is incumbent on the artist to visit the Public Art Commission website or city social media pages on a regular basis to see if new "calls" have been posted.

The Public Art Commission uses three (3) types of "Calls for Artists."

### **Requests for Qualifications (RFQ)**

An RFQ is commonly used when the commissioning body is interested in a larger pool of applicants for a project. Applicants are asked to submit qualifying materials only (resume, images of past work, letter of interest, etc.) that a panel will use to determine suitability for the project. A specific proposal is not requested.

Most RFQ's use a tiered approach to selection. Based on the qualifying materials submitted, the pool of applicants is narrowed by a selection committee to 3-5 artists to move forward in the competition. Finalists may be asked to submit a more detailed proposal, perhaps asked to visit the site, or make a presentation.

Advantages – any eligible artist can compete through the quality of their previous work.

Disadvantages – artist's qualifications are primarily judged on the visual materials submitted, not on a potential idea. Artists compete in a larger applicant pool.

## **Request for Proposals (RFP)**

An RFP is used when the commission is looking for proposals for a specific project/site. These “calls” may come with a specific theme in mind (i.e., civil rights) or be open. Artists are asked to submit their qualification materials and a proposal for the project.

Advantages – the process is shorter and the artist has an opportunity to win over a panel with his/her ideas for the project as well as their qualifications and prior work.

Disadvantages – the process requires more (perhaps uncompensated) work on the part of the artist.

## **Digital Galleries**

A digital gallery request may be used by the Public Art Commission in its role of assisting corporate sponsors select pieces for installation in public spaces. Digital gallery requests are similar to an RFQ. Artists are asked to submit samples of prior works along with their qualifications. They are submitted for all future commissions within a given time frame. The materials are kept on file, reviewed by prospective clients and then used to invite a particular artist or group of artists to apply for projects. The Public Art Commission will provide the protocol for submitting electronic samples of work and qualifications for digital galleries.

When submitting work to the digital gallery the artist should consider listing a fee for making a piece available for a temporary installation or loan to increase the likelihood of work being considered when cost may be a primary deciding factor.

## **“Is this project right for me?”**

### **Reading the RFQ/RFP**

The RFQ/RFP will describe the project and site including the available budget, identify the goals or intent of the project, state clearly the requirements for eligibility, provide a description of the selection process, give explicit instructions on how to apply, include submission deadlines and a schedule for both the competition and the project completion, and provide contact information.

### **Considering the Opportunity**

Not every commission opportunity is going to be right for you. Review the project for suitability and eligibility (Research, Research, Research).

## Questions to Ask Yourself

- Does the project's intent match my work?
- Is the creative opportunity the right match?
- Do I have the necessary experience(s)?
- Does the expectation of community involvement fit with my working methodology?
- Is the project budget adequate for my ideas?
- Does my schedule allow me to meet set deadlines?
- Will my cash flow support the project payment schedule? (most public art projects involve incremental payments based on the project's progress)
- Is adequate compensation being offered for extra proposal requirements, i.e. site visit, drawings, models, detailed proposal?
- Is the commissioning body serious and professional?

Note: If you feel you do not have the experience in a certain area, but think you have a good idea, consider adopting a **team approach** to the project with others who have experience in areas where you may not.

## Place-Related Questions

- Study the site. Visit the site if possible.
- How is the site to be used? What are the expected traffic patterns and the time people are at the site?
- What is the relationship of the site to the surrounding area?
- Is there a master plan or program plan for the area in which the site is located? If so, consider it in relationship to the proposed art.

## People/Process-Related Questions

- Who is the commissioning entity?
- Who are the people that will be using the site?
- What is important to people about the site?
- What might the potential impact of the project be to residents or people utilizing the site?
- How will design decisions be made that will affect my work?
- What is the formal review and approval processes?

# "You have decided to respond to the "call", now what?"

## Developing Your RFP Response

When developing your RFP response there are several things that must be kept in mind. Not all of the areas below will apply to each "call"; however, it is important to consider each one as an important part of providing a comprehensive response to ensure your proposal is valid and considered by the Commission.

Generally, the phases of proposal development are:

1. Background Research and Conceptual Design
  - a) Meet with project representatives (if possible); tour the site(s) and the community; study the project's goals and listen to multiple constituencies.
  - b) Develop preliminary ideas for the work(s) including: form, material, location, response to climate, written project description
  - c) Identify any necessary consultants to the project
2. Budget and Scheduling
  - a) Develop a detailed budget for each element/phase of the work.
  - b) Develop a schedule for creating the work that meets project deadlines.
3. Finalizing the Design
  - a) Prepare detailed drawings showing material selections and specifications for the artwork(s) and interface of the work(s) with building architecture, landscape, mechanical-electrical-plumbing, or other construction elements.
  - b) Finalize cost estimates (design, fabrication-construction, transportation to the site, installation, and post-installation maintenance.)
  - c) Develop a plan for fabrication/construction of work and timeframe for completing each component (materials, color, form, size, design, texture, finish, location, etc.)
5. Delivery and Installation
  - a) Identify all equipment and site preparation necessary to deliver and install the work(s). For 3-D works a set of stamped engineering drawings for footings will be necessary if the City will be responsible for site preparation and pouring of footings.
  - b) Arrange for off-site storage should that be necessary until work can be installed on the project site.

### **Budgeting for a Public Art Project**

For projects to be commissioned by the Public Art Commission the budget range will be established prior to the "call" going out. It is incumbent upon the artist to determine what can be realistically done within that budget. Other privately supported commissions may have more flexibility. Being able to establish the cost of a piece of art is vitally important.

The Public Art Commission will require a very detailed budget. Thinking about the commission as a construction project will serve you well. As with construction budgets, design fees, liability and contingency should be considered along with materials, fabrication and installation expenses.

Many of the project costs may be unknown to you. Involve others significant to the project, e.g., fabricator, contractor, architect, etc. in the budget process at the design phase to help you identify potential costs. Failure to do so may result in unpleasant surprises. Get quotes in writing.

Public art projects may be long-lived and may include more than one approval process. Be sure to allow for inflation and material price increases (contingency) due to uncontrollable delays. Delays should also be considered in the contract. Contingency should be built into the budget at between 10-20% of the overall project budget.

A fairly comprehensive lists of items to consider when developing a public art project budget is included in the addenda.

### **General Guidelines for Submitting a Proposal**

- Comply with exactly what is requested. Do not include unsolicited materials.
- Adhere to the deadline (note whether it is a postmark or desk deadline).
- Keep your materials packet basic.
- Do not reference web sites as panelists will not look at them.
- Your materials will be photocopied for panel review. Be sure your materials photocopy clearly.
- Professionalism and attention to detail is very important. Proof all submitted materials.

### **Letter of Intent/Narrative**

Most "calls" will require an artist to submit a one or more page letter. This letter is an opportunity to give information about you, and express your artistic philosophy and experiences. The initial request may or may not ask you for your preliminary ideas about the project.

- Follow instructions (one page means one page)
- Make sure your narrative contains information about:
  - Your prior experience with projects of similar scope, type or caliber and your working methodology
  - Your philosophical approach to public art
  - Your personal understanding of the project goals and project site
  - Why you are interested in this particular project/What excites you about this project
  - Why your work would be appropriate for the project
  - If asked for a specific proposal, be as concise and descriptive as possible. Indicate flexibility in adapting your ideas.
- Use language and terminology that non-artists will understand. If an art term, material or technique is used, e.g. dichroic glass, follow up with a brief description of what that means.

### **Visual Documentation**

Follow the guidelines contained within the "Call" when submitting visual materials.

- Images should be professional looking. Reviewers often judge your proposal on the quality of your work as indicated by the images you submit before looking at your narrative.
- Images should be selected to give the panel an overview of the breadth of your abilities as an artist. i.e., there is no need to include paintings if it is obvious the panel wants a 3-D or integrated artwork.
- Images illustrating your knowledge of different materials, are good provided they are relevant to the particular project. Consistency is more important and memorable than submitting works in different styles. Likewise, numerous images of very similar pieces are not recommended. If the artwork is 3-D, include different angles.
- Image details should be included in your documentation set when they illustrate something of importance that cannot be seen in the original artwork image, i.e. overview image accompanied by a detailed view.

- Avoid placing yourself in the image to indicate scale. Scale can be indicated in the written image sheet. Not only does it detract from your art, your image may prejudice the selection committee one way or the other in a "blind" review process.
- Images should be marked with basic information and include an indication of the top of the image.
- Include a description list for submitted images with basic information about the artwork (title, size, date completed, media). You should include the commission cost, a brief description of the artwork and if the work is available for loan or temporary installation.
- When submitting your materials electronically, follow the "Call" instructions, remembering some file sizes, formats and resolutions may not be easily shown or are cumbersome to the panel, rendering your submission invalid.

## The Selection Process

The Public Art Commission utilizes a variety of processes to select an artist(s) for a project. The selection may be made by the Public Art Commission or the Public Art Commission with one or more additional participants as each project dictates. These may include a representative of the site/building/community where the artwork is to be located, a local artist (not eligible for the commission) or public art administrator, at least one outside art/public art expert, an elected official or appropriate municipal employee, other experts in the areas of architecture, landscape architecture, engineering, urban planning, etc.

### Review Process/Criteria

Panelists may review the submitted visual material simultaneously with the written material or visual material may be viewed first. Artists are selected to move forward in the process based on set criteria, which may vary, but is most often as follows:

- Quality, creativity & strength of past work as indicated by visual materials submitted
- Technical competence demonstrated by past work
- Understanding of the project goals as indicated in the letter of interest
- Relevance of submitted materials to the project
- Aptitude for planning and budgeting as indicated by past project information submitted
- Experience working on public art projects or a demonstrated ability to adapt studio work to meet the project goals as indicated in the letter of interest
- Commitment to participate with agency/community as part of concept development

### Interview

In the event the Public Art Commission or Selection Committee cannot make a unanimous decision finalists may be invited to make a presentation to help finalize the decision. Prepare yourself prior to the interview (Research, Research, Research).

Prior to the interview, ask questions of the Commission. Many artists are reluctant to bother the contact person. The contact person will be helpful and may even appreciate your inquiries. Possible questions you may wish to ask include:

- Who are the panelists? (by occupations not names)
- What did they like best about my artwork and/or initial proposal?
- Which specific artworks that I presented did they respond to most, to which did they respond least.
- What questions were raised about my work or proposal?
- What is expected of me during the interview/presentation. This is sometimes spelled out in a letter to the finalists. If not, ask!

Treat the interview as if it were a job interview. It Is!

- Be relaxed and establish a rapport with the panelists
- Be succinct, trustworthy and enthusiastic
- Don't read your proposal from a page.
- Listen attentively because you will be expected to be a collaborator and work together with the commissioning agency and the community
- Leave time for questions.
- Intelligently answer questions about your concept, approach, materials, safety, maintenance, budget, etc. Don't be defensive. If you do not know the answer, volunteer to research it and get the information back to the panel in a timely manner
- Be honest and realistic, do not promise more than you can deliver
- Be prepared to give names of references that can speak to your abilities, both as an artist and businessperson.

## **Finalist Evaluation Criteria**

The criteria used to select the artist for a project is similar to the selection criteria, though more detailed. Those criteria also may vary from panel to panel.

General evaluation criteria might include:

- Artistic excellence
- Ability to relate the proposed artwork to the site
- Experience with projects in similar scope and/or type
- Knowledge of fabrication and installation of media proposed
- Ability to be an effective communicator, team player and work with diverse groups

- Ability to be detail oriented, a problem solver, an efficient project manager with an understanding of schedules and budgets
- Flexibility/openness to ideas
- Presented budget is realistic and flexible

## “What happens after the project is awarded?”

Once the project is awarded to an artist(s) there are several requirements that must be met by a public artist that are different from a private work.

### Contracts

The purpose of a contract is to outline the responsibilities, obligations and rights of the signatories with respect to the products and services being provided by the artist, and the conditions desired by the commissioning agency, including their obligations to you to successfully realize the artwork.

The contract basically will specify what is being purchased, i.e. whether an artwork, design or other services, establishes a time frame for the completion of the work, and states the compensation for said work.

The Public Art Commission is a function of the City of Montgomery and as such must adhere to certain legal and financial operating procedures. These procedures require comprehensive documentation and all parts of the contract should be reviewed and clearly understood by the artist prior to signing a contract or scope of work. The City nor representatives of the Public Art Commission can provide legal advice and it is recommended that the artist retain legal representation for any contractual questions.

The contract used by the City of Montgomery for commissioning public art was modeled after agreements prepared by the Public Art Network of Americans for the Arts and Alabama State Council for the Arts.

### Hold Harmless Agreements

Although an art project is visible by the public it may be placed on privately owned property (i.e., murals). In this case the artist(s) will be required to sign a “hold harmless” agreement with the property owner to limit their liability.

### Continued Communication

An important dimension to the process of design, fabrication-construction, and installation is to keep in contact with the Public Art Commission.

The Commission expects the artist to make measured and **consistent progress** on the artwork until installation and dedication. Documentation of project development is important to satisfy this aspect of your working relationship. Notes from meetings, emails, written confirmation of project decisions (especially when made over the telephone) and photographs are all.

These communications may be written and formal, informal telephone conversations that are followed-up in writing or photographs. Open lines of communication is helpful in building reciprocal trust between you and the Commission. The Public Art Commission cannot afford any surprises because there are financial and political repercussions to misunderstandings that will extend beyond the reach of your specific project.

## **Addenda I**

### **Basic Items to Include in a Public Art Commission Budget**

- 1. Artist's fee** - a value assigned to the time the artist spends with research, travel, planning, meetings, idea development, model making, fabrication and installation (may vary between 10-25% of project costs depending on project type and artist reputation. 15-18% is more of a norm)
- 2. Contract Labor**
  - artist assistants/other labor for research, model making, fabrication, etc.
- 3. Consultants/Other People-Related Costs**
  - structural engineer, other specialists like electrical engineers, lighting designers or plumbers
  - architects/landscape architects
  - historians, sociologists, urban anthropologists, etc.
  - lawyer
  - photographer
  - model maker, fabricator, builder
- 4. Travel**
  - airfare or automobile mileage
  - car rental
  - hotels, meals, other
- 5. Transportation**
  - shipping of materials to fabrication site
  - shipping of work to installation site
- 6. Materials**
- 7. Site Preparation** (may be covered through the commissioning body, pay attention to contract)
  - cleanup/removal
  - electrical or irrigation preparation
  - site survey (could include test drilling, GPS mapping, electronic detection)
  - grading/landscaping
- 8. Installation Needs/Equipment**
  - rental of lifts, scaffolding, special equipment/materials etc.
  - truck rental
  - traffic barriers/off-duty police
  - storage rental
  - permits
  - lighting
- 9. Office/Studio Expenses (Overhead)**
  - rental, phone/fax/, utilities, supplies

**10. Insurance**

- loss/theft/damage coverage to protect the supplies and fabricated parts prior to shipping
- loss/theft/damage coverage during shipping (Inland Marine)
- general liability for self, subcontractors and assistants
- workers' compensation for assistants
- automobile and any special insurance riders

**11. Contingency (10-20%)****12. Maintenance/repair costs until transfer of ownership takes place (per contract)**

## **Addenda II**

### **Visual Artists Rights Act (VARA) Of 1990** **Summary prepared by Jeffrey J. York, North Carolina Arts Council**

Applies to only limited fine arts categories of "visual art works" - original paintings, sculptures, drawings, prints (in editions of 200 and below) and still photographs.

Is only applicable to works produced after June 1, 1991

Asserts in a limited way that art ownership is not an absolute property right. Artist injects his or her spirit into the work and the artist's personality as well as the integrity of the work should be protected. *Carter vs. Helmsley-Spear, Inc.*

#### **Rights Include:**

1. disclosure or divulgation, which allow the artist to determine when a work is complete and may be displayed.
2. paternity of attribution, which allows an artist to protect the identity of his name with his work, and to disclaim it when applied to another's
3. the right to modify or withdraw a work following publication
4. integrity, which allows the artist to prevent his work from being displayed in an altered, distorted or mutilated form that is prejudicial to the artist's honor or reputation (when the work is of recognized stature, the rights of integrity includes the right to prevent intentional or grossly negligent destruction of the work. Recognized statute left open to case-by-case interpretation. Work does not have to be copyrighted.

#### **Exceptions/Exclusions**

- Rights only protected during the artist's life and cannot be conferred to others. In case of joint authorship, rights remain in force for the life of the last surviving author.
- Modifications, etc. due to the passage of time or inherent nature of the materials are exempt. Works that threaten public safety are exempt and may be removed (loop hole)
- Works that are incorporated into a building in such a way that removing them will cause damage or modification are exempt. Ownership of attached works transfer with building title. Building owner may remove any work from property with fair and diligent notification of artist or attempt at fair and diligent notification.
- Works for hire and applied arts are exempt.
- VARA rights are subject to 107 fair use limitations on exclusive copyright -fair use purposes for which the work may be reproduced
- VARA does not intrude on the standard protections and agreements included in contracts.

# City of Orlando Public Art Selection Criteria





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The selection criteria for Public Art Projects and pieces included in the Permanent Collection are based on a standard set of guidelines. The Criteria are created to ensure a lasting collection endearing to the diverse intellect of the Orlando community. The criteria are:

- **Representation** - Does the artwork represent a notion or idea valued by sectors of the community?
- **Historical** - Does the artwork have historical value?
- **Impact** - Does the artwork have emotional, inspirational or intellectual impact?
- **Budgetary** - The maintenance, installation, transportation and purchase price of the piece must be considered.
- **Safety** - Does the work meet safety standards?
- **Technicality** - Is the design technically feasible?
- **Creativity** - Is the design visionary and creative?
- **Quality** - Is the work of the highest quality?

The City of Orlando continues to expand its permanent art collection and to acquire additional major works. [Learn more](#)

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English

# City of Baltimore Public Art Guidelines 2012



**CITY OF  
BALTIMORE  
PUBLIC ART  
GUIDELINES**

**2012**

(Last revision: October 2011)

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Public Art enhances the cityscape, quality of life and artistic and creative climate in Baltimore. It supports our city's artists and promotes an awareness of the visual arts in the public environment. BOPA enforces the One Percent for Art Ordinance, which administers the expenditure of public funds for fine arts additions to public projects.

**1% -for-  
Public-Art**

**CITY OF BALTIMORE  
 PUBLIC ART GUIDELINES  
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**I. Purpose and Intent** (refer to *City of Baltimore Ordinance 07-489, Appendix 1.1*)

- a. Purpose: the City of Baltimore, named the “Monumental City” over 175 years ago, wishes to expand public experience with visual art by creating a public artwork program that encourages the direct commission of artwork for municipally supported projects; and engages the individual and collective imagination of artists who create artwork for public places.
- b. Intent:
  - i. The Public Artwork program encompass the broadest possible range and variety of expression, media, and materials; and
  - ii. Selections of Artists and Artwork reflect a standard of excellence and the cultural and ethnic diversity of the City.

**II. Definitions**

- a. Artwork Allocation: the amount required by ordinance#07-489 to be allocated to Artwork.
- b. Artwork: means works of art that are produced by professional visual artists; and affixed to, made a functional part of, or sited in, on, or near a public work.
- c. Bid: means a response to an invitation to bid; or a request for proposals.
- d. Commission: refers to the Public Art Commission (PAC).
- e. Commission Staff: Public art staff working under the Baltimore Office of Promotion and The Arts (e.g. Public Art Administrator, Public Art Specialist, Visual Art Specialist, etc.).
- f. Construction Costs: means, except as otherwise provided, the total appropriation for a construction project.
- g. Construction Project: means, except as otherwise provided, any capital improvement project that involves construction, reconstruction, or renovation of all or part of any publicly-owned property in the City, including any building, parking facility, park, utility, bridge, street, highway, footway, bikeway, or other structure or public work.
- h. Eligible Funds: any funds that are available for construction costs and are not precluded by restrictions on the source of funding for the project, including limitations on the use of city bond funds, state or federal grants or loans, or donations, from being used for artwork.
- i. Maintenance of Artwork: means the maintenance, preservation and conservation of, including curatorial services for, artwork owned by the City, whether created under the

1%-for-Public-Art or otherwise obtained.

**III. Public Art Commission (PAC)**

- a. Definition: The Baltimore City Public Art Commission serves as a citizen review board who is charged with administering the City's 1%-for-Public Art Program in accordance with Baltimore City Ordinance 07-489: 1% for Public Art, as well as reviewing permanent gifts of public art to Baltimore. The Public Art Commission is both an advisory and decision making body. In its advisory capacity, the Public Art Commission works with Commission Staff and each of the designated City Agency Liaisons and may make recommendations to City Agencies regarding options for their upcoming 1%-for-Public Art projects. In its decision making capacity the Commission in consultation with the appropriate City Agency Liaison selects the artist and approves the proposals for 1%-for-Public Art works commissioned by the City, and approves gifts of Public Art to the City and their locations.
- b. Appointment: the PAC shall consist of nine (9) members appointed as follows: eight (8) appointed by the Mayor and approved by the City Council under Article IV, Section 6 of the City Charter. The additional one (1) member will be appointed by the President of the City Council. Members are appointed to the Mayoral Term of four (4) years and can be reappointed to serve up to two (2) consecutive terms.
- c. Composition: All members of the PAC must be qualified credentialed professionals appointed by the Mayor as follows: One (1) must be a professional visual artist; One (1) must be a curator or art historian from an established Baltimore Arts or Educational Institution; One (1) must be a licensed architect; and Four (4) must be persons chosen from related disciplines, such as landscape architects, design professionals, urban planners, conservators, art educators, art administrators, and citizens interested in civic improvement. All members must reside or work in the City.
- d. Officers: The Mayor shall appoint the Commission Chairperson. The Commission shall elect a Vice-Chair on an annual basis and other such officers as it may deem necessary.
- e. Meetings: The PAC shall hold regular meetings on a monthly basis, at a minimum. All Commission Hearings shall be public meetings subject to the provisions of The Open Meetings Act. It shall be the duty of each member to attend all meetings. When a member is absent from one-half or more of all meetings held during the year, or misses three consecutive regular meetings without acceptable justification to the Commission, the Commission shall recommend to the Mayor that the member's resignation be requested.
- f. Responsibilities. The PAC will:
  - i. Recommend written regulations to include, but not be limited to, criteria and processes for selection of artists per individual projects or an overall pre-qualified artist pool.

- ii. In consultation with Commission Staff and Department Agencies, review and approve a site for the installation of artwork, project scope, timeline, and budget.
- iii. Review, select, approve, and engage an appropriate artist or artist team to eligible capital improvement projects through the Pre-Qualified Artist Pool, RFQ, or RFP Process.
- iv. Commission artwork; review all phases of a project with Commission Staff, City Agency Liaisons & selected Artist, including but not limited to conceptual design phase, development of construction documents, fabrication, delivery, and installation.
- v. Review the inventory of public art, including assessing the status of maintenance, and preparing recommendations as to locations, relocation, and Deaccessioning of public art.
- vi. Make recommendations regarding works of art proposed to be acquired or donated to the City of Baltimore, as gifts, for placement on municipally owned property.
- vii. Make recommendations to the City on the acquisition of works of art to include in the Public Art Collection from funding sources other than the Capital Improvements Program for City-owned facilities.
- viii. Recommend educational and promotional outreach opportunities to further enrich and market the Baltimore Public Art Program.
- ix. Review and approve recommendations made by Commission Staff for project Artist Selection Panel members.
- x. Recommend and assign a minimum of two PAC members to serve as Artist Selection Panel members.

#### **IV. Commission Staff, Baltimore Office of Promotion and the Arts**

##### **a. Staff Descriptions**

- i. **Public Art Administrator:** the Public Art Administrator is a full-time, regular position. The position is responsible for developing an inventory of current projects and working with the other members of the Public Art Team to manage those projects.
- ii. **Public Art Specialist:** is a full-time, regular position. The position is a member of the Public Art Program team and is primarily responsible for management of Public Art Projects.

iii. Support Staff: project support as assigned

b. Responsibilities. Commission Staff will:

- i. Manage the public art program and facilitate communication among the City Agency Liaisons and the Public Art Commission.
- ii. Administer the Public Art Fund
- iii. Identify public art project opportunities
- iv. Consult and work with City Agency Liaisons to discuss potential capital construction projects
- v. Initiate and coordinate each public art project so that its process is compatible with any related project timeline
- vi. Present project briefings to the Commission
- vii. Administer the artist recruitment and selection process
  1. Receive and compile total amount of project submissions for the Artist Selection Panel.
  2. Communicate, gather feedback, and explain guidelines for the %-for-Art program and artist selection process to the corresponding project communities.
  3. Review and recommend Artist Selection Panel members and seek approval from PAC.
  4. Communicate and present Artist Selection Panel findings and scores to the PAC during commission meetings for final review and approval.
- viii. Present a project timeline to the Public Art Commission for update and review
- ix. Facilitate community meetings
- x. Establish a service agreement or contract with commissioned artist(s)
- xi. Coordinate publicity, promotion, and marketing of public art projects
- xii. Direct the public relations and general education of the public art program

- xiii. Maintain Collections Management, Public Art Inventory, Public Art Fund, and Public Art Maintenance Databases

**v. City Agency Liaisons**

- a. Definition: Each of the following agencies shall designate an Agency Liaison to the Commission:
  - i. Baltimore Development Corporation
  - ii. Parking Authority
  - iii. Planning Department
  - iv. Public Works Department
  - v. Recreation and Parks Department
  - vi. Transportation Department
- b. Responsibility: Each Agency Liaison shall meet periodically with the Commission staff to review the Agency's ongoing and proposed construction projects.

**vi. Artwork & Artist Selection Panels (ASP)**

- a. Definition: A group of individuals, including artists, art and design professionals and non-artist citizen representatives established by the Public Art Commission (PAC) to recommend artists to provide works or services.
- b. Composition: Three (3) to nine (9) voting members, depending on the size and complexity of the project. The majority of panelists shall be art and design professionals, with NO LESS than two (2) Public Art Commissioners.
- c. Responsibilities: The ASP shall:
  - i. Review and examine total amount of submissions or proposals by artist applicants.
  - ii. Recommend three (3) to seven (7) semi-finalist artists to be commissioned to create artwork based on established criteria subject to final review and confirmation by the PAC.
  - iii. Provide to the PAC a report on the reasons for its selection(s), addressing the Commission.
- a. Voting: Each panelist shall have one vote. Project advisors to the panel, such as project design team members, may not vote but should advise and provide feedback to the artist selection panel. Observers shall not vote nor participate in the

deliberations or discussions.

- i. In the event the ASP is unable to arrive at a consensus in a reasonable period of time, Public Art Staff shall call for a vote and the majority vote shall rule.
  - ii. The ASP has the option to make no selection if, in its opinion, there is insufficient merit in the entries.
- d. Advisors to the ASP. Whenever possible, each ASP will be assisted by non-voting advisors including, but not limited to, the project architect, the project manager and other representatives from the client department, the design team, the PAC, and the community.
- e. Qualifications and Eligibility. For each project, the Commission Staff will make a recommendation to the PAC on qualifying individuals to serve as panel members.
- i. It is the intent that an ASP be appointed for each project and a minimum of two (2) Public Art Commission members serve on the panel.
  - ii. At the discretion of the PAC, an ASP may be asked to serve on more than one artist(s) selection process or project.
  - iii. The City is committed to participation by multicultural and ethnic artists in public art. Therefore, the PAC will ensure that juries and commissioned artists reflect the ethnic diversity of the population of the City and given project community.
- f. Meetings. During the evaluation of application materials, the ASP shall meet as often as necessary.
- i. Panelists shall not discuss any application or panel deliberation with any project applicant unless asked to do so by the Public Art Administrator, and these requests shall occur only after the panel recommendations have been acted on by the PAC.

## **VII. Guidelines for Selecting Artwork and Artists.**

- a. Summary of Artist/Artwork Selection Process
  - i. Introduction: Once the site and concept of a commissioned artwork project is approved, the PAC will establish an Artist/Artwork Selection Panel (ASP) for each project. The ASP will make a recommendation for artist/artwork selection to the PAC. The PAC will review the recommendation according to review criteria and will accept, accept with conditions, or not accept the recommendation of the ASP. In case the recommendation is not accepted, the PAC will work with the ASP to resolve issues concerning the recommendation.
    1. The PAC appoints an ASP for the project to coordinate the selection process.

2. The ASP makes a recommendation to the PAC regarding the selection of an artist or artwork.
3. Upon acceptance of the ASP's recommendation, the PAC and Public Art Staff will manage the project through installation.

b. Artist/Artwork Selection Methods

- i. Introduction: there are several methods for selecting art and artists: Open Competition, Limited or Invitational Competitions, and Pre-Qualified Artists List. The method of selecting artists for individual projects shall be determined by the Commission Staff, in consultation with the PAC, in accordance with adopted public art program guidelines. Any of the following methods may be used, depending upon the requirements of a particular project, which may include but are not limited to: budget, timeline, geographic location, and scope of work.
  1. Open Competition: an open competition is a call for artists for a specific project in which artists are asked to submit evidence of their past work through a Request for Qualifications (RFQ) or Request for Proposal (RFP) process. Any artist may submit credentials, subject to any limitations established by the PAC. Call for entries for open competition will be sufficiently detailed to permit artists to determine whether their work is appropriate for the project under consideration.
  2. Limited or Invitational Competition: A limited number of artists shall be invited by the PAC to submit credentials for a specific project in which artists are asked to submit evidence of their past work through a Request for Qualifications (RFQ) or Request for Proposal (RFP) process. Artists shall be invited based on their past work, demonstrated ability and compatibility with the project to successfully respond to the conditions posed by the particular project.
  3. Mixed Process: a mixed process may include any combination of the above approaches.
  4. Pre-Qualified Artist List: The PAC will establish a pre-qualified list of artists for city projects. The list will be updated every two (2) years and will allow submission of both emerging and established professional artists. Artists interested in being considered for City projects under the Baltimore Public Art Program will have to respond to the bi-annual Call to Artists and submit their qualifications every two (2) years. The PAC will review all applications submitted and approve the list upon confirmation with all commission members. Artists will not be eligible for more than two projects at any given time.

**VIII. Selection Criteria for Artists and Artwork**

- a. General Criteria: Projects undertaken by artists or acquisitions of artwork whether by commission, purchase, gift, or other means should further the purpose and goals of the Baltimore 1%-for-Public-Art Program. The PAC will determine the appropriate recruitment strategy to establish a pool of artists for each project. The following criteria will be applied when selecting artists, considering acquisitions or siting work:
  - i. Artistic Merit: the inherent quality and excellence of a proposed artwork together with the strength of the artist's concept and design capabilities are the program's highest priorities.
  - ii. Context: Artwork must be compatible in scale, material, form, and content with its surroundings. When serving a functional purpose, artworks may establish focal points; modify, enhance, or define specific spaces; establish identity or address specific issues of civic design. Consideration should also be given to the architectural, historical, geographical and social/cultural context of the site or community, as well as the way people may interact with the artwork.
  - iii. Relevant Experience: Experience and professional record of the artist(s) should provide convincing evidence of ability to successfully complete the project as proposed. Particularly on collaborative or design team projects artists should demonstrate ability to:
    1. Communicate effectively and elicit the ideas of team members;
    2. Exhibit flexibility and problem-solving skills;
    3. Work with architectural drawings and construction documents;
    4. Engage community representatives in a project.
  - iv. Permanence/Maintenance: Due consideration will be given to the structural and surface soundness, operational costs and inherent resistance to theft, vandalism, weathering, and excessive maintenance.
  - v. Technical Feasibility: an Artist must exhibit a successful track record of construction and installation of artwork or show that an appropriate professional has examined the proposed artwork and confirmed feasibility of construction and installation.
  - vi. Budget: An Artist's proposal should provide a budget adequate to cover all costs for the design, fabrication, insurance, transportation, storage, maintenance costs and installation of the proposed artwork, plus reasonable unforeseen circumstances. Artists should have a history of completing projects within budget.

- vii. Diversity: Artwork will be sought from artists of diverse ethnic and cultural identities and from local, regional, national, and international artists. The PAC encourages applications from artists working in both established and experimental art forms.
- viii. Fabrication and Installation Schedules: The artist proposal should include a project timeline that incorporates design review, fabrication, delivery, and installation in accordance with project schedule. The artist should have a history of completing projects on time.
- ix. The PAC and/or PAC Sub-Committees may recommend rejection of all submissions, if none are considered satisfactory, and a new pool of artists may be established.

- b. Gift Proposals: *(Refer to Gifts of Public Art Policy, Appendix 1.2)*

**IX. Conflict of Interest**

- a. BOPA Staff: Employees of the Baltimore Office of Promotion & the Arts (BOPA) are ineligible for public art commissions or projects as long as they are employed by BOPA.
- b. PAC Members & PAC Sub-Committees
  - i. Members of the PAC or a member of a PAC sub-committee having a financial interest in the outcome of any policy, decision, or determination before the PAC or PAC Sub-committee on which the member serves shall, as soon as possible after such interest becomes apparent, disclose to each of the other members voting on the matter and the nature of the financial interest in the issue, and such member shall be disqualified from participation in any debate, or vote.

**X. Placement of Artwork**

- a. Process. When public art funds are generated and identified as eligible funds, Commission Staff, PAC, and Department Liaisons will meet to determine the use and application of such funds according to the established Memorandum of Understanding (MOU) with said agency.
- b. Factors. In determining a site for artwork commissioned, purchased, or donated the PAC will consider the following:
  - i. Visibility and civic prominence
  - ii. Public accessibility to proposed artwork for all individuals, including facility users, surrounding community members and those with special needs.
  - iii. Public safety and liability issues

- iv. Vehicular and pedestrian traffic patterns.
  - v. Relationship to architectural and natural features, landscape design, environmental impact and concerns, and future plans for the area.
  - vi. Social context and other uses of the artwork or space
  - vii. Existing artwork within the proposed site vicinity
- c. Credit/Recognition. Appropriate recognition and publicity of the artwork will be the dual responsibility of the City Agency having oversight responsibility and Commission Staff.

**XI. Funding of the 1%-for-Public-Art Ordinance**

- a. Sources of funds: Eligible Funds or any funds that are available for construction costs and are not precluded by restrictions on the source of funding for the project, including limitations on the use of City bond funds, State, or Federal Grants or loans, or donations, from being used for Artwork.
- i. At least 1% of all eligible funds for a construction project shall be allocated for
    - 1. Artwork for that project; or
    - 2. Other public art uses as authorized by the Public Art Ordinance
  - ii. Construction Project:
    - 1. Inclusions: construction costs include demolition costs and equipment costs.
    - 2. Exclusions: construction costs do not include real property acquisition costs; soil remediation costs; or architectural or engineering fees.
    - 3. Any Capital Improvement Project that:
      - a. Involves the construction, reconstruction, or renovation of all or part of any publicly-owned property in the City, including any building, parking facility, park, utility, bridge, street, highway, footway, bikeway, or other structure or public work;
      - b. Exceeds \$100,000 in construction costs;
      - c. Is required by law to be publicly bid; and
      - d. Is paid for wholly or in part by the City
- b. Allocation of Funds: On the award of a contract for the project, the contracting agency shall notify the Department of Finance that the aggregate amount of the artwork

allocation, as determined under Section 21-18(B) of the Public Art Ordinance, shall be transferred as it becomes available to a capital account to be used for purposes as specified in a City Agency's Memorandum of Understanding.

- c. Related Costs. The uses to which eligible funds may be used include, but are not restricted to:
  - i. The selection, acquisition, commissioning, fabrication, placement, installation, display, and maintenance of artwork;
  - ii. The development of design concepts and models;
  - iii. Artist design services;
  - iv. Administrative services for staffing the commission and its programs;
  - v. Other professional services;
  - vi. Publications and other educational activities;
  - vii. Dedications, plaques, and labels; and
  - viii. Support for the Commission's other functions and duties

## **XII. Maintenance, Conservation and Ownership**

- a. Maintenance. The City, PAC, BOPA, and said Agency recognize that maintenance of the Artwork on a regular basis is essential to the integrity of the Artwork. The City, PAC, BOPA, and said Agency shall reasonably assure that the Artwork is properly maintained and protected in accordance with the requirements of a given Contract. Contracts will require the Artist or Artist Team to represent and warrant the artwork for a period of five (5) years after the final acceptance of the Artwork, with periodic required maintenance, by the City and/or BOPA. The Artist shall, at the request of BOPA and said Agency, and at no cost to BOPA or said Agency, cure reasonably and promptly the breach of any such warranty which is repairable by the Artist. Contract will in addition require the Artist, or Artist Team, to provide a maintenance manual.
- b. Conservation. The PAC will establish policies and procedures to evaluate the public art collection on a regular basis for purposes of conservation and assessment of the collection's future.
- c. Ownership. The Artist retains all rights under The Copyright Act of 1976, 17 U.S.C. 101 et seq., and other rights in and to the Artwork, except ownership and possession and except as such rights are limited by a said Contract. Because its final form is unique, the Artist shall not make any 3-dimensional replication of the final Artwork, nor shall the Artist grant permission to others to do so except with written permission of BOPA. The Artist will grant to BOPA and the City of Baltimore and its successors an irrevocable license to make 2-dimensional reproductions of the Artwork for non-commercial purposes, including but not limited to reproductions used in advertising,

brochures, media publicity, and catalogues or other similar publications.

**XIII. Resiting and De-accessioning**

- a. Policies. Resiting or De-accessioning of Artwork will occur if one or more of the following conditions exist during the life of the Artwork:
  - i. The Artwork is damaged where repair is impractical or costs exceed the value of the Artwork
  - ii. The Artwork has faults that require repeated and excessive maintenance
  - iii. The Artwork endangers public safety; and/or
  - iv. Significant public protest has continued unabated over a period of more than five years and a public hearing has not led to a solution.
- b. VARA provisions regarding BOPA's notification of the Artist ninety (90) days prior to the removal of the Artwork will be followed. All salvage costs to remove the Artwork from the site shall be the responsibility of the City.
- c. The Artist shall have first right of refusal to accept the Artwork back. If accepted, the Artist must make arrangements to remove the Artwork within thirty (30) days of commitment to accept the Artwork.

**XIV. Review and Amendment**

- a. These guidelines are subject to periodic review and revision by the PAC.

# PUBLIC ART GUIDELINES- APPENDICES

# 2012

(Last revision: October 2011)

Public Art enhances the cityscape, quality of life and artistic and creative climate in Baltimore. It supports our city's artists and promotes an awareness of the visual arts in the public environment. BOPA enforces the One Percent for Art Ordinance, which administers the expenditure of public funds for fine arts additions to public projects.

**1% -for-  
Public-Art**



**Council Bill 07-0596**

1 **BY adding**

2 **Article 8 - Ethics**  
3 **Section(s) 7-8(35)**  
4 **Baltimore City Code**

5 **SECTION 1. BE IT ORDAINED BY THE MAYOR AND CITY COUNCIL OF BALTIMORE,** That the  
6 following provisions of the City Code are repealed:

7 **Article 5 - Finance, Property, and Procurement**  
8 **Section(s) 21-1 through 21-8, inclusive, and the subtitle**  
9 **"Subtitle 21. Ornamentation on Municipal Projects"**  
10 **Baltimore City Code**  
11 **(Edition 2000)**

12 **SECTION 2. AND BE IT FURTHER ORDAINED,** That the Laws of Baltimore City read as  
13 follows:

14 **Baltimore City Code**

15 **Article 5. Finance, Property, and Procurement**

16 **SUBTITLE 21. PUBLIC ART**

17 **PART I. GENERAL PROVISIONS**

18 **§ 21-1. FINDINGS; PURPOSE.**

19 **(A) FINDINGS.**

20 **PUBLIC ART HAS ENABLED PEOPLE IN ALL SOCIETIES TO UNDERSTAND BETTER THEIR**  
21 **COMMUNITIES AND INDIVIDUAL LIVES.**

22 **(B) PURPOSE.**

23 **THE CITY OF BALTIMORE, NAMED THE "MONUMENTAL CITY" OVER 175 YEARS AGO,**  
24 **WISHES TO EXPAND PUBLIC EXPERIENCE WITH VISUAL ART BY CREATING A PUBLIC**  
25 **ARTWORK PROGRAM THAT:**

26 **(1) ENCOURAGES THE DIRECT COMMISSION OF ARTWORK FOR MUNICIPALLY**  
27 **SUPPORTED PROJECTS; AND**

28 **(2) ENGAGES THE INDIVIDUAL AND COLLECTIVE IMAGINATION OF ARTISTS WHO**  
29 **CREATE ARTWORK FOR PUBLIC PLACES.**

30 **(C) INTENT.**

31 **TO THAT END, IT IS INTENDED THAT:**

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1 (1) THE PUBLIC ARTWORK PROGRAM ENCOMPASS THE BROADEST POSSIBLE RANGE  
2 AND VARIETY OF EXPRESSION, MEDIA, AND MATERIALS; AND

3 (2) SELECTIONS OF ARTISTS AND ARTWORK REFLECT A STANDARD OF EXCELLENCE  
4 AND THE CULTURAL AND ETHNIC DIVERSITY OF THE CITY.

5 **§ 21-2. DEFINITIONS.**

6 (A) *IN GENERAL.*

7 IN THIS SUBTITLE, THE FOLLOWING TERMS HAVE THE MEANINGS INDICATED.

8 (B) *ARTWORK ALLOCATION.*

9 "ARTWORK ALLOCATION" MEANS THE AMOUNT REQUIRED BY § 21-16 OF THIS SUBTITLE  
10 TO BE ALLOCATED TO ARTWORK.

11 (C) *ARTWORK.*

12 "ARTWORK" MEANS WORKS OF ART THAT ARE:

13 (1) PRODUCED BY PROFESSIONAL VISUAL ARTISTS; AND

14 (2) AFFIXED TO, MADE A FUNCTIONAL PART OF, OR SITED IN, ON, OR NEAR A PUBLIC  
15 WORK.

16 (D) *BID.*

17 "BID" MEANS A RESPONSE TO:

18 (1) AN INVITATION TO BID; OR

19 (2) A REQUEST FOR PROPOSALS.

20 (E) *COMMISSION.*

21 "COMMISSION" MEANS THE PUBLIC ART COMMISSION .

22 (F) *CONSTRUCTION COSTS.*

23 (1) *GENERAL.*

24 "CONSTRUCTION COSTS" MEANS, EXCEPT AS OTHERWISE PROVIDED IN THIS  
25 SUBSECTION, THE TOTAL APPROPRIATION FOR A CONSTRUCTION PROJECT.

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1 (2) *INCLUSIONS.*

2 "CONSTRUCTION COSTS" INCLUDES:

3 (I) DEMOLITION COSTS; AND

4 (II) EQUIPMENT COSTS.

5 (3) *EXCLUSIONS.*

6 "CONSTRUCTION COSTS" DOES NOT INCLUDE:

7 (I) REAL PROPERTY ACQUISITION COSTS;

8 (II) SOIL REMEDIATION COSTS; OR

9 (III) ARCHITECTURAL OR ENGINEERING FEES.

10 (G) *CONSTRUCTION PROJECT; PROJECT.*

11 "CONSTRUCTION PROJECT" OR "PROJECT" MEANS, EXCEPT AS OTHERWISE PROVIDED IN  
12 THIS SUBSECTION, ANY CAPITAL IMPROVEMENT PROJECT THAT:

13 (1) INVOLVES THE CONSTRUCTION, RECONSTRUCTION, OR RENOVATION OF ALL OR  
14 PART OF ANY PUBLICLY-OWNED PROPERTY IN THE CITY, INCLUDING ANY  
15 BUILDING, PARKING FACILITY, PARK, UTILITY, BRIDGE, STREET, HIGHWAY,  
16 FOOTWAY, BIKEWAY, OR OTHER STRUCTURE OR PUBLIC WORK;

17 (2) EXCEEDS \$100,000 IN ~~ELIGIBLE~~ CONSTRUCTION COSTS;

18 (3) IS REQUIRED BY LAW TO BE PUBLICLY BID; AND

19 (4) IS TO BE PAID FOR WHOLLY OR IN PART BY THE CITY.

20 (H) *ELIGIBLE FUNDS.*

21 "ELIGIBLE FUNDS" MEANS ANY FUNDS THAT ARE AVAILABLE FOR CONSTRUCTION COSTS  
22 AND ARE NOT PRECLUDED BY RESTRICTIONS ON THE SOURCE OF FUNDING FOR THE  
23 PROJECT, INCLUDING LIMITATIONS ON THE USE OF CITY BOND FUNDS, STATE OR FEDERAL  
24 GRANTS OR LOANS, OR DONATIONS, FROM BEING USED FOR ARTWORK.

25 (I) ~~(H)~~ *INCLUDES; INCLUDING.*

26 "INCLUDES" OR "INCLUDING" MEANS BY WAY OF ILLUSTRATION AND NOT BY WAY OF  
27 LIMITATION.



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1 **§ 21-8. COMPENSATION AND EXPENSES; STAFF.**

2 (A) *COMPENSATION; EXPENSES.*

3 THE MEMBERS OF THE COMMISSION:

4 (1) RECEIVE NO COMPENSATION FOR THEIR SERVICE ON THE COMMISSION; BUT

5 (2) ARE ENTITLED TO REIMBURSEMENT FOR NECESSARY AND PROPER EXPENSES  
6 INCURRED IN PERFORMING THEIR DUTIES ON THE COMMISSION.

7 (B) *STAFF.*

8 THE COMMISSION AND ITS PROGRAMS SHALL BE STAFFED BY THE BALTIMORE OFFICE OF  
9 PROMOTION & THE ARTS.

10 **§ 21-9. GENERAL FUNCTIONS AND DUTIES.**

11 THE COMMISSION SHALL:

12 (1) ADMINISTER THE PUBLIC ARTWORK PROGRAM ESTABLISHED BY THIS SUBTITLE;

13 (2) GENERALLY PROMOTE AND ENCOURAGE PUBLIC ART IN THE CITY OF BALTIMORE; AND

14 (3) WORK COOPERATIVELY WITH STATE AND FEDERAL OFFICES TO ENCOURAGE PUBLIC  
15 ART.

16 **§ 21-10. RULES AND REGULATIONS.**

17 (A) *COMMISSION TO ADOPT.*

18 THE COMMISSION SHALL ADOPT RULES AND REGULATIONS TO CARRY OUT THIS SUBTITLE.

19 (B) *REQUIRED COVERAGE.*

20 THE COMMISSION'S RULES AND REGULATIONS SHALL INCLUDE PROCEDURES AND  
21 GUIDELINES FOR:

22 (1) DETERMINING WHETHER AND TO WHAT EXTENT ARTWORK IS APPROPRIATE FOR A  
23 PARTICULAR CONSTRUCTION PROJECT;

24 (2) SELECTING ARTISTS AND ARTWORK FOR A PARTICULAR PROJECT;

25 (3) SUBMITTING ARTWORK PROPOSALS TO THE COMMISSION FOR APPROVAL; AND

26 (4) ALLOCATING ELIGIBLE FUNDS FOR:

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- 1 (I) THE CREATION OF NEW ARTWORK;  
2 (II) THE MAINTENANCE OF EXISTING ARTWORK; AND  
3 (III) THE PERFORMANCE OF THE COMMISSION'S OTHER FUNCTIONS AND DUTIES  
4 UNDER THIS SUBTITLE.

5 (C) *FILING WITH LEGISLATIVE REFERENCE.*

6 A COPY OF ALL RULES AND REGULATIONS MUST BE FILED WITH THE DEPARTMENT OF  
7 LEGISLATIVE REFERENCE BEFORE THEY TAKE EFFECT.

8 **§ 21-11. AGENCY LIAISONS.**

9 (A) *DESIGNATION.*

10 EACH OF THE FOLLOWING AGENCIES SHALL DESIGNATE AN AGENCY LIAISON TO THE  
11 COMMISSION:

- 12 (1) BALTIMORE DEVELOPMENT CORPORATION.  
13 (2) PARKING AUTHORITY.  
14 (3) PLANNING DEPARTMENT.  
15 (4) PUBLIC WORKS DEPARTMENT.  
16 (5) RECREATION AND PARKS DEPARTMENT.  
17 (6) TRANSPORTATION DEPARTMENT.

18 (B) *PERIODIC REVIEW.*

19 EACH AGENCY LIAISON SHALL MEET PERIODICALLY WITH THE COMMISSION STAFF TO  
20 REVIEW THE AGENCY'S ONGOING AND PROPOSED ~~CAPITAL~~ CONSTRUCTION PROJECTS.

21 **§§ 21-12 TO 21-15. {RESERVED}**

22 ***PART III. ARTWORK ALLOCATION***

23 **§ 21-16. AMOUNT REQUIRED.**

24 (A) ~~"ELIGIBLE FUNDS" DEFINED.~~

25 ~~IN THIS SECTION, "ELIGIBLE FUNDS" MEANS ANY FUNDS AVAILABLE FOR CONSTRUCTION~~  
26 ~~COSTS AND NOT PRECLUDED FROM BEING USED FOR ARTWORK.~~

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1 (A) ~~(B)~~ *MINIMUM ALLOCATION – GENERAL.*

2 EXCEPT AS PROVIDED IN SUBSECTION ~~(e)~~ (B) OF THIS SECTION, AT LEAST 1% OF ALL  
3 ELIGIBLE FUNDS FOR A CONSTRUCTION PROJECT SHALL BE ALLOCATED FOR:

4 (1) ARTWORK FOR THAT PROJECT; OR

5 (2) OTHER PUBLIC ART USES AS AUTHORIZED BY THIS SUBTITLE.

6 (B) ~~(e)~~ *MINIMUM ALLOCATION – WATER AND WASTEWATER UTILITY WORK.*

7 FOR WATER OR WASTEWATER UTILITY PROJECTS, THE COMMISSION SHALL DETERMINE, ON  
8 A CASE-BY-CASE BASIS AFTER CONSULTATION WITH THE DEPARTMENT OF PUBLIC WORKS,  
9 WHETHER AND TO WHAT EXTENT ELIGIBLE FUNDS FOR THAT PROJECT MAY BE ALLOCATED  
10 FOR ARTWORK OR OTHER PUBLIC ART USES. IF THE COMMISSION AND THE DEPARTMENT  
11 OF PUBLIC WORKS DISAGREE AS TO WHETHER OR TO WHAT EXTENT ELIGIBLE FUNDS MAY  
12 BE ALLOCATED, THE DIRECTOR OF PUBLIC WORKS MAKES THE FINAL DECISION.

13 § 21-17. GRANT AND OTHER FUNDING REQUESTS.

14 IN APPLYING FOR GRANTS OR OTHER FUNDING FOR A CONSTRUCTION PROJECT, A CITY  
15 AGENCY SHALL REQUEST THAT:

16 (1) TO THE FULLEST EXTENT PRACTICABLE, THE GRANT OR OTHER FUNDING BE IN THE  
17 FORM OF "ELIGIBLE FUNDS", ~~AS THAT TERM IS DEFINED IN § 21-16 OF THIS SUBTITLE;~~  
18 AND

19 (2) THE GRANT OR OTHER FUNDING INCLUDE AN ADDITIONAL 1% OF THOSE ELIGIBLE  
20 FUNDS FOR ARTWORK.

21 § 21-18. PRELIMINARY DETERMINATIONS.

22 (A) *CONSULTATION WITH AGENCY.*

23 (1) EACH CITY AGENCY SHALL CONSULT WITH THE COMMISSION ON THE APPLICATION OF  
24 THIS SUBTITLE TO ANY CONSTRUCTION PROJECT BEING PROPOSED BY THAT AGENCY.

25 (2) THIS CONSULTATION SHALL OCCUR:

26 (i) AS EARLY AS POSSIBLE IN THE DESIGN STAGE; AND

27 (ii) IN ANY EVENT, BEFORE THE PROJECT IS ADVERTISED FOR BID.

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1       **(B) DETERMINATION.**

2           **BASED ON THE CONSULTATION, THE COMMISSION SHALL DETERMINE WITHIN 90 DAYS:**

3           **(1) THE AGGREGATE AMOUNT OF THE ARTWORK ALLOCATION REQUIRED BY § 21-16**  
4           **OF THIS SUBTITLE; AND**

5           **(2) AT LEAST PRELIMINARILY, THE EXTENT TO WHICH ALL OR PART OF THAT**  
6           **AGGREGATE AMOUNT CAN AND SHOULD BE USED FOR:**

7                   **(i) ARTWORK FOR THAT PROJECT; OR**

8                   **(ii) OTHER PUBLIC ART USES AS AUTHORIZED BY THIS SUBTITLE.**

9       **§ 21-19. INCORPORATION INTO CONTRACT SPECIFICATIONS.**

10           **THE CONTRACT SPECIFICATIONS IN THE INVITATION TO BID OR REQUEST FOR PROPOSALS**  
11           **SHALL INCORPORATE:**

12           **(1) THE REQUIREMENTS OF THIS SUBTITLE; AND**

13           **(2) THE COMMISSION'S DETERMINATIONS UNDER § 21-18(B)(1) AND (2) OF THIS SUBTITLE.**

14       **§ 21-20. ALLOCATION OF FUNDS.**

15           **ON THE AWARD OF A CONTRACT FOR THE PROJECT, THE CONTRACTING AGENCY SHALL NOTIFY**  
16           **THE DEPARTMENT OF FINANCE THAT THE AGGREGATE AMOUNT OF THE ARTWORK**  
17           **ALLOCATION, AS DETERMINED UNDER § 21-18(B) OF THIS SUBTITLE, SHALL BE TRANSFERRED**  
18           **AS IT BECOME AVAILABLE TO A CAPITAL ACCOUNT TO BE USED FOR PURPOSES OF THIS**  
19           **SUBTITLE.**

20       **§§ 21-21 TO 21-25. {RESERVED}**

21                           **PART IV. ARTWORK FOR PROJECT**

22       **§ 21-26. SCOPE OF PART.**

23           **THIS PART IV APPLIES TO THE EXTENT THAT SOME OR ALL OF AN ARTWORK ALLOCATION IS**  
24           **USED FOR ARTWORK FOR THE PROJECT THAT GENERATED THE ALLOCATION.**

25       **§ 21-27. PREPARATION OF PROPOSAL.**

26           **(A) ARTIST AND SITE SELECTION.**

27           **(1) AS SOON AS PRACTICABLE, THE COMMISSION SHALL CONSULT WITH THE**  
28           **CONTRACTING AGENCY ABOUT ARTIST AND SITE SELECTION.**

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1 (2) THE COMMISSION THEN SHALL:

- 2 (i) IDENTIFY, APPROVE, AND ENGAGE AN APPROPRIATE ARTIST OR ARTISTS  
3 THROUGH AN RFQ OR RFP PROCESS; AND  
4 (ii) DETERMINE AN APPROPRIATE SITE FOR THE ARTWORK.

5 (B) *PROPOSAL.*

6 THE ARTIST SHALL PREPARE A PROPOSAL AND SUBMIT IT TO THE COMMISSION FOR ITS  
7 REVIEW AND APPROVAL.

8 § 21-28. COMMISSION REVIEW AND ACTION.

9 (A) *COMMISSION TO REVIEW.*

10 THE COMMISSION SHALL REVIEW THE PROPOSAL IN AN OPEN SESSION AT WHICH THE  
11 PUBLIC IS INVITED TO ATTEND AND COMMENT.

12 (B) *COMMISSION ACTION.*

13 THE COMMISSION MAY:

- 14 (1) PRELIMINARILY APPROVE THE PROPOSAL, SUBJECT TO MODIFICATIONS;  
15 (2) FINALLY APPROVE THE PROPOSAL AS SUBMITTED OR AS LATER MODIFIED;  
16 (3) DISAPPROVE THE PROPOSAL, WITH OR WITHOUT PREJUDICE TO SUBMIT A NEW  
17 PROPOSAL; OR  
18 (4) TAKE ANY OTHER ACTION IT CONSIDERS NECESSARY OR APPROPRIATE UNDER THE  
19 CIRCUMSTANCES.

20 § 21-29. DISPOSITION OF ARTWORK ALLOCATION.

21 (A) *APPROVED PROPOSAL.*

- 22 (1) ON APPROVAL OF AN ARTWORK PROPOSAL, THE COMMISSION SHALL AUTHORIZE  
23 PAYMENTS TO THE ARTIST FOR THE COST FOR THE ARTWORK, AND TO PROVIDE OTHER  
24 NECESSARY SERVICES, AS APPROVED AND CONTRACTED FOR BY THE COMMISSION.  
25 (2) THE BALANCE, IF ANY, OF THE ARTWORK ALLOCATION FROM THAT PROJECT SHALL BE  
26 RETAINED FOR OTHER PUBLIC ART USES AS AUTHORIZED BY THIS SUBTITLE.



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- 1 (6) PUBLICATIONS AND OTHER EDUCATIONAL ACTIVITIES;  
2 (7) DEDICATIONS, PLAQUES, AND LABELS; AND  
3 (8) SUPPORT FOR THE COMMISSION'S OTHER FUNCTIONS AND DUTIES UNDER THIS  
4 SUBTITLE.

5 **Article 8. Ethics**

6 **Subtitle 7. Financial Disclosure**

7 **§ 7-8. Persons required to file – Agency officials and staff.**

8 Except as provided in § 7-10 {"Person filing with State"} of this subtitle, the following  
9 officials and employees must file the financial disclosure statements required by this subtitle:

10 (5) [*Civic Design Commission.*] {RESERVED}

11 [(i) Members of Commission.

12 (ii) Director.]

13 (35) *PUBLIC ART COMMISSION.*

14 (I) MEMBERS OF COMMISSION.

15 (II) DIRECTOR.

16 (36) [(35)] *Public Works Department.*

17 (i) Director of Public Works.

18 (ii) Deputy Director of Public Works.

19 (iii) All Bureau Heads, Division Chiefs, and Assistant Division Chiefs.

20 (iv) All General Superintendents.

21 (v) All inspectors.

22 **SECTION 3. AND BE IT FURTHER ORDAINED,** That this Ordinance applies to any construction  
23 projects for which an invitation to bid or a request for proposals is issued on or after the effective  
24 date of this Ordinance.



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1 SECTION 4. AND BE IT FURTHER ORDAINED, That the catchlines contained in this Ordinance  
2 are not law and may not be considered to have been enacted as a part of this or any prior  
3 Ordinance.

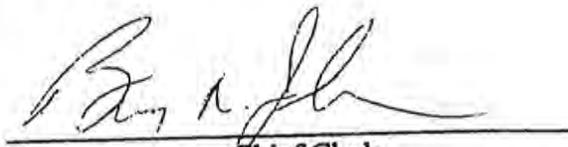
4 SECTION 5. AND BE IT FURTHER ORDAINED, That this Ordinance takes effect on the 30th  
5 day after the date it is enacted.

Certified as duly passed this AUG 19 2007 day of \_\_\_\_\_, 20

  
\_\_\_\_\_  
President, Baltimore City Council

Certified as duly delivered to Her Honor, the Mayor,

this AUG 19 2007 day of \_\_\_\_\_, 20

  
\_\_\_\_\_  
Chief Clerk

Approved this AUG 14 2007 day of \_\_\_\_\_, 20

  
\_\_\_\_\_  
Mayor, Baltimore City

Approved For Form and Legal Sufficiency

This 13th day of 8/2007

  
\_\_\_\_\_  
Assistant Solicitor

**A TRUE COPY**  
**Edward J. Gallagher**  
Director of Finance

## **GIFTS OF PUBLIC ART**

On occasion a generous benefactor will propose a gift of public art to the City of Baltimore. While the City is highly appreciative of donations of artwork, it is not always able to accept these gifts and the responsibilities associated with owning an artwork. Conscientious ownership of public art requires a commitment to complete regular maintenance of the work and grounds that surround the piece, as well as a commitment to conserve and protect it.

In addition, the City, the Public Art Commission and The Baltimore Office of Promotion & The Arts must cope realistically with the economic and administrative obligations inherent in responsible ownership of an artwork. Therefore, donated artworks can only be accepted if the donor has agreed to cover the entire costs of installation, including (but not limited to) any alterations to the landscape or area around the artwork that are needed to allow the artwork to appear aesthetically appropriate in its chosen location and any architectural or engineering services required for safe installation. The donor must also sign the Conservation & Maintenance Agreement that requires a commitment from the donor to cover conservation expenses for at least 10 years.

When contemplating the donation of public artwork to the City that has not been created, the Commission requires that the potential donor consult the Commission prior to the choice of the artist or artwork. The purpose of this consultation is to introduce the potential gift and donor to the Commission and provide the donor with guidance in both the choice of the artists and the location of the proposed artwork. This consultation will be coordinated by the Commission staff.

The Commission reserves the right to reject any commissioned work of art submitted for approval without prior consultation and approval of the Commission.

The Public Art Commission must consider the following when reviewing a proposed gift of artwork:

- Whether the artwork appropriately fits into and adds value to the City's public art collection,
- Will the City have a suitable location for the work,
- And, does the artwork require a reasonable or excessive amount of maintenance and conservation?

## **STEPS FOR PRESENTATION TO THE COMMISSION**

1. Prospective donors should begin by contacting the Public Art Coordinator at the Baltimore Office of Promotion & The Arts (410-752-8632), who is charged with staffing the Commission, to prepare for and schedule the consultation and presentation to the Public Art Commission. As the Commission schedule is often full, the donor should be in contact with the staff as early as possible to allow enough time to prepare for the presentation and to allow for the process of site selection to begin.

2. Commission staff will give general guidelines to assist the donor with preparation to the Commission. The donor should keep in mind that the goal for the presentation is to provide enough materials to allow the Commission to get a strong sense of what the actual artwork will look like, information on the medium employed in the work, installation requirements, knowledge of the artist's vision for the work and a short explanation as to why the donor wishes to donate the work to the City.
3. All presentations must be made by the donor or donor's representative and must include the following:
  - At least three electronic images from various perspectives (in a Powerpoint presentation or in jpeg format) of the proposed donation; if the artwork already exists, images that view the artwork from every angle should be prepared; if the artwork is in the planning stages, as complete a representation as possible should be prepared, along with several other examples of the artist's work.
  - If the materials used in the work are unique, a sample of that material should also be included in the presentation along with any appropriate material specifications. Commission staff should be consulted to advise if this is necessary.
  - Information on the methods of fabrication and how the artwork will be installed.
  - The artwork's maintenance and conservation needs.
  - A history of the artwork and artist, along with any other pertinent information.
  - A brief statement explaining why the donor wants to contribute this generous gift of artwork to the City.

### **OUTCOME OF PRESENTATION/VOTING**

The Commission may vote immediately following the presentation and discussion or in an upcoming meeting pending resolution of outstanding questions. The review process will generally have one of the following outcomes:

**Outcome 1.** The Commission may vote immediately following the presentation to accept the proposed artwork. In this instance, the Commission may provide additional input on the possible site for the artwork. The Commission staff then works with the donor, artist, affected City agency and community, and other installation professionals to see the project through to completion.

**Outcome 2.** The Commission may vote immediately following the presentation to accept the proposed artwork with certain conditions (these conditions may vary from artwork to artwork). If the donor and City agree to the conditions, the Commission staff then works with the donor, artist, affected City agency and community, and other installation professionals to see the project through to completion.

**Outcome 3.** The Commission may postpone voting until an upcoming meeting. The Commission may then ask the donor to prepare additional information on the artwork, artist, materials, installation procedures, etc.; may seek additional input from outside professionals or the community; or may want to conduct further research and discussion.

**Outcome 4.** After the initial presentation to the Commission or after additional information on an artwork has been provided to the Commission in subsequent meetings, The Commission may also choose to not approve a proposed gift. If the artwork is not approved, a donor may resubmit the proposed gift during the next Commission term; these terms correspond with each Mayoral term.

### **SITE SELECTION**

Because of the coordination necessary between various City agencies and communities involved in artwork placement, the task of identifying possible suitable locations for the donated artwork is the responsibility of the Commission Staff. When recommending a location, members of the Commission staff should take into consideration any input from the Public Art Commission and the donor or artist, any risk factors associated with various locations, the durability of the materials used in the artwork, the artist's vision for the work, the community impact of artwork placement, the impacted City Agencies, and any other site or logistic challenges. The Commission Staff will present these options to the Public Art Commission who will make the final decision on site location.

The Baltimore Public Art Commission agrees on the following Artist Selection Process:

I. Summary of Artwork Selection Process

- i. Introduction: Once the site and concept of a commissioned artwork project is approved, the PAC will establish an Artist/Artwork Selection Panel (ASP) for each project. The ASP will make a recommendation for artist/artwork selection to the PAC. The PAC will review the recommendation according to review criteria and will accept, accept with conditions, or not accept the recommendation of the ASP. In case the recommendation is not accepted, the PAC will work with the ASP to resolve issues concerning the recommendation.
  1. The PAC appoints an ASP for the project to coordinate the selection process.
  2. The ASP makes a recommendation to the PAC regarding the selection of an artist or artwork.
  3. Upon acceptance of the ASP's recommendation, the PAC and Public Art Staff will manage the project through installation.

II. Public Art Staff Responsibilities

- a. Definition: Baltimore Office of Promotion and The Arts Public Art Staff members
- b. Responsibilities. The Public Art staff shall:
  - i. Receive and compile total amount of project submissions for the Artist Selection Panel
  - ii. Communicate, gather feedback, and explain guidelines for the %-for-Art program and artist selection process to the corresponding project communities
  - iii. Review and recommend Artist Selection Panel members and seek approval from PAC
  - iv. Communicate and present Artist Selection Panel findings and scores to the PAC during commission meetings for final review and approval
  - v. Present a project timeline to the Public Art Commission for update and review

III. Artist Selection Panel (ASP) Responsibilities

- a. Definition: A group of individuals, including artists, art and design professionals and non-artist citizen representatives established by the Public Art Commission (PAC) to recommend artists to provide works or services.

- b. Composition: Three (3) to nine (9) voting members, depending on the size and complexity of the project. The majority of panelists shall be art and design professionals, with NO LESS than two (2) Public Art Commissioners.
- c. Responsibilities. The ASP shall:
  - i. Review and examine total amount of submissions or proposals by artist applicants.
  - ii. Recommend three (3) to seven (7) semi-finalist artists to be commissioned to create artwork based on established criteria subject to final review and confirmation by the PAC.
  - iii. Provide to the PAC a report on the reasons for its selection(s), addressing the Commission
- d. Voting. Each panelist shall have one vote. Project advisors to the panel, such as project design team members, may not vote but should advise and provide feedback to the artist selection panel. Observers shall not vote nor participate in the deliberations or discussions.
  - i. In the event the ASP is unable to arrive at a consensus in a reasonable period of time, Public Art Staff shall call for a vote and the majority vote shall rule.
  - ii. The ASP has the option to make no selection if, in its opinion, there is insufficient merit in the entries.
- e. Qualifications and Eligibility. For each project, the Public Art Staff will make a recommendation to the PAC on qualifying individuals to serve as panel members.
  - i. It is the intent that an ASP be appointed for each project and a minimum of two (2) Public Art Commission members serve on the panel.
  - ii. At the discretion of the PAC, an ASP may be asked to serve on more than one artist(s) selection process or project.
  - iii. The City is committed to participation by multicultural and ethnic artists in public art. Therefore, the PAC will ensure that juries and commissioned artists reflect the ethnic diversity of the population of the City and given project community.

# Unknown Commission's Procedure for Public Art



# CIVIC COMMISSION PROCEDURE FOR PUBLIC ART

## 1.0 PURPOSE & APPLICABILITY

The intent of the Guidelines is to ensure art is selected by a publicly accountable process combining expert evaluation and community input. The Guidelines describe the process for developing public art at new and existing civic capital projects, and set out the roles of City Council, Park Board, staff, and the Public Art Committee.

## 2.0 PUBLIC ART PROGRAM GOALS (adopted 1990)

- a) To enrich the community by means of public art;
- b) To provide leadership in public art planning and seek its inclusion in all public realm development in Vancouver, whether in the civic, private or other public sector;
- c) To include artists in civic planning processes touching the public realm;
- d) To extend participation by citizens in the cultural and physical development of the City;
- e) To contribute to cultural development by developing new public art, rather than supplying existing work;
- f) To ensure the quality of art and its relevance to the community and site, by selecting it through an arm's-length process incorporating community input and professional advice.

## 3.0 PROJECT IDENTIFICATION CRITERIA

3.1 The Public Art Program Manager, in consultation with staff from civic departments and the Public Art Committee, identifies artist opportunities associated with new or existing capital works or civic initiatives, according to the following criteria:

- a) projects should have a high degree of public use or public realm impact and lend themselves to an artist's intervention;
- b) public art could advance the capital project's goals or readily achieve other civic objectives such as providing information, interpretive programs, anti-graffiti initiatives, Greenways goals, resource conservation and environmental initiatives, etc.;
- c) projects providing for an enriched community process; and
- d) factors such as the presence of other art works or amenities in the area; the opportunity for an art project to respond successfully to a need identified in the community; or the availability of other funding, are also considered.

## 4.0 THE PUBLIC ART PLAN

Public art staff and host department staff will prepare a Public Art Plan for consideration by the Public Art Committee (PAC). The Plan sets out the budget, artist participation, selection process, community process, and other matters as appropriate. The Public Art Committee reviews and recommends the Plan to the Director of Cultural Affairs or City Council for budget approval and/or the authority to initiate projects and enter contracts with artists. Projects on Park Lands are reported to Park Board by the Park Board representative.

## 5.0 PUBLIC ART COMMITTEE

The Public Art Committee (PAC) advises generally on the public art process. The Committee may recommend on project priority, Public Art Plans, terms of reference for artist participation and

Affairs, who reports them to City Council. The Park Board representative reports them to Park Board.

## **6.0 SELECTION METHODS**

Artist selection methods are detailed in the Public Art Plan. Artists or artist proposals are generally selected by a panel process, and panelists will be reviewed by the Public Art Committee. The intent is to ensure artists are selected on merit by a process informed by expertise and community input. Proposals by artists are generally solicited through open competition, invited submission, or a curatorial process leading to direct commission.

## **7.0 SELECTION PANEL COMPOSITION**

7.1 Selection panels usually consist of 3 to 5 voting members and non-voting advisors as needed to supply technical information or community advice. The panel process may provide for neighbourhood input or representation, and panellists should reflect community diversity.

7.2 A typical panel might consist of the following:

- project engineers, architects or representatives
- artists
- curators or other visual arts professionals
- community representatives

7.3 Typical panel advisor might be:

- residents
- project staff
- technical staff

## **8.0 SELECTION PANEL TERMS OF REFERENCE**

Terms of reference for the selection panel are to be set at the project development stage by the Staff Team in conjunction with the Public Art Committee. On larger projects it may be desirable to give panels broad terms of reference and responsibility for determining sites, budgets, the nature of the artist participation and recommended selection processes.

## **9.0 SELECTION CRITERIA**

9.1 Artists are chosen by majority vote on the basis of their qualifications and previous work; their experience with projects at similar scale; their capacity to work in demanding environments with communities or other design professionals; and their record of success.

9.2 Proposals are selected, by majority vote for their artistic merit; response to project terms of reference; capacity to advance Public Art Program goals; responsiveness to the site and community; technical feasibility, and their probability of success.

9.3 The selection panel and its technical advisors will consider the proposal's materials, construction, durability, maintenance, public access, and safety.

9.4 Selection panels may make no selection, in which case the selection process may, with the advice of the Public Art Committee, be re-opened.

## **10.0 PANEL REMUNERATION**

Panelists are asked to provide expert evaluations of proposals and are paid an honorarium for their work.

## **11.0 TECHNICAL REVIEW**

The project coordinator in conjunction with participating departments will review proposals to ensure they are technically feasible prior to final selection. Selections are announced once all questions are resolved.

## **12.0 COMMISSION PROCESS**

Artists are contracted as needed to provide concept proposals, detailed design and artwork production.

## **13.0 PROJECT DOCUMENTATION & REGISTRATION**

Photo documentation and information about the artist and the artwork, including maintenance details, are registered in the City's Public Art Registry.

North Carolina's Arts Council Public Art  
Commissions: An Artist Handbook





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

# **PUBLIC ART COMMISSIONS: AN ARTIST HANDBOOK**

A Publication of the  
North Carolina Arts Council

# Public Art Commissions: An Artist Handbook

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COMPETING FOR A PUBLIC ART COMMISSION is challenging. In addition to the issues the studio artist faces, the public art arena is a world of competitions, negotiations, contracts, community involvement, schedules, and a great deal of public scrutiny.

This Handbook was developed to help artists' navigate the often complex world of public art, and to help artists become more competitive when seeking public art commissions. This handbook would not have been possible without the kind assistance of Janet Kagan, Chapel Hill Public Arts Commission; Jean Pastueur Greer, Arts & Science Council of Charlotte, Leah Wiebe-Smith, Raleigh Arts Commission and artist George Handy who provided material and/or reviewed the text. Copies of this handbook may be downloaded free of charge.

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## What is Public Art?

Defining public art as an artwork temporarily or permanently placed in a public space is too simplistic. Public art is not just one thing. It can be a variety of artistic forms. It can be placed inside or outside; be representational or abstract. It can be integrated with architecture, landscape or infrastructure. It can be functional, commemorative, decorative, or interactive. It can employ technology, text, or sound.

Both the form and role of public art varies from community to community. Public art can contribute to the visual and textural character of a community, create a sense of place or foster a sense of spirit by celebrating history or cultural heritage. Public art seeks to inspire relationships and communication. Perhaps the following haiku penned by Seattle architect/public artist Mark Spitzer defines the nebulousness of public art nicely.

*Artist involvement –  
Time, energy and money  
With community*

### The Nature of Contemporary Public Art

There has been a trend away from more traditional studio forms placed in a public space to an approach that is more site-determined, collaborative, integrated, and community driven.

Municipal capital improvement % for art programs fund public art in order to impact design elements of public buildings, infrastructure and amenities.

Funders want an art that is respectful of, meaningful for, and connected to the community.

## The Responsibilities of a Public Artist: How Does a Public Artist Work?

The role of the *public* artist is distinct from the artist who creates work that is not refined through an established public process, which articulates the goals for the work and includes opportunities for external direction. This work of art will therefore be **relevant and responsive** to the site, the community it will serve, and be shaped by your dialogue with project representatives. Your idea for the artwork must be shared with others because public art is fundamentally a collaborative process.

To learn about the goals for the particular artistic response you will be asked to create, requires that you **communicate** well. This communication is a two-way street: your client must be able to articulate what they are trying to achieve (ironically, something that they are actually hiring you to do for them!) and you must be able to ask questions and be integral to a comprehensive yet unlimited conversation about all aspects of the project (site conditions, population served, what the artwork is expected to achieve, materials of fabrication-construction). These communications will be both verbal and written.

There are many challenges to being a public artist. One of the conditions is to **open your artistic process** for access by others: the commissioning agency, peer professionals, design review and advisory committees, the general public, elected officials, the design and construction team. Each public art project that a community undertakes is born full of promise and with excitement. As you know, every design process is also full of surprises. There will be

times when you must remind your client of the project schedule, the contractually obligated scope of work, and the budget. These project parameters can help focus the work and establish expectations. Argue for what you believe will make the project its most successful, and be certain that you have addressed any project needs not presented by your client. It is wonderful when you can follow their lead, but be ready to push the boundaries of what is artistically possible - after all, that is why they selected you!

The public art design **process is iterative**. No doubt you may also work this way in your studio, but your client will expect you to share these ideas and be integral to your decision-making. You will be asked to listen to their suggestions and consider them to be a collaborator. Your responsibility is to first understand their perspective on the project and then create an artistic response that absorbs their ideas but has not been literally influenced by these predispositions. Throughout the project, your client will be trying to satisfy not only aesthetic pleasure but also recognize the multiple constituencies or voices that have an interest in the project. You may present your conceptual ideas to a public arts board, a municipal agency or department, residents of a neighborhood, and elected officials, each of which may have a contrary opinion about the proposed work.

As you learn about the history of the project and your client, and in turn develop responses to the project site and create design recommendations, this protracted conversation will be deliberate and help refine the project. As you develop the work you are also helping your client comprehend both *how* a work of art is made and *why* the work was commissioned. This process begins at the first project meeting and may not conclude until installation because public art is a constantly shifting ground in which decisions may need to be revisited based on changing conditions. Public art commissions frequently take several years to complete once you have been selected. Throughout the life of the project, clients may change, budgets may change, site conditions may change, and, the scope of the project may change: these are dimensions of public art that demand flexibility and grace. When your client can serve as your advocate, and protect you and the integrity of the project itself during project reviews, then you have achieved a shared vision for the work.

Unlike how you may work in your studio, your client expects that you will be making measured and **consistent progress** on the commission until installation and dedication. Documentation of project development is important to satisfy this aspect of your working relationship. Notes from meetings, emails, written confirmation of project decisions (especially when made over the telephone) are all helpful in building reciprocal trust between you and your client.

You will also need to carefully **manage all funds** you receive for the commission and keep records of all expenditures; this will help you work within the project budget (chances are this is a fixed sum). Your strength as a project manager will show in your budgeting for each phase of the project, your proposed project schedule, and how you will work with other members of a client's design team or sub-consultants you have retained.

There are five primary phases of work with restrictive deadlines for each phase. Typically, the work flows sequentially from one phase to the next with a formal approval process that permits you to be paid. Generally, the phases of work are:

#### 1. Background Research and Conceptual Design

- a) meet with project representatives; tour the site(s) and the community; learn about the project's goals and listen to multiple constituencies; review all relevant drawings.
- b) development of preliminary ideas for the work(s).

## 2. Preliminary Design, Budget, and Proposed Schedule

- a) identification of any necessary consultants to the project.
- b) presentation of initial ideas: form, material, location, response to climate, written project description.
- c) proposed budget for each element.
- d) schedule that reflects the integration of the project with the overall construction site.

## 3. Final Design

- a) detailed drawings showing material selections and specifications for the artwork(s) and interface of the work(s) with building architecture, landscape, mechanical-electrical-plumbing, or other construction elements.
- b) final cost estimate (design, fabrication-construction, transportation to the site, installation, and post-installation maintenance.)

## 4. Fabrication-Construction

- a) inform the client of any changes to the work (materials, color, form, size, design, texture, finish, location, etc.)
- b) presentation of work-in-progress at approximately 50% and 75%, completion.

## 5. Delivery, Installation, and Dedication

- a) identification of all equipment and site preparation necessary to deliver and install the work(s).
- b) arrange for off-site storage should that be necessary.
- c) prepare remarks for dedication ceremony and celebrate!

An important dimension to the process of design, fabrication-construction, and installation is to keep in contact with your client. These communications may be written and formal, or informal telephone conversations that are followed-up in writing. Public clients cannot afford any surprises because there are financial and political repercussions to misunderstandings that will extend beyond the reach of your specific project. As your client helps advance your artistic career, you and your work will forever change their program and the community.

Janet Kagan, 2005

## **Finding Commission Opportunities**

There are over 440 state, county, municipal, or transit public art programs in the U.S. Commission opportunities in N.C. are increasing. For a complete listing of N.C.'s Public Art Programs see the Public Art & Community Design portion of the NC Arts Council's web site, [www.ncarts.org](http://www.ncarts.org)

Public art commission opportunity notifications are scattered over hundreds of national, state and municipal government, transit authority web sites, and arts council sites and special project sites. A list of useful sites can be found from the above link. Joining e-mail listservs is the best way to receive timely information from established programs. A directory listing all the public art programs in the U.S. is available through the Americans for the Arts on-line book store at <http://www3.artsusa.org/> Periodicals like *Sculpture Magazine*, *Competitions*, *Public Art Review*, *Arts Calendar*, etc. with on-line versions also list opportunities, but subscription is required.

The **NC Public Art Network** maintains a free, secured listserv devoted exclusively to posting public art commission opportunities in North Carolina and around the U.S. Go to <http://www.adm.ncmail.net/mailman/listinfo/ncpublicartnetwork> to join.

## Competition Types

Public art programs commissioning art projects enlist artist participation in a variety of ways, including "calls for Artists", juried slide registries and direct invitations. A "Call for Artists" is a standard practice. Calls may be open and broad, or they can be narrowed by region, state, media, experience, etc. Note: The commissioning process is designed to serve the client, not the artist.

There are two main types of "Calls for Artists."

### Requests for Qualifications (RFQ)

An RFQ is commonly used when the commissioning body is interested in a larger pool of applicants for a project. Applicants are asked to submit qualifying materials only (resume, slides of past work, letter of interest, etc.) that a panel will use to determine suitability for the project. A specific proposal is not requested.

Most RFQ's use a tiered approach to selection. Based on the qualifying materials submitted, the pool of applicants is narrowed by a selection committee to 3-5 artists to move forward in the competition. Finalists may be asked to submit a more detailed proposal, perhaps asked to visit the site, and make a presentation. *Artists should be fairly compensated for their proposal and presentation.*

Advantages – any eligible artist can compete through the quality of their previous work.

Disadvantages – artist's qualifications are primarily judged on the visual materials submitted, not on a potential idea, even if requested. Artists compete in a larger applicant pool.

### Request for Proposals (RFP)

An RFP is used when a commissioning body wants an already qualified pool of applicants or when streamlining the process is desirable. Artists are asked to submit their qualification materials and a proposal for a specific site.

Advantages – the process is shorter and the artist has an opportunity to win over a panel with his/her ideas as well as the submitted body of work.

Disadvantages – the process requires more (perhaps uncompensated) work on the part of the artist.

### Slide Registries

A slide registry request may be used by programs that commission artists on a frequent basis, mainly for very active % for art programs and private development initiatives. Slide registries requests are similar to an RFQ. Artists are asked to submit their qualifications, but instead of submitting them for a particular competition or project, they are submitted for all future competitions within a given time frame. Thus an artist is pre-qualified. The materials are kept on file, reviewed by prospective clients and then used to invite a particular artist or group of artists to apply for projects. Many but not all slide registries are juried. More and more registries are requiring electronic submissions.

The New York Foundation for the Arts web site has a listing of slide registries in the U.S.  
[http://www.nyfa.org/archive\\_detail.c.asp?id=272&fid=1&sid=17&date=8/6/2003](http://www.nyfa.org/archive_detail.c.asp?id=272&fid=1&sid=17&date=8/6/2003) - resource

## Applying for A Competition

### Reading A RFQ/RFP

A good RFQ/RFP should describe the project and site including the available budget, identify the goals or intent of the project, state clearly the requirements for eligibility, provide a description of the selection process, give explicit instructions on how to apply, include submission deadlines and a schedule for both the competition and the project completion, and provide contact information. It may also include information about compensation for travel and/or proposal fees to be paid to the selected artist(s). Carefully read the RFQ/RFP. If something is not clear, don't hesitate to call and ask. See sample RFQ and RFP documents in the addenda

RFQs/RFPs with vague or missing information should raise a **red flag** about the seriousness of the commission. Caveat Emptor, let the artist beware. Note: Unless you have reached the level of having your own design firm, avoid "Calls for Artists" with an entry fee!

### Considering the Opportunity

Not every commission opportunity is going to be right for you. Review the project for suitability and eligibility (Research, Research, Research).

### Self Questions

- Does the project's intent match my work? Is the creative opportunity the right match?
- Do I have the necessary experience(s)
- Does the expectation of community involvement fit with my working methodology
- Is the project budget adequate for my ideas?
- Does my schedule allow me to meet set deadlines?
- Will my cash flow support the project payment schedule? (most public art projects involve incremental payments based on the project's progress)
- Is adequate compensation being offered for extra proposal requirements, i.e. site visit, drawings, models, detailed proposal?
- Is the commissioning body serious and professional?

Note: If you feel you do not have the experience in a certain area, but think you have a good idea, consider adopting a team approach to the project with others who have experience in areas where you may not.

### Place-Related Questions

- Study the site. Visit the site if possible. If not, request site plans, blueprints etc.
- How is the site to be used? What are the expected traffic patterns and the time people are at the site?
- What is the relationship of the site to the surrounding area?
- Is there a master plan or program plan for the area in which the site is located? If so, consider it in relationship to the proposed art.

## **People/Process-Related Questions**

- Who is the commissioning entity?
- Who are the people that will be using the site?
- What is important to people about the site?
- What might the potential impact of the project be to residents or people utilizing the site?
- How will design decisions be made that will affect my work?
- What is the formal review and approval processes?

## **General Guidelines for Submitting a Proposal**

- Comply with exactly what is requested. Do not include unsolicited materials.
- Adhere to the deadline (note whether it is a postmark or desk deadline).
- Keep your materials packet basic. No 3-ring binders, color paper, color copies, stapled materials. Do not reference web sites as panelists will not look at them. Often, your materials will be photocopied for panel review. Be sure your materials photocopy clearly.
- Professionalism and attention to detail is very important. Proof all submitted materials.

## **Letter of Intent/Narrative**

Most competitions require an artist to submit a one or more page letter. This letter is an opportunity to give information about you, and express your artistic philosophy and experiences. The initial request may or may not ask you for your preliminary ideas about the project.

- Follow instructions (one page means one page)
- Make sure your narrative contains information about:
  - Your prior experience with projects of similar scope, type or caliber and your working methodology
  - Your philosophical approach to public art
  - Your personal understanding of the project goals and project site
  - Why you are interested in this particular project/What excites you about this project
  - Why your work would be appropriate for the project
  - If asked for a specific proposal, be concise and descriptive as possible. Indicate flexibility in adapting your ideas.
- Use language and terminology that non-artists will understand. If an art term, material or technique is used, e.g. dichroic glass, follow up with a brief description of what that means.

Sample RFQ and RFP letters are included in the addenda.

## **Visual Documentation**

Follow the guidelines contained within the "Call" when submitting visual materials.

- Slides should be professional looking. Reviewers often judge your proposal on the quality of your work as indicated by the slides you submit before looking at your narrative.
- Slides should be selected to give the panel an overview of the breadth of your abilities as an artist. i.e., there is no need to include paintings if it is obvious the panel wants a

3-D or integrated artwork. Slides illustrating your knowledge of different materials, are good provided they are relevant to the particular project. Consistency is more important and memorable than submitting works in different styles. Likewise numerous slides of very similar pieces are not recommended. If the artwork is 3-D, include different angles. Slide details should be included in your slide set when they illustrate something of importance that cannot be seen in the original artwork slide, i.e. overview image accompanied by a detailed view.

- Avoid placing yourself in the slide to indicate scale. Scale can be indicated in the written slide sheet. Not only does it detract from your art, your image may prejudice the selection committee one way or the other in a "blind" review process.
- Slides should be marked with basic information (see below) and include an indication of the top of the image.
- Many RFQ's/RFP's require a slide list for submitted slides and include instructions for such a list. If not, include one with basic information about the artwork (title, size, date completed, media). You may also want to include the commission cost, and a brief description of the artwork
- When submitting CD-ROM, DVD or PowerPoint materials, follow the "Call" instructions, or inquire of the commissioning body, as some file sizes, formats and resolution dpi/ppi's may not be easily shown or are cumbersome to the panel, rendering your submission invalid. Currently there are no digital image standards, yet web-based submission services like the CAFÉ™ site developed by the Western State Arts Federation are beginning to define digital standards for uploading digital images and information. [www.callforentry.org](http://www.callforentry.org)

## **Selection Process**

### **Panelists**

Most public art competitions utilize a selection panel process to select an artist(s) for a project. Selection committees vary considerably from project to project. A good selection committee should be made up of 6-8 individuals (can vary by more or less) and should include a representative of the commissioning agency/project manager, a representative of the site/building/community where the artwork is to be located, a local artist (not eligible for the commission) or public art administrator, at least one outside art/public art expert, an elected official or appropriate municipal employee, other experts in the areas of architecture, landscape architecture, engineering, urban planning, etc. as the project dictates, and any additional members so designated.

### **Review Process/Criteria**

Panelists may review the submitted visual material simultaneously with the written material or visual material may be viewed first. Artists are selected to move forward in the competition based on set criteria, which may vary, but is most often as follows:

- Quality, creativity & strength of past work as indicated by visual materials submitted
- Technical competence demonstrated by past work
- Understanding of the project goals as indicated in the letter of interest
- Relevance of submitted materials to the project
- Aptitude for planning and budgeting as indicated by past project information submitted
- Experience working on public art projects or a demonstrated ability to adapt studio work to meet the project goals as indicated in the letter of interest

- Commitment to participate with agency/community as part of concept development

## **Interview**

Should you be fortunate enough to be selected to move forward with the process, you will most likely be invited, and hopefully compensated for, an interview and/or proposal presentation. Prepare yourself prior to the interview (Research, Research, Research).

Prior to the interview, ask questions of the sponsoring agency. Many artists are reluctant to bother the contact person. The contact person will be helpful and may even appreciate your inquiries. Possible questions you may wish to ask include:

- Who are the panelists? (by occupations not names)
- What did they like best about my artwork and/or initial proposal?
- Which specific artworks that I presented did they respond to most, to which did they respond least.
- What questions were raised about my work or proposal?
- What is expected of me during the interview/presentation. This is sometimes spelled out in a letter to the finalists. If not, ask! See the Artist Presentation/Interview Guide in the addenda.

If possible, visit the site and talk to people in the area the work is to be located. Often a site visit is arranged by the commissioning agency for finalists.

Treat the interview as if it were a job interview. It Is! See the Presentation/Interview guide in the addenda for preparing answers to questions that may be asked.

- Be relaxed and establish a rapport with the panelists
- Be succinct, trustworthy and enthusiastic
- Don't read your proposal from a page.
- Listen attentively because you will be expected to be a collaborator and work together with the commissioning agency and the community
- Leave time for questions.
- Intelligently answer questions about your concept, approach, materials, safety, maintenance, budget, etc. Don't be defensive. If you do not know the answer, volunteer to research it and get the information back to the panel in a timely manner
- Be honest and realistic, do not promise more than you can deliver
- Be prepared to give names of references that can speak to your abilities, both as an artist and businessperson.
- If a model or drawing has been required, make them as professional as possible given the proposal stipend.

## **Finalist Evaluation Criteria**

The criteria used to select a commission winner are similar to the selection criteria, though more detailed. Those criteria also may vary from panel to panel. A sample question form from an actual project interview is included in the addenda.

General evaluation criteria might include:

- Artistic excellence
- Ability to relate the proposed artwork to the site
- Experience with projects in similar scope and/or type

- Knowledge of fabrication and installation of media proposed
- Ability to be an effective communicator, team player and work with diverse groups
- Ability to be detail oriented, a problem solver, an efficient project manager with an understanding of schedules and budgets
- Flexibility/openness to ideas
- Presented budget is realistic and flexible

## **Budgeting for a Public Art Project**

In most cases the budget for a public art commission is already set, or at least a budget range is suggested. It is incumbent upon the artist to determine what can be realistically done within that budget. Note: Most commissioning bodies will require a very detailed budget. Thinking about the commission as a construction project will serve you well. As with construction budgets, design fees, liability and contingency should be considered along with materials, fabrication and installation expenses.

Many of the project costs may be unknown to you. Involve others significant to the project, e.g., fabricator, contractor, architect, etc. in the budget process at the design phase to help you identify potential costs. Failure to do so may result in unpleasant surprises. Get quotes in writing.

Public art projects may be long-lived and may include more than one approval process. Be sure to allow for inflation and material price increases (contingency) due to uncontrollable delays. Delays should also be considered in the contract. Contingency should be built into the budget at between 10-20% of the overall project budget.

Some artists start the project with a high contingency with a commitment to the client that it will be reduced. As the unknowns become known, funds are moved out of the contingency and into the artwork budget line items.

A fairly comprehensive lists of items to consider when developing a public art project budget is included in the addenda.

## **Contracts**

Public art commission contracts come in many varieties. The purpose of a contract is to outline the responsibilities, obligations and rights of the signatories with respect to the products and services being provided by the artist, and the conditions desired by the commissioning agency, including their obligations to you to successfully realize the artwork.

The contract basically will specify what is being purchased, i.e. whether an artwork, design or other services, establishes a time frame for the completion of the work, and states the compensation for said work.

Although some commissioning agencies may not require a contract (particularly for smaller projects), because a contract specifies expectations, it is recommended. Although many sections of the contract may be boilerplate, all parties should recognize that writing a contract should be a negotiative process and remain flexible. Sometime conditions necessitate a standard contract be amended, and sometimes parties need to negotiate terms.

(excerpted from Ruri Yampolsky, "Contracts," in Public Art By The Book, edited by Barbara Goldstein, Seattle: University of Washington Press, 2005.

A list of basic elements of a public art commission contract, and a discussion of contracts from the artist and commissioning body's perspectives are included in the addenda. Also see [http://ww3artsusa.org/pdf/services/pan/annotated\\_contract.pdf](http://ww3artsusa.org/pdf/services/pan/annotated_contract.pdf) for a Model Public Art Commission Agreement prepared by the Public Art Network of Americans for the Arts.

## **Community Involvement**

By its very nature, public art means community involvement. When the public is engaged in the process, they are more likely to embrace and celebrate the completed piece. Determining the most effective way to involve the community for this project/program will directly impact the end result. Examples of ways community members can be involved are:

- Voting members of the art selection committee.
- Members of the board/agency that ultimately give approval to the project.
- Individuals or groups of people contacted by the art selection committee to contribute ideas about the site, theme, and/or style.
- Participants in community workshops that help create components of the artwork.
- Volunteers assisting a professional artist in the fabrication and/or installation of the artwork.

# Addenda I – Sample Request for Qualifications

## REQUEST FOR QUALIFICATIONS NORTH CAROLINA FREEDOM MONUMENT PROJECT, RALEIGH, NC

### Project Summary

The North Carolina Freedom Monument Project Committee (herein after referred to as "the Committee") is issuing a "Request for Qualifications" (RFQ) for the design of a monument/artwork celebrating the African-American Experience in North Carolina. The selected artist will be expected to work in conjunction with the Committee and numerous state agencies involved in the approval process to implement the design. Expected completion date for the monument is 2007.

### Eligibility

This competition is open to all individuals 18 years of age or older: artists, designers, architects, landscape architects and/or teams, working in any medium.

### Project Budget

Up to \$1 million – inclusive of all artist/designer fees, travel, research, design, materials, fabrication, transportation and installation/construction. The artwork budget may be supplemented through in-kind services as a result of agency collaboration.

### Deadline for Submitting Application and Materials

October 30, 2004

### Selection Process

The competition will be conducted in two stages:

- (1) an initial submission of qualifications stage, from which 3-4 semi-finalists may be selected based on the materials submitted. A proposal is not requested at this stage
- (2) a finalist stage, during which each finalist will be paid a \$1,000 honorarium – a travel per diem to visit the site, meet with the commissioning body and develop a preliminary proposal for the monument/artwork to present to the Committee

### RFQ Submission Guidelines

The following components must be submitted with each application for it to be determined complete and eligible for review by the Committee:

*Please do not staple any of the materials together and do not use notebook or binders.*

1. Up to 12 slides (35mm) of recent work (teams may submit up to 18 slides). Slides must be in a clear plastic slide sheet. Each slide must be labeled with the artist's name, indicate the top of the image, and be numbered to correspond to an annotated slide script. 1/2" videotapes (cued to a five-minute segment), or CD with PC compatible JPEG files may be submitted along with, or in lieu of, the slides. No models or original works of art should be submitted with the RFQ materials.
2. An annotated slide script (2 pages maximum), which includes title, medium, dimensions, date of completion, project budget, and a short statement describing the work.
3. A maximum 1 1/2-page (8 1/2"x11"), typed artist statement that addresses interest, relevant experience, your philosophy of public art and your thoughts about public monuments.
4. A current resume (3 pages maximum) including references and up to 3 reviews or news clippings about the artist's work, and
5. A self-addressed, correctly sized and stamped envelope with the necessary postage for return of slides and materials

The Committee reserves the right to select any proposal as the basis for negotiating a separate commission contract; to exercise its discretion and apply its judgment with respect to any aspect of this request for proposals; the evaluation of proposals and the negotiation and award of any contract; and to weigh its evaluation criteria in any manner it deems appropriate. The Committee also reserves the right, at its sole discretion, to reject any and all proposals and to waive minor irregularities.

## **Addenda II – Sample Request for Proposal**

### **Utah Arts Council**

#### **Public Art Program**

#### **Health Sciences Education Building**

#### **DEADLINE FOR PRELIMINARY PROPOSALS: July 8, 2003**

Proposals are requested from artists and/or artist teams interested in creating site specific art for the new Health Sciences Building planned for the University of Utah.

The site of new facility is nestled into the foothills of the Wasatch Mountain range overlooking Salt Lake City and the Great Salt Lake. This facility will be amid a complex of medical buildings serving the University community, Utah and beyond.

#### **Building Description:**

The Health Sciences Education Building (HSEB) is located on the Health Sciences campus directly adjacent to Skaggs Hall College of Pharmacy, the College of Nursing, the Spencer S. Eccles Health Sciences library, the George and Delores Eccles Institute of Human Genetics, and the Biomedical Polymers Research buildings. This part of the university campus has a fairly dense urban character with wide, straight sidewalks and large rectilinear buildings. The site for the HSEB is bordered by two major pedestrian pathways and offers views of the Wasatch Mountains and Salt Lake Valley. As the teaching center for all of the Health Sciences, the building is comprised of a variety of teaching spaces with supporting study, interaction, and office spaces. Also included are two public facilities: the medical bookstore and a cafeteria, servicing both the HSEB and the larger Health Sciences campus.

The design of the HSEB is comprised of a five-story block to the east, a central glass corridor running the length of the building, and lower three and two story elements on the west side. The five-story block is interrupted by a full-height glass atrium, which provides a visual and actual gateway for people arriving to the campus from the east. On the west side, the main entrance is from a major pedestrian pathway, and the design contains a significant public forecourt providing space for outdoor dining and gathering. On this side of the building the form of the lower building elements inflects toward this outdoor space in a gesture of welcoming and enclosure. The cafeteria is prominently located on this west entry facade, near the main building entry, allowing direct access to the large outdoor plaza.

The exterior materials of the HSEB are primarily brick, glass curtainwall and metal panel. The red brick identifies the HSEB as part of the Health Sciences campus, visually connecting the new building to the existing adjacent buildings. Glass curtainwall defines the exterior of the main corridor and the atrium, marking these elements as special spaces and maximizing their openness to the exterior. On the west facade, sunscreens reduce glare and heat gain on the interior and animate the exterior with ever changing shadows throughout the day. Where more opaque enclosure is needed, metal panels are used.

Inside the HSEB, ([First floor plan pdf file](#)) the primary organizing elements are the main north-south corridor and the four-story atrium. The central corridor runs the length of the building on all five levels, perpendicular to the two building entries. This corridor expands into various kinds of social spaces at different places along its length. The atrium space provides a four-story vertical space in the building, allowing visual connections on floors two through five, symbolically connecting the different disciplines occupying various locations in the building. Balconies overlook the atrium from each floor level.

The interior plan arrangement ([Second floor plan pdf file](#)) accommodates a variety of general purpose and special purpose teaching and learning spaces, including classrooms and lecture halls of varying capacity, teaching laboratories, a clinical skills area, a computer training suite, a dental skills suite, etc. The building also contains a sizable complement of student support functions, including open and closed lounge spaces, locker areas, and discussion areas, as well as a variety of office and other support functions. The overriding interest in the organization of the interior spaces was to maximize student-student and faculty-student interaction and to provide a variety of spaces for student study and meeting. These spaces include the large, multi-story atrium, various open discussion areas, closed departmental lounges, and small meeting spaces at each end of the main corridor.

**Building Use:**

The goal of the Health Sciences Education Building is to create a multi-disciplinary environment balancing state of the art information dissemination with a quality hands-on learning experience within an interactive community space for students, faculty and staff.

The new building is linked by shared plazas of the School of Medicine and the Colleges of Nursing and Pharmacy all serving a student population connected in their common goals. To the east, the building interfaces with the University's research corridor with its promise of expanding knowledge for the betterment of all. From the atrium, a vista of the Wasatch Valley and the community this facility serves. Similarly the activities in and surrounding the Education Building reflect the goals of a holistic approach to health care. Linked to the Eccles Health Sciences Library, it is the epicenter of knowledge accumulation, sharing and dissemination. All the classrooms will be equipped with state-of-the-art audio, visual and computer technologies.

Learning will not be limited to within classroom walls but rather projected throughout the facility and to the world beyond. A cafe table, an outside bench, a stairwell, a quiet nook, or a student lounge will all be places of learning. At the same time, the tactile learning experiences in the clinical skills and basic science labs, or among the library stacks will balance and enhance the didactic education. Flexible seating classrooms

will encourage small group and interdisciplinary interactions and problem solving facilitating the movement from "the sage on the stage to the guide on the side" education paradigm. This will be a building full of life. Open 24 hours a day, 7 days a week. The pedestrian nature of its surrounding, the bookstore and cafe, its spaces for lecture and celebration and its proximity to the library will make this facility inviting not only to the University but to the community at large. The success of the Health Science Education Building will be reflected in the community it serves.

**Art Selection Committee Statement:**

In keeping with the teaching, learning and serving missions of this Health Sciences facility, the art selection committee desires works of art in the public spaces that are created from a holistic approach as part of the building and purpose. The teaching, learning and practice of care giving, healing and our common humanity are our primary goals.

The building contains many opportunities for art. The central atrium space, the main corridor, and the outdoor plaza on the west side offer obvious, prominent locations for artwork in any media. Other highly visible areas also offering opportunities for art are the locker and discussion areas on the west, the exterior entry area to the east, and the cafeteria. The preferred approach would be the development of concepts where the art is fully integrated as a part of the building design and would reinforce the spatial and social goals of the building. The basic design of the building is complete but is early enough in the process that the committee would like to remain open to artistic solutions in these or other artist identified areas. Some members of the committee have expressed interest in interactive media proposals but remain open to all concepts. Proposals for single, entire and/or multiple sites will be considered by the committee.

**Budget**

\$235,000 is available for all related expenses of this Public Art commission(s) including (but not limited to) artist fees, fabrication, insurance, shipping, travel, installation, documentation, etc.

**Eligibility**

Artists / artist teams are encouraged to apply. Students and/or employees of the contracted architectural firm are not eligible to submit public art proposals.

**Media & Specifications Required for Proposal**

Artists I teams must submit slides of previous work that represent site-specific artwork. Slides of work that use similar forms I materials I techniques relating to the artist's concept would be helpful to the committee. The committee reserves the right to disqualify works from consideration if they are deemed unspecific to the project.

Artists wishing to be considered must submit a complete application. Artists in a team should each prepare applications and submit them as one package. Applications must include the following:

1. A written description of preliminary concept not more than three typewritten pages. Proposals should outline: the theme or concept as related to the building use and committee statement; the proposed location of art work(s) and relationship to the site; and the probable form the art work may take including scale, format (suspended sculpture, free standing panel, wall relief, painting etc.), medium (and process if that will help to clarify), color and surface quality.
2. As an **option**, any support material which the artist's feels will bring clarity to the proposal, i.e. diagrammatic drawings, gestural renderings, color copies, etc. no larger than 11" x 14".
3. A preliminary budget.
4. Up to ten (10) slides (per artist) in 35mm format with 2" x 2" paper or plastic mounts of applicable work labeled in ink with artist's name, title of work, date and identification number. Please put an arrow to indicate the top of the image. Slides should be submitted in a 9" x 11" clear plastic slide file sheet. A slide identification sheet must accompany all slides
5. If your work cannot be adequately documented with slides only (light, audio, kinetic, etc.) please send alternative appropriate documentation for review.
6. A professional resume (do not staple or double side resume.)
7. An addressed and stamped envelope for return of slides. Slides that are not accompanied by a stamped envelope will not be returned.

Please do not staple or bind materials submitted for application. Oversized drawings and models cannot be accepted for the first phase. Submit all written materials single-sided, on white paper so that materials may be clearly photocopied.

All supporting materials must accompany application. Incomplete and/or late applications cannot be accepted. Faxed or e-mailed applications will not be accepted. The Utah Arts Council will not be responsible for applications lost in transit. While all reasonable care will be taken in the handling of materials, neither the Utah Arts Council nor the University of Utah Health Sciences Art Selection Committee are liable for lost or damaged materials. The University of Utah Health Sciences Art Selection Committee reserves the right to withhold the award of a commission should it be determined that the proposals submitted are not appropriate.

#### **Deadline**

Complete application packages must be RECEIVED on or before **July 8, 2003 by 5 p.m.** (THIS IS NOT A POSTMARK DEADLINE) All supporting materials must accompany application. Incomplete and/or late applications will not be accepted. Faxed or e-mailed applications cannot be accepted.

Please send applications to:

Jim Glenn  
Utah Public Art Program  
Utah Arts Council  
617 East South Temple  
Salt lake City, UT 84102

#### **Pre-proposal Information Meeting**

An optional pre-proposal information meeting will be held for interested artists / teams on June 18, 2003 at 10:30 a.m. at the University of Utah, School of Nursing Auditorium, 10 South 2000 East, Salt Lake City

#### **Selection Process and Schedule**

The Selection Committee will review proposals. A short list of semi-finalists will then be selected and invited to interview and submit a more in depth proposal and maquette to the committee. A small honorarium will be extended to the finalists. The honorarium will be applied toward the commission amount for the artist(s) awarded the commission. Final selection(s) will be made from the semi-finalists. The schedule follows:

July 8, 2003 Deadline for receipt of proposals  
July 16, 2003 Committee reviews proposals  
August 27, 2003 Finalist presentation and interview  
April 2005 Installation complete

Jim Glenn at 801-533-3585 or e-mail at: [jglenn@utah.gov](mailto:jglenn@utah.gov)

## Addenda III – Sample Letter of Qualifications

**John Doe**  
742 Main Street • Apex, NC 27502 • (919)555.5555  
email@website.com

March 18, 2005

Triangle Transit Authority Regional Rail Transit Project  
68 TW Alexander Drive  
RTP, NC 27709

Dear TTA Regional Rail Transit Project Committee:

Please accept this letter of interest in consideration for the opportunity to submit a proposal for innovative, original and educational artwork for the Community Canvases - Opportunity 3 with TTA Regional Rail Transit. I believe that the arts are an integral part of a healthy culture, and that public art provides significant opportunities for both communities and artists to strengthen bonds, encourage understanding and foster respect. To that end I am committed to creating a series of works that will honor and celebrate the mosaic of achievements and contributions of North Carolina's diverse communities.

As stated in the enclosed resume, I have a strong combined background in visual arts and art in public spaces with over ten years work experience exhibiting art outside the walls of galleries and other traditional venues. Over such time, I have conceived designs utilizing varied materials including: brick, stone, metal, wood and phenolics. My recent completion of a percent-for-art project with a historic African American community center for the Town of Chapel Hill has allowed me to further develop and strengthen my technique and problem-solving skills. Additionally, my skills in independent research and community organization were employed. This demanding project required a superb knowledge of project management principles, practices, techniques, and tools; proven ability to design and plan major construction projects within a cooperative work environment; and excellent organizing and coordinating skills. I believe I could make a significant and valuable contribution to the TTA Regional Rail Transit Project through my enthusiasm, organization, North Carolina ancestry, unique style and professional craftsmanship.

While the Community Canvases Opportunity will present its own design or project criteria, my goal is consistent with each project - to impart a greater understanding and accessibility of art to the public through dynamic and diverse creations. Throughout each of my projects, the design approach has remained fairly consistent:

- 1) Identify & meet (either personally or via telephone and computer) with all principals involved;
- 2) Define all project functions and requirements;
- 3) Establish general layout, sizes and schematics of art;
- 4) Review conceptals with all principals;
- 5) Coordinate design development through solicited feedback;
- 6) Review finals with all principals;
- 7) Finalize refinement and completion of design.
- 8) Implementation of design.

I consistently maintain the high level of experience, professionalism and ability to adjust to circumstances required of such a project. Further, my proven reliability, follow-through on assignments, and ability to multitask responsibilities separates me from other candidates. I believe you will find my skills and experience an asset to this project. Thank you for your consideration.

Sincerely,

John Doe

## **Addenda III – Sample Letter of Proposal**

**JANE DOE** 742 MAIN STREET/NEW YORK CITY 10003  
phone fax 212 555 5555 / [email@website.com](mailto:email@website.com)  
[www.website.com](http://www.website.com)

### **WRITTEN NARRATIVE - ART IN TRANSIT**

#### **VISION**

My vision for the "Community Canvases" is to work in carved glass which I have successfully used for windscreens in several light rail stations. I would create a series of images with pictures unique to the specific community served by each station, I would research each station and collect photographs of significant sites and buildings, then transform and simplify these pictures into very clear graphic images that could be carved in glass. My carved glass uses a variety of surface textures that conveys a great deal of contrast, for example; hazes from thin to very dense, speckles, grains, incised lines, frosted lines, clear lines. I have developed an extensive vocabulary of surfaces. If desired I could also make a thematic group of recurring images related to the regional rail system experience that could be carved on one glass section in all the stations.

There are four windscreens, 2 sets of two per station; each windscreen has 4 sections of glass. I propose to carve 2 sections in each windscreen, 4 in each set, 8 sections on each station. In total I am thinking of carving 96 glass sections. At this time I have not seen specific plans of these windscreens to know the sizes of the pieces of glass and how they would actually be divided. I have not been told if I will have any input into the final glass layout of the windscreens.

Laminated and tempered carved glass is a strong durable material that needs virtually no maintenance. Unlike mosaics there are no small pieces to be dislodged. The images are transparent and will be visible from both sides of the platform. In addition, this see through windscreen gives the rider a sense of security knowing that no one is lurking behind unseen.

#### **MATERIALS**

I am assuming the glass is already in the budget. I would ask the glass manufacturer to ship the laminated and tempered glass sections to my fabricator to be carved. The finished artwork would be shipped to the stations to be installed by the windscreen contractor hopefully with trade out dollars since it is the same glass enhanced.

## **DESIGN TEAM**

I have extensive experience in executing site-specific sculptures, on time and on budget. I truly enjoy the collaborative process of public art, particularly seeking to make artwork that welcomes the diverse community using a public space. My projects include sculpture, ornamental fences, gates, stair rails, pavement inserts, terrazzo floors and carved glass windscreens. I work in steel, aluminum, concrete, tile, glass, terrazzo and paint. When an artist is invited to become a member of the design team, the collaborative results of working with architects and engineers can spark exciting solutions and dynamic art. My experience has given me faith in the public art and community dialogue.

## **EXPERIENCE**

NJ Transit commissioned me to create 6 art elements for Liberty State Park Station. It is the largest station on the Light Rail line and is heavily used to approach the Liberty State Park Science Center. Entitled "Riding the Rails", my theme was railroad history. I worked with the architects and engineers at Parsons Brinckerhoff, who had the design-build contract for the Light Rail Line. I have completed another project for Parsons Brinckerhoff in 2003, eight carved glass windscreens in Hoboken at NJ Transits' Terminal station.

North Carolina Zoological Park in Asheboro, commissioned "Passage to the Continents" Completed in 1999, these large scale sculptures, two paired sets, lead the Zoo visitors into either the North American Habitat or the Africa Habitat. They depict in both positive and negative silhouettes, the animals and plants life of each exhibit. I collaborated with the Design and Zoological staff on this project. Also in North Carolina, The Town of Chapel Hill commissioned laser cut stainless steel art benches.

Hardy Holzman Pfeiffer Associates commissioned a 12' ornamental steel garden fence, in 2000, for the Brooklyn Heights' landmark district of NYC. I did a modern spin on the neighborhood's historical ironwork. After their selection of the final design, I joined the team that appeared before the Landmarks Commission for approval to build. I'm pleased to say it went thorough without a hitch.

I have been selected to be a member of the new Hillsborough Area Regional Transport Design Team in Tampa Florida. Do to funding issues this project has been delayed.

## **Addenda IV**

### **Basic Items to Include in a Public Art Commission Budget**

**1. Artist's fee** - a value assigned to the time the artist spends with research, travel, planning, meetings, idea development, model making, fabrication and installation (may vary between 10-25% of project costs depending on project type and artist reputation. 15-18% is more of a norm)

**2. Contract Labor**

- artist assistants/other labor for research, model making, fabrication, etc.

**3. Consultants/Other People-Related Costs**

- structural engineer, other specialists like electrical engineers, lighting designers or plumbers
- architects/landscape architects
- historians, sociologists, urban anthropologists, etc.
- lawyer
- photographer
- model maker, fabricator, builder

**4. Travel**

- airfare or automobile mileage
- car rental
- hotels, meals, other

**5. Transportation**

- shipping of materials to fabrication site
- shipping of work to installation site

**6. Materials**

**7. Site Preparation** (may be covered through the commissioning body, pay attention to contract)

- cleanup/removal
- electrical or irrigation preparation
- site survey (could include test drilling, GPS mapping, electronic detection)
- grading/landscaping

**8. Installation Needs/Equipment**

- rental of lifts, scaffolding, special equipment/materials etc.
- truck rental
- traffic barriers/off-duty police
- storage rental
- permits
- lighting

**9. Office/Studio Expenses (Overhead)**

- rental, phone/fax/, utilities, supplies

**10. Insurance**

- loss/theft/damage coverage to protect the supplies and fabricated parts prior to shipping
- loss/theft/damage coverage during shipping (Inland Marine)
- general liability for self, subcontractors and assistants
- workers' compensation for assistants
- automobile and any special insurance riders

**11. Contingency (10-20%)**

**12. Maintenance/repair costs until transfer of ownership takes place** (per contract)



## **ASC Public Art Program**

### **ARTIST SELECTION CRITERIA**

*The goal of the Public Art Program is to expand opportunities for local citizens to experience public art, and to create more aesthetically pleasing and humane environments throughout Charlotte-Mecklenburg. In addition, the Commission views public art as a vehicle to create a more livable community; enhance neighborhood identity; strengthen economic development and tourism; and educate and enrich the spirit and pride of its citizens.*

1. Level of professionalism as demonstrated by quality of body of work/ submission materials
2. Relevance of slides and submission materials for this project
3. Versatility – ability to adapt studio work to address the needs and objectives of project
4. Talent level/creativity/potential to go beyond the boundaries
5. Experience doing large-scale work, beyond the studio
6. Practical approach to budgeting and project management

## **Addenda VI**

### **Artist Presentation/Interview Guide**

**Prepared by Jeffrey York  
For the North Carolina Arts Council**

The following is provided to you as a guide for your interview. Its purpose is to identify the issues that the panel wants the artist to address in the course of his/her presentation or the question and answer period. It is not an outline for the presentation or discussion.

#### **I. Past work and artist's/designers methodology**

1. What kind of ideas and interests do you pursue in your work? How did they develop? How are they related to the styles and media you prefer?
2. How do you approach public art projects? How is the notion of 'public' evident in your works? Have you worked with students or community groups on previous projects?
3. What is your experience working with projects of a similar scale to this one, in scope, nature and budget? What have been your experiences with restrictions, such as meeting deadlines, staying within budgets and conforming to codes and regulations?
4. How do your works relate to the issues of permanence, maintenance, and safety?

#### **II. Presentation of your specific proposal and budget**

1. Place your proposal in your context of your past work. Describe the most relevant issues of your intended artwork/design.
2. What attracted you to apply for this commission? What is your understanding of this particular project? How does your work respond to the school/community?
3. What is the most suitable site for your artwork? If placed at your preferred site, how will the work respond to its physical context and the already developed space(s)? Do you propose any treatments for the spaces around your artwork/design? Are these treatments included in your budget?
4. What materials are being proposed and why? Where will the work be fabricated and assembled? What personal oversight do you have in the fabrication, assembly and installation of the work/design? How will the work/design be mounted/installed on the site? What kind of foundation is needed?
5. How does the work/design address the issues of permanence? What kind and level of conservation/maintenance/cleaning will this work require?
6. What special safety precautions need to be taken in order to ensure the safety of the artwork/design? How will it be assembled? Should visitors be permitted to interact with the work/design and touch it? Will supervision of the work/design be required in order to protect it?
7. Address any other special concerns or needs of your proposed work/design.
8. Please explain your budget. How do you propose to complete this project within the available budget? Discuss materials and fabrication, transportation and installation.

## **Addenda VII**

### **Basic Commission Contract**

**Prepared by Jeffrey J. York, North Carolina Arts Council**

**Scope of Services** – description of tangible obligations of what artist is to do, including travel, lectures and meetings related to the project and the agency is to do. If artist is not performing all services, it should describe the interaction between the artist and others. Specifies deliverables and dates each is to be completed

**Description of the Artwork** – a detailed physical description of the artwork including materials, dimensions, colors, location, quantity etc. (specifications for the artwork may be attached as an addenda item)

**Design Review and Revisions** – after acceptance of the proposal this spells out time table for submitting working drawings, the review process and terms and rights of revision (delineates the creative discretion to be allowed the artist after the approval of the proposal) also defines what constitutes a finished design (many programs require artist to submit a museum-quality drawing and include technical information on the materials)

**Schedule for Execution** – schedule for completion, fabrication and installation of work, submission of progress reports

**Compensation and Payment Schedule** – defines payment and/or reimbursement schedule, and affirms that the artist must pay all applicable taxes. Typical payment schedule is in five to six steps 1. upon approval of proposal, 2. upon submission/approval of drawings/maquette, 3. upon arrival of materials, 4. upon finishing fabrication, 5. upon installation, 6. upon official acceptance. An approval process should accompany each step.

**Proposal Approval Process** – step-by-step description of the process from design conception and approval of the proposed work (who decides)

**Delivery, Installation, Post Installation and Documentation** – defines who is responsible for site preparation, labor, equipment, landscaping etc. Defines details of the installation. Sets forth requirements of documentation and other post-installation requirements.

**Artwork Changes** – outlines a process for handling changes to the artwork prior to acceptance and after acceptance. Issues concerning the artist's rights are impacted

**Acceptance** – defines exactly what constitutes final acceptance of the work. There is usually a time period (30 days) between the installation and the acceptance so that inherent and other problems may be addressed. See warranties of quality and condition below.

**Risk of Loss to Artist** – sets forth artist responsibility of loss or damage until acceptance criteria is met or title is transferred

**Insurances** – type, amount, who is responsible (usually the responsibility of the artist, but commissioning agency needs to define scope and limits for protection)

**Indemnification** – states the artist must hold the agency harmless for any action or claims arising from the artist's negligence or omission

**Title Transfer** – insures legal title of ownership passes from artist to commissioning agency

**Copyright** – sets forth artist retention of intellectual property copyright and ownership of all drawings and maquettes (unless gifted by the artist). Also sets forth permission requirements for the use of image and defines royalties if applicable

**Artist Rights/Artist Agreements** – protects artist from the work being altered or intentionally destroyed, sets forth responsibility for signage), and maintaining the artwork (both usually the responsibility of the commissioning agency.

**Repairs and Maintenance** – designates who is responsible for maintaining the artwork

**Compliance** – relates to any state statutes defining and regulating performance

**Modification** – says that any modifications to design at any stage must be in writing and signed by all parties

**Extensions/Early Completion** – defines not only what constitutes construction or installation delays but assigns responsibility for costs incurred for extensions and early completion (who is liable for storage and damages when in storage)

**Termination** – defines what constitutes termination with cause, for reasons beyond control, for public convenience from either party and defines notice requirements prior to termination and payment stipulations for both parties in case of termination

**Independent Contractor** – says artist is or artist's subcontractors are not an employee of the commissioning body (impacts on both artist's and commissioning agencies rights).

**Assignment, Transfer, Subcontracting** – defines liability and roles of subcontracted service providers

**Contract Administrator** – name, address, phone, fax and e-mail for record keeping

**Warranties of Title** – guarantees the work to be original (unless otherwise disclosed) and free and clear of liens

**Warranties of Quality and Condition** – says that execution/fabrication and installation (if done by artist) was done in a workman-like manner and that the work will be free and clear of defects in materials and workmanship and that work will not require unreasonable maintenance for a set period of time. Assigns liability and responsibility to the artist for a specific time period (usually one year). Often the contract also states a specific length of time that the artwork should last if properly maintained. The length of a typical bond (30 years) is often used as a benchmark)

**Indemnity** – artist agrees not to hold commissioning body liable for damages due to the above.

**Artist's Address for Deliverables and Waiver of Artist Rights for Non-Compliance** – for record keeping and notices. Artist agrees to keep commissioning agency notified of any change of address.

**Conflict of Interest** – states the artist may not be related to an employee or commission member of the agency or jurisdiction who may be negotiating or administering the agreement

**Non-Discrimination** – as applicable to existing laws and fair labor practices

**Entire Agreement** – says that this contract embodies the entire agreement and sets forth an understanding that the contract and signed amendments to the contract supercedes all other oral or written agreements.

**Modification of Agreement** – says that any modification to any part of the agreement is only valid in writing and if agreed to by all participating parties

**Waiver** - says a waiver of one aspect of the agreement does not serve as a waiver of subsequent default or breach of other terms of the contract

**Governing Law** – the contract is construed in accordance with contract law of the state in which it is written

**Arbitration or Legal Recourse** – sets forth manner in which any un-negotiated dispute is to be settled (arbitration is recommended before legal action)

**Notices** – stipulates that all notices, requests, demands and other communication between parties be in writing

**Addenda** – for record keeping, should include all materials specifications, maintenance instructions, artist statement and other education agreements between the artist and commissioning agency (i.e. gives presentation, supplies verbiage for signage, etc.

## Addenda VIII

### Overview of Public Art Contractual Concerns Prepared by Janet Kagan, Chapel Hill Public Arts Commission

The successful public artist must have a broad view of *art-making* beyond core requirements of engaging with the client group(s), members of a design team, and creating exceptional works of art. The unspoken expectations between the artist and the client must become articulated in a contract, in which the nature of the collaboration and the schedule of fees and deliverables attempts to guarantee that each party receives fair and equitable treatment. Fundamentally, contracts address the process by which the work will be completed rather than reflect the work of art itself; it establishes responsibility for completion of the work, and who is obligated for what.

Contractual Clauses	Artist's Perspective	Client's Orientation
Communications	Timely Responses to Questions	Thorough Documentation
Phases of Work Payment	May Overlap  Difficult to Sequence with Architect Asked to Prepare for an Unknown Anticipates Informal Reviews	Completion of Work Triggers  Language must be Design-Driven Needs Rejection Clauses Expects Revisions and
Modifications	Would like to Surprise Client	Does not want any Surprises
Fabrication/Construction	On- or Off-Site Relies on Client Support	On- or Off-Site Assumes Limited Involvement
Liens	Work is without Debt	Assumes Ownership without Debt
Title	Work becomes Property of Client	Assumes Clear Title for Ownership
Warranties	Mutual Obligations	Mutual Obligations
Insurance Proceeds	Minimum Thresholds ▪ loss of work(s) ▪ damage, restoration ▪ bodily injury, property damage	Maximum Thresholds and
Copyright	Retains Copyright	Owns Reproduction Rights and
Title	▪ Grants Client Non-Exclusive Rights ▪ Credits the Commissioning Client	▪ Ability to Promote the Work(s) ▪ Maintains Work as Original, Unique
Repair and Maintenance	Obligation of the Client with Advice Difficulty Projecting Annual Costs	Independent Evaluation Utilizes Existing Resources
Termination	Protection from the unknown	Protection from the unforeseen
Deaccession of Artwork(s)	Obligation to Notify	Little Recourse as VARA Violations Difficult to Prove

## **Addenda IX**

### **Visual Artists Rights Act (VARA) Of 1990** **Summary prepared by Jeffrey J. York, North Carolina Arts Council**

Applies to only limited fine arts categories of "visual art works" - original paintings, sculptures, drawings, prints (in editions of 200 and below) and still photographs.

Is only applicable to works produced after June 1, 1991

Asserts in a limited way that art ownership is not an absolute property right. Artist injects his or her spirit into the work and the artist's personality as well as the integrity of the work should be protected. *Carter vs. Helmsley-Spear, Inc.*

#### **Rights Include:**

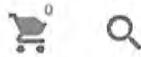
1. disclosure or divulcation, which allow the artist to determine when a work is complete and may be displayed.
2. paternity of attribution, which allows an artist to protect the identity of his name with his work, and to disclaim it when applied to another's
3. the right to modify or withdraw a work following publication
4. integrity, which allows the artist to prevent his work from being displayed in an altered, distorted or mutilated form that is prejudicial to the artist's honor or reputation (when the work is of recognized stature, the rights of integrity includes the right to prevent intentional or grossly negligent destruction of the work. Recognized statute left open to case-by-case interpretation. Work does not have to be copyrighted.

#### **Exceptions/Exclusions**

- Rights only protected during the artist's life and cannot be conferred to others. In case of joint authorship, rights remain in force for the life of the last surviving author.
- Modifications, etc. due to the passage of time or inherent nature of the materials are exempt. Works that threaten public safety are exempt and may be removed (loop hole)
- Works that are incorporated into a building in such a way that removing them will cause damage or modification are exempt. Ownership of attached works transfer with building title. Building owner may remove any work from property with fair and diligent notification of artist or attempt at fair and diligent notification.
- Works for hire and applied arts are exempt.
- VARA rights are subject to 107 fair use limitations on exclusive copyright –fair use purposes for which the work may be reproduced
- VARA does not intrude on the standard protections and agreements included in contracts.

David Cunningham's Blog Post on How to Evaluate  
Art: A layman's guide to understanding personal  
aesthetics February 8, 2013





**ABOUT THE ARTIST** +

**WORK** +

**SHOP** +

**BLOG** +

**CONTACT**



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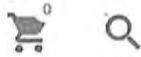
**ART, UNCATEGORIZED**

# **How to Evaluate Art: A layman's guide to understanding personal aesthetics**

February 8, 2013

## **How to Evaluate Art: A layman's guide to understanding personal aesthetics**

Isn't all art just subjective and personal taste? As an artist I hear this all the time. I do believe in personal preference but I also believe there is an objective reality that transcends taste. Through imagery and text I will take you on a journey to separate the objective from the subjective and give you a chance to better understand what you like and why.



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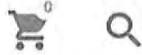


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Take the following two portraits. Which do you think is a better piece of art? Why? Do you think this is just a matter of personal opinion?



Most people only see subject matter when they look at images. However, both of these images are portraits. Would it be safe to assume that 99.999% of the population would prefer the portrait by Vermeer on the left? So what is that preference based upon? Is that not a sign of objective criteria?



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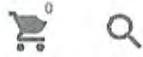
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Now take these two images. Which do you think is a better piece of art? Why? What do you prefer ?



You may prefer the flat outlines of the Hokusai on the right or the heavy impasto of Van Gogh's Starry Night. Both pieces are clearly master pieces, but lets talk a little bit about why.

I believe there is objective and subjective criteria for evaluating art. Subjective or personal preference can be the product of our environment. For instance, Southern Renaissance painting looks very light with bright colors and open compositions. Northern European Renaissance painting on the other hand is heavy and dark with cramped compositions. One doesn't have to look much further than the weather in those areas to see the connection between the art



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and the environments from which they were created. Of course the weather is only one factor. There are countless others that cause one person to prefer certain color combinations and compositional devices over others.

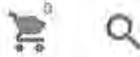


Northern Renaissance

Southern Renaissance

So here are a few questions to consider to help you to determine your own subjective preferences and their origins

1. Are there certain colors that you prefer over others? I suggest opening your closet and looking at your clothes. Check out all those places in the world where you have chosen specific colors or combination of



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colors (background color on your CPU, wall color, car color, art you love etc.)

2. What kind of shapes do you enjoy? Sleek and Curvy or Boxy (Porsche versus BMW)? Paisleys or Stripes? Victorian or Arts and Crafts?

Okay, now what is the objective or universal criteria for evaluating art? I have found that the criteria for measuring intelligence is a great tool for determining the value of art.

Memory, Reason, & Imagination are used as criteria for evaluating intelligence but also work well for judging art.

## Memory

Personal experiences  
Human experiences (history...specifically art history in this instance)  
Knowledge  
Thoughts  
Ideas

## Reason

Technique (manipulation of art materials)  
Design and Composition  
(the manipulation of the elements of design: line, space, shape, texture, color)

## Imagination

Creativity  
Innovation

(This applies to both the use of Memory and Reason)

*See example below:*



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**Memory:**  
The subject matter is based on dream symbolism and the power of the subconscious mind linked with the writings of Sigmund Freud.

**Reason:**  
Dalí masterfully displays his technical ability as a painter. Composition is skillfully designed making the viewer from one focal point to another around the picture plane (begin in the lower left and move around the picture clockwise.)

**Imagination:**  
Dalí was one of the first of his time to begin to incorporate the subconscious into his work. His images defy reality yet reveal the ultimate reality.

**Aesthetics      Art**

**David H Cunningham      Evaluate**

**How To      How To Evaluate Art**

**Objective Versus Subjective Criteria**

**Personal Taste**

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**Rajean** - 6 years ago

Nice introductory technical primer.

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**Ann Shedd** - 6 years ago

Well done, David. What about the inner knowing or seeing involved in assessing a painting as good? I can appreciate well-done art and absolutely hate it. I can look at a piece that appears to be intricate or "fine" but absolutely believe that it is mediocre. I have love paintings that appear to be truly basic, yet my soul tells me they are perfect.

My children have created art that far outshines what mainstream buyers think is good. Yet, if an adult were to create the same piece, I would question the talent.

Thank you, again, for making me think.

All best,

Ann

P.S. I loathe the painting by Dali because it disturbs my mind. But it is perfect.

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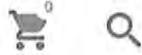
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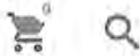
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# Unknown University Evaluating Art: The Principles of Critique



## Evaluating Art: The Principles Of Critique

### **Introduction**

Art is a personal endeavor, often a very intimate process for its creator. Dedicated artists invest their thoughts and abilities into what they do, as well as a fair amount of faith and hope in an imagined outcome. This uncertainty and the revealing of our inner worlds make us vulnerable to criticism that will often feel personal, regardless of its intent. Yet the irony is that without criticism or critique, artistic growth is greatly hindered. After all, we're social creatures, and most art is made with the intention of sharing with others. Thus any experienced artist comes to know that the skills of critiquing and being critiqued, as well as the knowledge behind these actions, are perhaps of equal importance as the act of creating.

This atmosphere of group critique is reminiscent of the traditional role of guilds, cooperatives, and collectives, which before modern times were groups of artisans and craftsmen who banded together under accepted principles and ethical standards, to advance themselves with the help of others. We see this less and less today, as modern lifestyles are often atomized, separated under fast-paced competition in order to meet short-term individualistic and materialistic goals.

Yet artists and tattooers, true to our often-rebellious nature, can help revive the cooperative spirit through the practice of group critique, regardless of preferred style or experience level. Those who do this regularly also establish in themselves the habits of skillful self-critique, which is an absolutely crucial component of individual success. No matter the setting, critique is an important stepping-stone to deeper understanding in the journey of mastering any craft or pursuit.

### **1. PREPARING THE GROUND**

#### **Positive Group Dynamics**

Where and how we start our critique of others is important. Preparing the ground is something we must do in order to build a proper structure upon it. Setting the right tone in a public environment or amongst peers involves putting personal motives and agendas aside; in other words, we must distance ourselves from "the Ego" and any limited self-interest. Our intention is to foster a safe emotional environment, where participants can feel at ease in revealing their artistic shortcomings, weaknesses, struggles, or confusion. It helps participants relax and let down their guard when we purposely recognize the camaraderie among fellow artists coming together to help each other achieve their goals, in cooperation rather than competition.

#### **The Proper Mindset**

Another aspect of preparation is understanding how to ask questions and form conclusions about the art we're looking at. Laying the foundation of a helpful critique means approaching it through a mindset of unbiased evaluation and clinical precision. Dropping the Ego and any desire to prove oneself means letting go of opinions and

vague, esoteric, or emotionally driven impressions. In other words, we must remove our personal feelings about the work or its creator from the equation. Being in this mindset turns every work of art quite simply into a set of visual problems, or challenges, with an array of possible solutions. There are variables that can be adjusted to produce quantifiable results, just like a science experiment. To take this concept one step further, we're analyzing only the product of someone's abilities, and never the actual person. Consciously reminding ourselves of this scientific detachment spares all involved the burden of one-upmanship or hurt feelings.

This mode of thought is often the total opposite of the creative, expressive, and intuitive approach we cultivate while creating art. This is a desirable contrast, one that allows us to choose the way of thinking that's appropriate to the situation at hand. This level of sophistication—the ability to use both sides of our brain, our entire self—will be a major factor in determining how successful we are as artists or tattooers.

The process of critiquing is akin to Reductionism, which is an approach to understanding the nature of complex things by breaking them down, reducing them to the interactions of their parts. For example, we can deconstruct any image by reducing it to its basic elements of color, line, tonal value, composition of shapes, and other criteria. Even the most complex works of the great masters can be viewed with this process, temporarily stripping them of their awe-inspiring mystique to reveal the multitude of surprisingly simple ingredients used in their creation.

So in summary, an artist who wishes to invest their whole self and full potential into their work may learn to create from the holistic/intuitive processes of the right-brain, and simultaneously learn to evaluate their results with the reductive/linear processes of the left-brain. Creation without evaluation leads to stagnation.

### **Artistic Personalities**

Many artists in the critique environment tend to fall into 2 categories, especially when their work is being critiqued. The first category is overconfidence, typified by a reluctance to detach their feelings of accomplishment about their work, from the work itself. This attitude commonly results in the artist disputing the critique of others by stating reasons for all of their artistic choices, unable to see the work from an unbiased perspective, or simply take the criticism as a new way of looking at the work.

The other category is underconfidence, where upon presentation of the work to be critiqued, the artist begins with a list of excuses or apologies about the piece, lamenting what they don't like about it, or what they would have or could have done, "if only...." By doing this, the artist has already attempted to influence the view of others rather than allow them to form their own first impressions.

Both of these habits serve to shield the artist from vulnerability—the former as a reaction, the latter as a pre-emptive measure—and in the end these also serve to shield them from the full learning potential of the critique. But as long as the critique environment is supportive and friendly, with everyone involved keeping a strictly logical mindset, these hindrances are easy to address and avoid.

## **2. LAYING THE FOUNDATION**

## **Knowledge Is Power**

One fact can't be denied: the wider your scope of artistic knowledge, and the deeper your study of art history, the better you'll be at critiquing others' works, as well as interpreting others' critiques of your work. This knowledge leads to deeper understanding of concepts, and provides more reference points to compare one's own work to, as well as the critiques of others. However, in the absence of broad artistic knowledge, learning basic formulas for solving the most common visual problems is a great starting point, and will still prove useful in any scenario. Many of these basics will be explained in sections 3 and 4.

## **The Process of Critique**

The best critiques are the result of dialogue, an unfolding conversation between artist and viewer that helps reveal strategies and solutions for improving a piece of art. However, when beginning a critique it's helpful to spend the first few minutes in silent contemplation of the piece, simply absorbing it visually. Our very first impression of an artwork affects us on the base level of instinct or intuition, each of which go a long way in determining our conclusions about it. So it's important to be patient, to look long enough to let the image sink into our consciousness, allowing the mind to sense where the work interests us, and conversely, which qualities are disruptive.

One way to go about this is to purposely abstract the image in your mind, reducing any recognizable subject matter into mere shape, line, and fields of color or tonal value. This can be achieved by squinting or blurring your eyes, turning the piece sideways or upside down, or looking at it from varying distances. Doing so begins the Reductionist process of dissecting the created illusion in order to eventually determine its qualities that succeed or fail.

This purposeful abstraction is easier to do, of course, if the piece is already an abstract. And it follows, then, that the ensuing discussion would most likely only be concerned with that base-level realm of visual qualities and the emotions or impressions they evoke.

After the initial inspection of the work, before any critical determinations are made, it's often necessary to ask the artist what their goals were for the piece—what they wanted the image to communicate to the viewer, and how. Is the piece concerned only with the illusion it creates, or with the meanings behind the illusion? Was the final product arrived at randomly, intuitively, or through very deliberate choices? This question and answer period often expands into a full-blown group conversation, or "dialectic," which is generally defined as a dialogue between two or more people who wish to establish the truth of a matter with reasoned analyses. Having this dialogue helps the participants compare their first impressions with the artist's intentions, in order to lead all involved to discover the most beneficial strategy for improving the piece.

During a critique it's helpful to adjust or limit our thinking to the paradigm presented by the piece we're currently looking at. For example, if a painting of a red square on a white background, which is intended to be a study in color relationships and geometric shape, is judged by the same criteria as a photorealistic painting of a red barn

on a snowy hill, then the entire critique is bound to be useless. That's why when acting as temporary critics, it's important to communicate with the artist to learn *their* goals and intentions, so that we may "speak their language" and thus be of most benefit to them.

Conversely, when an artist is forced to reflect on and answer questions about the choices made during their creative process, this often reveals to them valuable insights that are often obscured by the complex non-linear nature of that very process.

In other words, "Reasons, not rules, make us stronger." This slogan perfectly illustrates the value of *intention*—of knowing *why* we make our artistic choices, or why others make theirs. Arbitrary, random, or impulsive actions and assumptions are more difficult to draw conclusions about or learn lessons from. But logical or premeditated reasoning provides a structure we can use to determine specific actions to solve visual problems, which is the ultimate purpose of critique. Over time this structure helps an artist accumulate a wide array of strategies to bring any work of art to a successful finished state. Ironically, the structure provided by planning and intentional choices eventually also leads to a sense of familiarity and intuition in the artist, eventually diminishing the need for purposeful rigidity.

### **An Artist's Work Is Never Finished**

The repeated experience of critique often leads an artist to relinquish the "preciousness" of the art they've created, helping them see their work in terms of an organic, constantly unfolding process of improvement rather than as fixed, finite objects encased in the permanence of so-called completion. The fact is that nothing is untouchable nor beyond reconsideration—and unless a permanent varnish has been applied, just about any painting can be skillfully revisited, should insights to improvements be realized later on.

Often the mental hurdle of going back into a previously "finished" painting for a few more improving touches is the hardest part—much harder than the simple adjustments that take the piece from good to great. Loosening up the rigid protectiveness we often feel over our laborious efforts can result in a more relaxed sense of confidence to simply do whatever it takes to make the art stronger. Even if our sense of closure is so strong that we opt not to revisit the piece in question to make changes, we usually feel less hesitant to apply those new insights to the next piece, making the knowledge gained through critique valuable in the long term as well as the short term.

## **3. BUILDING THE STRUCTURE**

### **Basic Evaluative Criteria**

The following list outlines some basic criteria that form a good starting point for evaluating an artwork. In the interests of ease and clarity of writing, this list refers only to paintings or fine art, but all of its concepts can be applied to fit the tattoo art form in some way.

**Color:** This is a simultaneously complex and simple subject, since which colors are used, and how they're used, can communicate a vast array of messages and feelings

to the viewer. As a participant in a critique, it's helpful to keep in mind basic color principles like primary, secondary and tertiary, tints and shades, and color relationships such as complementary and analogous. To evaluate a painting on a more complex level, thinking of color in terms of music can be helpful. For example, groups of colors used together may or may not form harmonious families, or "chords." In this metaphor, each individual color represents a single note, and all the color notes of a painting viewed together form its color chord, or overall impression—a visual form of song. Some songs are discordant or unmemorable, while others are timeless and profound; paintings are no different.

**Tonal Range:** This refers to the contrast of values, or the range from light to dark contained in an artwork. This may refer to actual shades of gray, but more often this actually refers to the tonal value of colors, converted to their corresponding light, medium, or dark tones in the mind's eye. Viewing a painting through this mental filter can help us determine which areas of the painting stand out and which areas merge together or become obscured, without becoming distracted by the emotional or symbolic impacts of the colors used. For example, a painting containing dark purple and pale yellow has a wide tonal range, while one containing only primary reds and greens has a narrow tonal range. A similar concept is chroma, which refers to the relative intensity of a color (Cadmium red surrounded by gray has a high chroma; mixing it with white or gray lowers its chroma; surrounding it with vivid yellows and greens lowers its relative chroma).

**Form:** This gives the subject matter of a 2-dimensional artwork the appearance of existing in 3-dimensional space. It conveys the illusion of mass, dimension, or some kind of physical architecture through the use of lighting, shadow, color and tonal range. Generally speaking, the deeper an artist's understanding of the laws of optical reality—how the human mind perceives objects in space, as they appear in the physical reality around us—the more convincing their illusions will be. When critiquing a particular piece, it also helps to know whether the artist intends these illusions to be accurate and convincing, or to be a departure from the optical laws of reality.

**Composition:** This consists of the shapes, lines, and directional movements of an artwork that are formed by the placement of subject matter. In other words, the contents of a painting are composed in a certain arrangement, forming spatial relationships that lead the viewer's eyes around the piece or direct them to an intended space within it. When critiquing the composition of representational art, it's helpful to reduce it to an abstract construction of shapes, colors and lines using the exact process described earlier, in section 2. This helps us see what the painting *is*, rather than be distracted by what it *is of*, in order to deduce how effectively its parts were put together.

**Stylization:** Style in art refers to the intended distortion of optical reality in order to convey a particular meaning or express a particular feeling. When developed with a sound theory and implemented with skill, stylization can add an interesting layer of symbolism and provide an entertaining treat for the eyes. Cubism is a classic example of this. However, distortions of optical reality in an artwork that arise from poor planning,

misunderstanding of the subject matter, or simply a lack of artistic skill and technique are not a true use of stylization—even though they're often passed off as such. A useful critique will address any distortions or departures from reality and discern their intention (or lack thereof), in order to reveal whether the artist achieved their goals or created unnecessary distractions.

**Surface, Mark, and Pattern:** Paintings consist of not only a visual illusion, but a physical surface as well. Both the picture and its surface help communicate the purpose of that work of art to the viewer. Characteristics of brushwork and the physical qualities of the media used both contribute to the final look of a painting. Thus, artists who intend their mark-making to aid in the communication of their image will often use paint expressively, letting brushmarks and irregular lumps or streaks of pigment become obvious to the viewer. Conversely, artists concerned solely with the convincing nature of their illusion will work the paint until all obvious brushmarks disappear, minimizing the physical surface of the painting as much as possible. A thorough critique will discover where the artist's emphasis lies, which paint application strategy was employed, and how effective it was in meeting their stated goal.

### **Further Analysis**

The following list outlines some of the subtler aspects to consider in the evaluation of an artwork, after the more obvious basics listed above have been accounted for. Once again, this list refers only to paintings or fine art for ease and clarity, but all of its concepts can be applied to the tattoo art form in some way.

**Process:** This term refers to the *how* of art—literally, to the process by which the piece was created or accomplished. For many contemporary artists, process itself, rather than the finished product, has become the primary focus of their creativity as well as their message to the viewer. This type of artwork often emphasizes concept rather than craftsmanship. This is something to keep in mind as an evaluator of someone else's work, lest we risk making an inaccurate or unhelpful assessment of what we're viewing. But because process isn't often immediately discernable in the finished artwork, it's largely dependent on the dialogue that takes place with the artist during the critique. Andy Warhol is a good example of a contemporary artist whose work placed more symbolic importance on the process by which it was made (mass production-like silkscreen methods) than on its finished state (simplistic graphic reproductions of mundane items like soup cans). Someone who was only concerned with the final appearance of art might miss the entire point if they weren't aware of its creator's intentions or methods.

**Symbol and Meaning:** Human beings perceive their surroundings and determine how to act through the mental filter of meaning, based on sensory observation. Naturally this phenomenon applies to all artwork, even works that purport not to be concerned with symbolism or conveying any particular meaning to the viewer. In actuality, a work of art is communicating or expressing something, on some level, by the simple fact that it exists and can be observed by others. Therefore a thorough critique will, at some point, address

the communicative aspects of the artwork—whether intended or unintended, effective or ineffective, primary in focus or secondary to the aesthetic.

**Description or Expression:** An accurate reproduction of a vase simply *describes* that vase in a very factual way, whereas the same vase painted with drastic departures in color, texture, shape, or setting primarily *expresses a feeling* instead. Similar to the red square and red barn example explained in section 2, an abstract painting judged by the criteria of a photorealist painting will always be dismissed as a failure, as its creator was never attempting a literal representation of optical reality in the first place. So it helps to remember that some art is made primarily to describe or replicate optical reality, while other art is made primarily to express feelings or concepts deriving from that reality, such as the Impressionist movement. Similar to the Process concept explained above, a thorough critique will discover whether the artist is more interested in feeling or craftsmanship.

**Artistic Problems vs. Technical Problems:** Some art succeeds in its concept, planning, and communication to the viewer while falling short in its physical execution. For example, an artist attempting to heighten the illusion of convincing form could destroy this illusion without the knowledge of how to apply a subtle shadow glaze. Alternately, an artist may command extreme control over their materials, able to create any effect they choose, yet the final impact of their work may suffer due to poor planning or ineffective use of subject matter. For example, an artist with a skilled shadow glazing technique might not realize that the addition of a few subtle cast shadows to their piece could drastically heighten the illusion of convincing form they're trying to achieve. Dialogue with the artist during the critique of their work usually reveals which area needs improvement in order for their stated goals to be realized.

**Presentation:** Sometimes aspects of a painting's overall presentation, such as its frame, substrate, or environment, can have an influence on how it's perceived. In particular, installation artwork relies heavily on presentation, and artists engaged in that medium invest a lot of forethought into this aspect of their work. Although less important in making more traditional 2-dimensional images, when not considered intentionally by the artist, inconsistencies may arise. For example, a very sparse painting may be overpowered by an elaborate frame, or a very small painting may be aided by an expansive mat surrounded by a large frame. Sometimes, the fine details of a photorealist painting are interrupted by the tooth of heavy canvas, indicating that a smooth panel would have been a more effective surface. When the presentation of a piece is pronounced enough to have a dramatic effect on the viewer's perception of the work, it's worth including in the critique, even though the primary focus is usually on the image itself.

**Relationships:** This is more of a broad concept to keep in mind when evaluating art, rather than a fundamental criterion that can be measured. Relationship refers to how the different elements of a painting come together—interacting and influencing one another. The relationships of elements are more subjective than the most basic fundamentals like color, tonal range, and composition, but in an expertly realized

painting, all of these attributes will work together symbiotically to communicate the artist's desired illusion. No single aspect will drastically interfere with or overpower another—unless intended that way, of course. Some common relationships include the previously discussed color and compositional harmonies. Other relationships include the ways that composition influences color perception, or the way subject matter affects symbolism, or any other combination of factors. In essence, nothing included in an artwork exists in an isolated vacuum: after using the process of reductionism to break down a painting into its parts, it can be just as helpful to widen our perspective and look at the entire work holistically.

#### **4. DECORATING THE INTERIOR**

As we've seen, the overall process of critique can be likened to building a house, and moves from general to specific: from setting a friendly and helpful tone, to silent first impressions, to general discussion of intentions, strengths and weaknesses, and concluding with specific problem areas that require individual solutions. This final stage of the evaluation process—the practical and useful advice—is made possible by the steps that preceded it.

##### **Formulating Strategies**

After the initial critique and dialogue, the artist may wish to discover some concrete steps to take with the piece in question, in order to solve any problems that were revealed. In truth, the list of potential solutions is nearly infinite. But in my experience of both making and critiquing artwork, I've found that the weaknesses most pieces contain fall into several common categories, and that these common problems have correspondingly common solutions. The following list of basics provides a great starting point for artists and critique participants to expand upon. It's worth noting that many of the following solutions involve the technique of glazing, which means to apply a see-through layer of paint over an existing, dried layer. As with the previous section's lists, this one refers only to paintings or fine art for ease and clarity, but all of its concepts and most of its proposed solutions can be adapted to the tattoo art form.

##### **Common Problems and Solutions**

**Discordant, distracting, or excessive use of color:** Color that's used unskillfully is a very common reason why some pieces of art fall short of being breathtaking or convincing. This can be avoided when strategizing about color choices in the beginning stages of a painting. Picking one neutral or unobtrusive color to use throughout the piece, in every object and area as a foundation over which to lay other colors and glazes, can provide a unifying element. Master oil painters throughout the years have often done this by starting their paintings with a monochromatic layer of dark brown paint, usually Umber or Van Dyke—in essence creating a value study over which to lay their colors. Additionally, simply limiting the palette to a few colors will help you better understand how each color interacts with the others, and help avoid chaotic results.

However, in a work that's already well underway, this problem can be solved by selecting a color from within the piece and applying it as a glaze over the entire surface. This gives all the colors a unifying ingredient, making them more related to each other. Or, the glaze can be applied only to the most offending colors, in order to control or reel in just those areas.

**Spaces look flat, lack of atmospheric distance or depth of shadow:** This is by far the most common flaw with landscape paintings or works picturing deep spaces. Developing a deeper scientific understanding of how sunlight interacts with Earth's atmosphere to form a haze that lightens distant objects is a great starting point to address this problem. But to fix a piece with colors that have already been well established, a very pale blue-gray glaze is needed, laid thicker or in repeated layers over more distant areas. For deep interior spaces, a gray or gray-tinted glaze applied over the entire area and then rubbed off of closer objects or focal points is often effective to give a sense of murky or dusty air. For deeper and realistically translucent shadows, a very dark glaze of any color or color family can be used, although commonly a cooler color is best, as the human eye tends to perceive them as receding. All of these solutions can be applied to underwater spaces as well, using the appropriate colors.

**Objects look flat, lack of form or dimension:** Many times this problem stems from an inaccurate representation of the often-tricky properties of foreshortening, where objects become heavily distorted when placed at extreme angles towards the viewer's perspective. If the piece is still in the beginning stages, mistakes in form, dimension, and perspective can be corrected through closer observation of the subject matter, and with the use of measurements or grid systems. If forms are rendered accurately but still look flat during the later stages of a work, the same glazing concepts and techniques used for creating deep spaces can be applied within specific objects or subject matter. One such way is to glaze all the light areas or planes of an object with a light source color, usually one that appears elsewhere in the painting (including white), and to glaze all shadowed areas with an ambient light color and/or a shadow color. Doing this helps the eye correctly perceive the 3-dimensional "architecture" and varying surfaces of an object. If done with the same colors to all the objects of a painting, it helps unify them and place them in the created environment by tinting all of their local colors the same.

**Flat tonal range, lack of contrast:** This problem can be solved in much the same way as the preceding two sections explained—by adding color glazes to certain areas in order to make them more pronounced, by deepening shadow areas, or by adding white (or a color close to white) to lighted or prominent areas. Light areas and white can be made brighter either with glazes, or with more layers of opaque paint. Doing any or all of these things will serve to separate objects and areas of the composition from each other, as well as create focal points that appear more immediate or prominent.

**Excessive tonal range, lack of subtlety:** When a painting looks too dramatic, with harsh extremes of dark and light, it can be recalibrated in two ways. The least appropriate light areas can be glazed with a mid-tone value or a darker color that appears elsewhere in the piece, or darker areas can be glazed with a mid-tone or a lighter color

from within the piece. These solutions narrow the tonal range either downwards (darker) or upwards (lighter), increasing the sense of unity and subtlety within the work.

**Confusing composition, too much information, lack of focal point:** When confronting the problem of an overly complex representational piece, often the first step in arriving at a solution is to abstract it. This is done by viewing it upside-down or from a distance in order to discern light and dark areas, movement and patterns of color and line. In forcing our eyes to interpret the information in a different way, areas of natural prominence may suggest themselves out of the chaos.

The most straightforward solution to an unruly composition is to create an order of importance that the viewer can easily interpret. In the beginning stages of a work, this can be accomplished through universally understood hierarchies of information, like the relative sizes of subject matter and their placement relative to the center of the composition. However, in a painting utilizing unconventional design principles, or in a further state of completion, this needs to be accomplished through more subtle adjustments of color. Using glazes like the ones discussed in the sections above, the colors of certain objects or areas can be limited, or parts of the composition can be obscured in shadows or atmospheric haze (less tonal range), or by blurring/blending subsequent layers of paint.

A slightly more radical solution, which must usually be accomplished in the planning stages of a work, is to simply eliminate part of the picture altogether by cropping the subject matter. When working from a figure or still life, parts can be blocked out with hands or a piece of paper with a square hole cut out of the center. This can help narrow down the view to the most compositionally interesting area. Or, when working from digital photos, experimenting in a photo-editing program with its cropping tool can help determine the area of most interest. Taking these steps often eliminates distracting or redundant areas that may not help communicate the overall idea, and therefore, are no longer necessary to the painting.

What all this means is that often the problems of an artwork can be solved through a strategy of limitation. Setting intentional limits to one or more artistic aspects or qualities of a piece allows an artist to hone in on certain strong points of their original idea or concept—pursuing quality, not quantity—thus increasing their chances of success. Another way to understand this concept is to think in terms of a numbered rating system, where the artistic qualities of color, tonal range, and design complexity each have a maximum value of 5, yet the total value for the painting cannot exceed 8. Therefore, if many intense colors are used, bringing a total of 5 to that aspect, then tonal range and design complexity combined can only total 3. This strategy can keep a piece of art focused, under control, and able to effectively communicate its intended message.

**Inaccurate reproduction of optical reality:** It goes without saying that in a realistic work of art, imitating the way subject matter appears in real life is of utmost importance. Arguably, this is important in any work that aims to present the viewer with a convincing, believable illusion of some kind or another. When a painting falls short of this standard, there are a few simple and obvious steps to take. The first is to consult reference material, usually in the form of photographs, live models, or still lifes. Carefully and patiently studying these in minute detail hones observational abilities—and

when in doubt, acquiring more/different/better reference materials is the next logical step. Going even further, it often helps to complete some quick, rough studies of the subject matter in order to master its properties before attempting or completing the final work.

Of course, the ultimate understanding of how the human eye and brain perceive optical reality is rooted in the study of physics and other scientific disciplines. As an artist it's actually quite beneficial to have a basic understanding of how sunlight illuminates our world, in essence making it the true source of all visual art. Once a few basic formulas are well understood, recreating lifelike illusions in art—and critiquing problems that arise in doing so—becomes much easier.

For example, it helps to know the basic color equations involved in the way that white light from the sun scatters amidst the molecules of Earth's atmosphere, causing it to appear blue and the sun to appear yellow or orange. When this light hits an object, it scatters in a scientifically predictable fashion depending on that object's local color, thus causing a series of increasingly complex interactions between object, atmosphere, and surrounding objects, before finally reaching the human eye.

This is why cast shadows are often perceived as cool, why objects exhibit direct light sources and reflected under-lighting, and on and on. Focusing on developing their creativity leads many artists to overlook the fact that this type of knowledge goes a long way in solving problems that occur in realistic representational art.

**Inaccurate human figures and lifeless, fake, or waxy skin:** The human figure is an incredibly complex form, composed of many subtle curves, angles and a myriad of differing proportions between its parts. Naturally, this makes it difficult to accurately reproduce in art, and many figures are made less believable due to mistakes in size, shape and proportion. Avoiding these obstacles to convincing anatomy involves much figure drawing practice, and learning to spot them in a critique requires an understanding of basic physiology, muscle mass and skeletal structure. Completing some studies of problem areas, or consulting an anatomy book, skeletal model, or live model can solve problems with the shape and form of a figure that are discovered early on.

Beyond problems with anatomy, unconvincing or lifeless skin is another very common shortcoming in figurative art, especially among beginners. The first step in solving this problem is to understand it on a basic scientific or physical level. When looking at a human being, what we're really observing is light passing through partially translucent layers of skin cells, faintly illuminating the red blood that is flowing underneath, thus producing the wide range of pinks, reds, and ochres that comprise flesh of a light-skinned person, and the range of warm browns that comprise the flesh of a dark-skinned person. It often seems counterintuitive or wrong to mix so much red into a paint mixture for skin, but that's usually what's needed to bring a vibrant, lifelike quality to a stale, frozen-looking figurative work. To correct this problem after the painting has already dried, a thin blood-colored glaze can be applied to all ruddy or thin-skinned areas of the figure such as noses, cheeks, around eyes, joints, hands and feet.

It's also important to keep in mind that flesh has a subtle reflective quality and is therefore affected greatly by its surroundings. For example, a blue sweater next to the skin or a green wall next to a figure will result in skin tones with hints of blue or green in the appropriate areas. Oftentimes, slightly exaggerating the intensity of these reflected colors can help liven up a lifeless figure.

Of course, being able to spot all these types of figurative problems in a critique involves the same type of background knowledge and areas of study discussed in the previous section about optical reality.

**Harsh paint handling, lack of delicacy or softness:** Some artists intend their work to have an energetic sense of immediacy and spontaneity, which they achieve through the use of bold, un-manipulated brushstrokes and rough patches of opaque paint. But in any piece meant to impart a refined feeling of softness and subtlety to the viewer, obviously these paint qualities can be a hindrance. In all but the most extreme cases, this problem can be remedied by applying one or more glazes mixed with zinc white plus a chosen color, to all or part of the painting. This will help develop a dappled and misty softness in the piece while preserving details—which the wet glaze can be completely scrubbed off of, if necessary. Another solution in paintings without much surface texture or uneven paint buildup is to soften the edges of objects in the composition with a combination of scumbling and glazing. This is done by mixing a fairly precise match of both the color of the object to be softened and the color that surrounds it, and carefully applying those mixes to the borders of those colors in the painting. Then, using a blending brush in quick, light, back and forth or circular movements, the fresh paint can be slightly blended together to produce a softer edge.

**Everything is problematic:** Sometimes, a piece of art is just poorly conceived and executed on all levels. So many problems exist that the piece cannot be salvaged—all of the necessary solutions would require a return to the very beginning of the artistic process. Although rare, this is obviously caused by impatience and a lack of proper planning, lack of a clear goal, lack of experience with the chosen subject matter or medium, or all of the above. It takes discipline and some courage by the artist to swallow their pride, go back to the beginning, and approach the project more logically and patiently—or to attempt a simpler project altogether. But doing so can be rewarding, and is ultimately necessary in the quest for artistic improvement. A thoughtful and compassionate critique, containing specific advice on how to solve the various problems encountered, can provide a great head start for the artist determined to try again and avoid the same mistakes.

## **Conclusion**

Simply put, being an artist who's truly dedicated to improvement is an immense task and a never-ending journey of education, practice, and reflection. There are many areas of study and fields of knowledge to draw from, so a generous amount of honesty with ourselves—to recognize what it is we don't yet know—is required for progression. With this open and forward-looking attitude, every stage of our progress and achievement can be a temporary stop before accomplishing something even greater and more masterful; there just may be no limits to what human ingenuity and creativity can achieve. But we must always be willing to stop and examine, to take a discerning look at what's been done, in order to know how and where to continue onward. In other words, we must learn the powerful art of self-critique, and share the critique experience with our fellow artists.

May we all ascend to the heights of our fullest potential.

*“Every step of the journey requires problems to be solved, and what comes after a thousand solutions is something approaching the divine.” —Edward Povey*

## **APPENDIX I: Key Terms and Concepts**

**Analogous Colors:** those that appear next to each other on a color wheel, typically producing a harmonizing effect when used together in an artwork.

**Complementary Colors:** those that appear opposite of each other on a color wheel, typically producing a vibrating or brightening effect when used together in an artwork, or a neutralizing gray when blended together.

**Chroma:** The perceived intensity (colorfulness, brightness, vibrancy) of a specific color, relative to the brightness of other colors around it.

**Critique:** the act of evaluating or criticizing through unbiased and logical reasoning.

**Dialectic:** a dialogue between two or more people who wish to establish the truth of a matter with reasoned analyses.

**Foreshortening:** to reduce or distort parts of a represented object that are not parallel to the picture plane, in order to convey the illusion of three-dimensional space as perceived by the human eye, according to the rules of perspective.

**Glaze:** any transparent layer of paint over a dried layer, allowing the original layer to show through, creating an optical combination of both layers together.

**Guild:** an organization of persons with related interests or goals, such as merchants or artisans, formed for mutual aid and protection, or to maintain standards.

**Holism:** an approach to understanding the nature of complex things or complete systems by focusing on the entirety of events, interactions, or relationships, rather than with the analysis of, or dissection into, parts.

**Intention:** a predetermined goal that one means to carry out, a purpose or aim that guides an action.

**Optical Reality:** the exact and unbiased information of the visual world, as determined by the way in which the human eye and brain function, in a process that operates according to predictable and calculable laws of light, physics, and human biology.

**Reductionism:** an approach to understanding the nature of complex things by breaking them down, reducing them to the interactions of their parts.

**Scumble:** an opaque (and usually lighter) color brushed over a dried layer, sometimes allowing the original layer to partially show through.

**Shade:** any color mixed with black.

**Strategy:** a plan, method, or series of maneuvers for obtaining a specific goal or result.

**Tint:** any color mixed with white.

## **APPENDIX II: The Basic Critique Structure**

- 1. Prepare the ground:** Set a positive and friendly group atmosphere of support. Put feelings and opinions aside and enter into a scientific, analytical mindset.
- 2. Lay the foundation:** Silently absorb the work, then engage the artist in Q & A about their artistic choices and intentions.
- 3. Build the structure:** Go through a list of artistic criteria by which to measure successful or troublesome elements of the work, continuing to engage in Q & A with the artist if needed.
- 4. Decorate the interior:** Based on the knowledge of the group and a list of common problems and solutions, propose specific steps to take to solve problems within the work.

### **APPENDIX III: Checklist of Evaluative Criteria**

1. **Color** (which ones, how and why they're used)
2. **Tonal Range** (value and contrast, colors viewed as grayscale)
3. **Form** (illusion of 3-dimensionality)
4. **Composition** (spatial arrangement of subject matter)
5. **Stylization** (unique and purposeful distortions of optical reality)
6. **Surface, Mark, and Pattern** (physical characteristics of paint application)
  
7. **Process** (method of how the work was accomplished or created)
8. **Symbol and Meaning** (ideas or concepts the work conveys)
9. **Description or Expression** (accurately depicting reality, or expressing feelings)
10. **Artistic vs. Technical** (flaws in vision or planning, or in execution and technique)
11. **Presentation** (appearance of the overall work within its environment)
12. **Relationships** (interaction of all attributes to create a total viewing experience)

## APPENDIX IV: Checklist of Common Problems & Solutions

1. **Discordant Color:** begin with a unifying color; glaze with a unifying color.
2. **Lack of Atmospheric Depth:** understand how Earth's atmosphere works; pale blue glazes over distant objects; light gray glazes over murky interior spaces; dark glazes over shadowed areas.
3. **Objects Lacking Dimension:** check foreshortening; glaze with light source color, ambient color, and shadow color.
4. **Lack of Contrast:** heighten brightness or chroma of prominent focal points; dark glaze on shadow areas; glaze or scumble highlighted areas with white or very light color.
5. **Too Much Contrast:** glaze extreme light and/or dark areas with mid-tone value or color from within the piece.
6. **Confusing Composition:** abstract the piece; create an order of importance; crop the image; set intentional limits to certain attributes.
7. **Inaccurate Realism:** revisit the reference; complete quick studies; understand basic laws of physics and the equations of light and atmosphere.
8. **Incorrect Anatomy and Lifeless Skin on Figures:** understand principles of physiology, muscle mass and skeletal structure; understand laws of biology and the properties of light on skin; incorporate reflected colors into skin tones; apply a thin, blood-color glaze over all ruddy or thin-skinned areas of figures.
9. **Lack of Softness:** apply a series of thin misty glazes using zinc white as a base; soften the edges of individual objects with a new, blended layer.
10. **Catastrophic Failure:** start over with more thorough planning and careful steps; apply any lessons and advice learned during the critique.

# ART Contest Rubric for Judges



# ART Contest Rubric for Judges

Excellent	Very Good 4	Good 3	Okay/Fine 2	Needs Work 1
<b>VISUAL IMPACT</b> (overall quality)	The unique organization of art elements, content, & execution create a striking & memorable work. It has the <b>power to "wow"</b> the viewer	The organization of art elements, content, and execution create cohesive work. The work has <b>lasting impact</b> on the viewer.	The organization of art elements, content, and execution are addressed in the work. The work <b>holds the viewer's attention</b> .	The organization of art elements, content, & execution are incompletely addressed in the work. There is <b>little or no impact</b> on the viewer.
<b>INTERPRETATION &amp; CREATIVITY</b> (completeness/effort)	The design shows <b>unique and creative interpretation</b> of the assignment and was continued until it was as complete as possible. Effort was far beyond that required, with great attention to details.	The design shows <b>clear understanding</b> of assignment and the student's ability to think "outside the box." With more effort, the project might have been outstanding.	The design shows some creativity and <b>adequate interpretation</b> of the assignment. However, the work appears unfinished.	The design <b>requirements are fulfilled, but give no evidence</b> of original thought or interpretation. Project is incomplete or lacks attention to details.
<b>COMPOSITION/ DESIGN</b> (organization)	Shows and effectively utilizes knowledge of the elements and principles of design, combining three or more elements and principles. The design effectively filled the entire space.	Shows an <b>awareness</b> of the elements and principles of design, using one or two elements and principles. The design mostly filled the space.	The assignment was completed, yet work lacks conscious planning and little evidence that an overall composition was planned. The design partly filled the space.	The student did the assignment, but showed little evidence of any understanding of the elements and principles of art; no evidence of planning. The design space is somewhat used.
<b>CRAFTMANSHIP</b> (made with skill of mediums and overall neatness)	It demonstrates a mastery of skill and a <b>clear understanding and application</b> of specific medium qualities. The design is beautiful and complete.	It demonstrates skill and <b>some understanding</b> of specific medium qualities. The design is pleasing and partially complete.	It demonstrates partial skill and understanding of specific medium qualities. The design is fairly neat.	It lacks understanding of specific medium qualities. The design is a bit careless in creation of the work.
<b>CRITERIA</b>	All criteria of assignment have been met. Student work demonstrates the best example of following directions for assignment.	Most of the required criteria have been followed.	Some of the criteria have been met.	Only one criterion has been met.

# Criteria for Judging Visual Arts Exhibits



## **Criteria for Judging Visual Arts Exhibits**

### **Content (40 points)**

- Significance of the ideas, issues, and/or objectives as creative research in the visual arts
- Relevance of the artwork to contemporary art and visual culture
- Abstract: Grammar and Clarity

### **Display (30 points)**

- Quality of the technical execution in the artwork
- Attention to how the artwork is displayed

### **Oral (30 points)**

- Presenter's ability to orally communicate the concepts of the artwork
- Presenter's ability to communicate artistic context

### **Jury Composition**

Judges will be assigned at random. Students should expect that their entries are likely to be reviewed by judges from fields of study other than their own.

**Listed criteria are meant to serve as guidelines, and may not be an exhaustive list.**

**Judges' decisions are final.**

**All projects entered in the "other" category must use a different method/medium than the above listed categories.**

**For individual Lot Numbers, see State Fair Book.**

**1 item is permitted per lot.**

## **Division B-Communications & Expressive Arts**

### **Class BA-Communication Arts**

All exhibits entered under this class will be judged with the **Creative Writing or State Contests** judging sheets based on the following criteria:

- Composition (organization, grammar, spelling/punctuation)
- Creativity
- Originality
- Follows exhibit requirements

### **Class BB-Performing Arts**

Projects entered under this category will be judged with the **Posters OR Displays** judging sheet based on the following criteria:

#### **Posters:**

- Effectiveness (message tells, sells, or teaches, attracts attention, conveys idea)
- Design (pleasing and logical, colors are pleasing, neat workmanship)

#### **Displays:**

- Effectiveness
- Message
- Accurate
- Pleasing and logical
- Good color and easy to read
- Overall workmanship

### **Class BCA-Art and Crafts**

All exhibits entered under this class will be judged with the **General Crafts Scorecard** judging sheet based on the following criteria:

- originality or creativity
- neatness
- value for time spent
- functional and/or decorative quality
- appearance of final product
- level of skill attained
- follows exhibit requirements

### **Class BCAB-Beading**

All exhibits entered under this class will be judged with the **Beading** judging sheet based on the following criteria:

- quality of craftsmanship (appearance, neatness, and quality of work)
- design (use of color and/or shape)
- visual impact/appeal
- originality
- quality of the craft
- follows exhibit requirements

#### **Class BCAC-Ceramics**

All exhibits entered under this class will be judged with the **Ceramics** judging sheet based on the following criteria:

- overall appearance (clean, neat, and attractive)
- molding (no visible bubbles, proper hanging device, or smooth bottom)
- cleaning (seams not visible, no pock marks, detail not removed)
- painting (smooth, special techniques used are appropriate and well done)
- chalking (enhances features of article)
- applied in sufficient amount
- glazing (evenly applied)
- creativity
- follows exhibit requirements

#### **Class BCAD-Porcelain**

All exhibits entered under this class will be judged with the **Porcelain Doll** judging sheet based on the following criteria:

**\*\*Porcelain Dolls will have extra judging requirements**

- cleaning and finishing porcelain
- value for money spent
- overall appearance of final product
- level of skill attained
- follows exhibit requirements

#### **Class BCAF-Flower Arrangements**

All exhibits entered under this class will be judged with the **Flower Arranging** judging sheet based on the following criteria:

- general design
- color harmony
- container, base, or background
- proportion
- craftsmanship
- follows exhibit requirements

#### **Class BCAJ-Jewelry**

All exhibits entered under this class will be judged with the **General Crafts Scorecard** judging sheet based on the following criteria:

- originality or creativity
- neatness
- value for time spent
- functional and/or decorative quality
- appearance of final product
- level of skill attained
- follows exhibit requirements

#### **Class BCAL-Leather Craft**

All exhibits entered under this class will be judged with the **Leather Craft** judging sheet based on the following criteria:

- overall appearance
- difficulty of design
- use of swivel knife
- use of beveling tools
- use of all other tools
- use and application of color
- lacing or stitching of project
- assembly/construction of project
- difficulty of project
- amount of work involved

- follows exhibit requirements

### **Class BCAP-Paper Craft**

All exhibits entered under this class will be judged with the **General Crafts Scorecard** judging sheet based on the following criteria:

- |  |                                |
|--|--------------------------------|
| • originality or creativity            | • appearance of final product  |
| • neatness                             | • level of skill attained      |
| • value for time spent                 | • follows exhibit requirements |
| • functional and/or decorative quality |                                |

### **Class BCAR-Fabric Craft**

All exhibits entered under this class will be judged with the **General Crafts Scorecard** judging sheet based on the following criteria:

- |  |                                |
|--|--------------------------------|
| • originality or creativity            | • appearance of final product  |
| • neatness                             | • level of skill attained      |
| • value for time spent                 | • follows exhibit requirements |
| • functional and/or decorative quality |                                |

### **Class BCAS-Stenciling**

All exhibits entered under this class will be judged with the **General Crafts Scorecard** judging sheet based on the following criteria:

- |  |                                |
|--|--------------------------------|
| • originality or creativity            | • appearance of final product  |
| • neatness                             | • level of skill attained      |
| • value for time spent                 | • follows exhibit requirements |
| • functional and/or decorative quality |                                |

### **Class BCAV-Plastic Canvas**

All exhibits entered under this class will be judged with the **General Crafts Scorecard** judging sheet based on the following criteria:

- |  |                                |
|--|--------------------------------|
| • originality or creativity            | • appearance of final product  |
| • neatness                             | • level of skill attained      |
| • value for time spent                 | • follows exhibit requirements |
| • functional and/or decorative quality |                                |

### **Class BCAW-Wood Carving, Engraving, Burning**

All exhibits entered under this class will be judged with the **Wood Carving** judging sheet based on the following criteria:

- quality of workmanship
- results (dry, smooth, uniform, free of dust, sanding, pencil marks)
- exhibit presentation (attractive, serves purpose, proper selection of wood)
- follows exhibit requirements

### **Class BCBA-Sketching and Drawing**

All exhibits entered under this class will be judged with the **Fine Arts/Visual Arts** judging sheet based on the following criteria:

- general appearance (pleasing to look at)
- design
- color (if applicable)
- workmanship
- follows exhibit requirements

#### **Class BCBB-Painting**

All exhibits entered under this class will be judged with the **Fine Arts/Visual Arts** judging sheet based on the following criteria:

- general appearance (pleasing to look at)
- design
- color (if applicable)
- workmanship
- follows exhibit requirements

#### **Class BCBC-Sculpture**

All exhibits entered under this class will be judged with the **Sculpture/Pottery** judging sheet based on the following criteria:

- general appearance
- glazed and under glazed projects (smooth and even color, clear)
- under fired finished projects (no brush marks, sealing is appropriate)
- uses one of a kind finishes and designs (demonstrates uniqueness, imagination)
- follows exhibit requirements

#### **Class BCC-Graphic Arts, Displays, Exhibits**

All exhibits entered under this class will be judged with the **Photography/Graphic Arts** judging sheet based on the following criteria:

- technical aspects (exposure, sharpness, printing quality)
- presentation (display or mounting)
- subject matter (appropriate)
- treatment of subject matter (viewpoints, lighting, etc.)
- communication
- impact
- composition
- if color (use of color, visual balance of colors, color print quality)
- follows exhibit requirements

#### **Class BCD-Photography**

All exhibits entered under this class will be judged with the **Photography/Graphic Arts** judging sheet based on the following criteria:

- technical aspects (exposure, sharpness, printing quality)
- presentation (display or mounting)
- subject matter (appropriate)
- treatment of subject matter (viewpoints, lighting, etc.)
- communication
- impact
- composition
- if color (use of color, visual balance of colors, color print quality)
- follows exhibit requirements

## **Division C-Consumer and Family Sciences**

### **Class CA-Child Development (Lot 1)**

Projects entered under this category will be judged with the **Child Development** judging sheet based on the following criteria:

- Age appropriateness
- Creativity
- Safety of items
- Quality of exhibit or product
- Variety of experiences provided
- Follows exhibit requirements
- Clean, neat, and attractive

### **Class CA-Child Care, Toy (Lot 2)**

Projects entered under this category will be judged with the **Child Care-Toy** judging sheet based on the following criteria:

- Description of educational attainment
- Safety of toy
- Construction and neatness
- Cleanable
- Attractive use of color and design
- Durability
- Educational value
- Follows exhibit requirements

### **Class CA-Child Care, Puppet (Lot 3)**

Projects entered under this category will be judged with the **Child Care-Puppet** judging sheet based on the following criteria:

- Story is neatly typed or written
- Puppet and story are in plastic envelope
- Puppet is cleanable and durable
- Story has appropriate plot and length for young children
- Puppet has no small pieces
- Puppet is easily maneuvered
- Puppet has creative and attractive design
- Neatness and construction
- Puppet and story have educational value
- Follows exhibit requirements

### **Class CA-Child Care, Story (Lot 4)**

Projects entered under this category will be judged with the **Child Care-Story** judging sheet based on the following criteria:

- Story is neatly typed or written
- Story and characters are protected in plastic
- Characters are colorful, neatly made, and clean
- Story is appropriate for children ages 2-5

- Story shows originality and creativity
- Story has educational value
- Capable of holding attention of young children
- Follows exhibit requirements

#### **Class CA-Child Care, Kit (Lot 5)**

Projects entered under this category will be judged with the **Child Care-Kit** judging sheet based on the following criteria:

- Description of kit's contents
- At least 4 of the 8-12 items are handmade by 4-H'er
- Neatness of construction and durability
- Creative and unique
- Easily transported and neatly packaged
- Contents are safe for young children
- Items have educational value
- Follows exhibit requirements

#### **Class CA-Child Care, Quiet Book (Lot 6)**

Projects entered under this category will be judged with the **Child Care-Quiet Book** judging sheet based on the following criteria:

- Description of book's pages and activities
- Items in book are safe
- Ideas are suitable for young children (15 months-3 years)
- Attractive in color and design
- Book contains 7 different pages of differing involvements
- Activities have educational value
- Follows exhibit requirements

#### **Class CB-Clothing and Textiles**

Projects entered under this category will be judged with the **Decorate Your Duds/Textile Embellishments** judging sheet based on the following criteria:

- Creativity, use of design and materials
- Originality
- Cost and time spent
- Clean and neat
- Coordination of materials
- Use of color/color combinations
- Design clarity
- Follows exhibit requirements

#### **Class CBA-Sewing Construction**

Projects entered under this category will be judged with the **Sewing Construction** judging sheet based on the following criteria:

- Clean, pressed
- Fabric cut on grain
- Construction skills

- Curved seams
- Hems
- Difficulty of project

#### **Class CBA-Fleece Projects (Lot 24)**

Projects entered under this category will be judged with the **Fleece Projects** judging sheet based on the following criteria:

- General appearance
- Suitability of fabric
- Harmony and design
- Workmanship
- Follows exhibit requirements

#### **Class CBB-Wardrobe Management**

Projects entered under this category will be judged with the **Posters OR Displays** judging sheet based on the following criteria:

##### **Posters:**

- Effectiveness (message tells, sells, or teaches, attracts attention, conveys idea)
- Design (pleasing and logical, colors are pleasing, neat workmanship)

##### **Displays:**

- Effectiveness
- Message
- Accurate
- Pleasing and logical
- Good color and easy to read
- Overall workmanship

#### **Class CBC-Modeling**

Projects entered under this category will be judged with the **Posters OR Displays** judging sheet based on the following criteria:

##### **Posters:**

- Effectiveness (message tells, sells, or teaches, attracts attention, conveys idea)
- Design (pleasing and logical, colors are pleasing, neat workmanship)

##### **Displays:**

- Effectiveness
- Message
- Accurate
- Pleasing and logical
- Good color and easy to read
- Overall workmanship

#### **Class CBD-Quilting**

Projects entered under this category will be judged with the **Quilting** judging sheet based on the following criteria:

- General appearance (clean, neat, good design)
- Design on quilt top
- Selection of materials
- Workmanship

#### **Class CBD-Tied Quilts (Lot 1 & 2)**

Projects entered under this category will be judged with the **Tied Quilts** judging sheet based on the following criteria:

- General appearance
- Suitability of fabric
- Harmony and design
- Workmanship
- Follows exhibit requirements

#### **Class CBE & CBF-Knitting & Crocheting**

Projects entered under this category will be judged with the **Knitting/Crochet** judging sheet based on the following criteria:

- General appearance (neat, clean, uniform pattern)
- Selection of materials suitable
- Workmanship
- Follows exhibit requirements

#### **Class CBG-Needlecraft/Knot Tying**

Projects entered under this category will be judged with the **Needlework** judging sheet based on the following criteria:

- General appearance (pleasing, clean, appropriate use of decoration)
- Workmanship
- Design
- Colors
- Follows exhibit requirements

#### **Class CBK-Spinning and Weaving**

Projects entered under this category will be judged with the **Spinning/Weaving** judging sheet based on the following criteria:

- Preparation and overall appearance
- Suitability of fiber to yarn
- Technique
- Follows exhibit requirements

#### **Class CC-Consumer Education/Personal Finance**

Projects entered under this category will be judged with the **Posters OR Displays** judging sheet based on the following criteria:

**Posters:**

- Effectiveness (message tells, sells, or teaches, attracts attention, conveys idea)
- Design (pleasing and logical, colors are pleasing, neat workmanship)

**Displays:**

- Effectiveness
- Message
- Accurate
- Pleasing and logical
- Good color and easy to read
- Overall workmanship

**Class CD-Home Environment/Interior Design (Lots 1, 2 & 5)**

Projects entered under this category will be judged with the **Interior Design Exhibit-General** judging sheet based on the following criteria:

- General appearance (pleasing, harmonious, neat, clean)
- Workmanship
- Follows exhibit requirements

**Class CD-Home Environment/Interior Design, Interior Design Portfolio (Lot 4)**

Projects entered under this category will be judged with the **Interior Design Portfolio** judging sheet based on the following criteria:

- General appearance (pleasing, neat, clean)
- Floor plan is accurate and neat
- Color scheme illustrated on color wheel
- Contains material swatches (wood, fabrics, color chips, etc.)
- Listing of decorating ideas
- Follows exhibit requirements

**Class CD-Home Environment/Interior Design, Furniture (Lot 3)**

Projects entered under this category will be judged with the **Interior Design Exhibit-Wood Finishing/Refinishing** judging sheet based on the following criteria:

- Sanding (smooth)
- Staining is evenly applied
- Holes and cracks filled
- Finish
- Hardware appropriate and secure
- Construction is sturdy
- Follows exhibit requirements

**Class CE-Parenting and Family Life Education**

Projects entered under this category will be judged with the **Posters OR Displays** judging sheet based on the following criteria:

**Posters:**

- Effectiveness (message tells, sells, or teaches, attracts attention, conveys idea)

- Design (pleasing and logical, colors are pleasing, neat workmanship)

**Displays:**

- Effectiveness
- Message
- Accurate
- Pleasing and logical
- Good color and easy to read
- Overall workmanship

## **Division D-Environmental Education and Earth Sciences**

### **Class DA-Environmental Stewardship**

Projects entered under this category will be judged with the **Posters OR Displays** judging sheet based on the following criteria:

**Posters:**

- Effectiveness (message tells, sells, or teaches, attracts attention, conveys idea)
- Design (pleasing and logical, colors are pleasing, neat workmanship)

**Displays:**

- Effectiveness
- Message
- Accurate
- Pleasing and logical
- Good color and easy to read
- Overall workmanship

**Class DB-Earth, Water, and Air**

Projects entered under this category will be judged with the **Posters OR Displays** judging sheet based on the following criteria:

**Posters:**

- Effectiveness (message tells, sells, or teaches, attracts attention, conveys idea)
- Design (pleasing and logical, colors are pleasing, neat workmanship)

**Displays:**

- Effectiveness
- Message
- Accurate
- Pleasing and logical
- Good color and easy to read
- Overall workmanship

**Class DC-Energy**

Projects entered under this category will be judged with the **Posters OR Displays** judging sheet based on the following criteria:

**Posters:**

- Effectiveness (message tells, sells, or teaches, attracts attention, conveys idea)
- Design (pleasing and logical, colors are pleasing, neat workmanship)

**Displays:**

- Effectiveness
- Message
- Accurate
- Pleasing and logical
- Good color and easy to read
- Overall workmanship

**Class DDA-Forestry**

Projects entered under this category will be judged with the **Posters OR Displays** judging sheet based on the following criteria:

**Posters:**

- Effectiveness (message tells, sells, or teaches, attracts attention, conveys idea)
- Design (pleasing and logical, colors are pleasing, neat workmanship)

**Displays:**

- Effectiveness
- Message
- Accurate
- Pleasing and logical
- Good color and easy to read
- Overall workmanship

**Class DDB-Range Management**

Projects entered under this category will be judged with the **Posters OR Displays** judging sheet based on the following criteria:

**Posters:**

- Effectiveness (message tells, sells, or teaches, attracts attention, conveys idea)
- Design (pleasing and logical, colors are pleasing, neat workmanship)

**Displays:**

- Effectiveness
- Message
- Accurate
- Pleasing and logical
- Good color and easy to read
- Overall workmanship

**Class DDC-Wildlife and Fisheries**

Projects entered under this category will be judged with the **Posters OR Displays** judging sheet based on the following criteria:

**Posters:**

- Effectiveness (message tells, sells, or teaches, attracts attention, conveys idea)
- Design (pleasing and logical, colors are pleasing, neat workmanship)

**Displays:**

- Effectiveness
- Message
- Accurate
- Pleasing and logical
- Good color and easy to read
- Overall workmanship

**Class DE-Outdoor Education, Adventure and Shooting Sports**

Projects entered under this category will be judged with the **Posters OR Displays** judging sheet based on the following criteria:

**Posters:**

- Effectiveness (message tells, sells, or teaches, attracts attention, conveys idea)

- Design (pleasing and logical, colors are pleasing, neat workmanship)

**Displays:**

- Effectiveness
- Message
- Accurate
- Pleasing and logical
- Good color and easy to read
- Overall workmanship

**Class DF-Waste Management, Composting, Recycling, and Hazardous Waste**

Projects entered under this category will be judged with the **Posters OR Displays** judging sheet based on the following criteria:

**Posters:**

- Effectiveness (message tells, sells, or teaches, attracts attention, conveys idea)
- Design (pleasing and logical, colors are pleasing, neat workmanship)

**Displays:**

- Effectiveness
- Message
- Accurate
- Pleasing and logical
- Good color and easy to read
- Overall workmanship

## **Division E-Healthy Lifestyle Education**

**Class EA-Chemical Health**

Projects entered under this category will be judged with the **Posters OR Displays** judging sheet based on the following criteria:

**Posters:**

- Effectiveness (message tells, sells, or teaches, attracts attention, conveys idea)

- Design (pleasing and logical, colors are pleasing, neat workmanship)

**Displays:**

- Effectiveness
- Message
- Accurate
- Pleasing and logical
- Good color and easy to read
- Overall workmanship

**Class EB-Mental and Emotional Health**

Projects entered under this category will be judged with the **Posters OR Displays** judging sheet based on the following criteria:

**Posters:**

- Effectiveness (message tells, sells, or teaches, attracts attention, conveys idea)
- Design (pleasing and logical, colors are pleasing, neat workmanship)

**Displays:**

- Effectiveness
- Message
- Accurate
- Pleasing and logical
- Good color and easy to read
- Overall workmanship

**Class EC-Foods and Nutrition**

Projects entered under this category will be judged with the **Recipe Collection** judging sheet based on the following criteria:

- Appearance (neat, attractive, original)
- Organization
- Usability (readability)
- Recipe format (organized and accurate)
- Follows exhibit requirements

**Class ECA-EFNEP**

Projects entered under this category will be judged with the **Posters OR Displays** judging sheet based on the following criteria:

**Posters:**

- Effectiveness (message tells, sells, or teaches, attracts attention, conveys idea)
- Design (pleasing and logical, colors are pleasing, neat workmanship)

**Displays:**

- Effectiveness
- Message
- Accurate
- Pleasing and logical
- Good color and easy to read

- Overall workmanship

### **Class ECB-Food Safety**

Projects entered under this category will be judged with the **Posters OR Displays** judging sheet based on the following criteria:

#### **Posters:**

- Effectiveness (message tells, sells, or teaches, attracts attention, conveys idea)
- Design (pleasing and logical, colors are pleasing, neat workmanship)

#### **Displays:**

- Effectiveness
- Message
- Accurate
- Pleasing and logical
- Good color and easy to read
- Overall workmanship

### **Class ECC-Food Preservation (Lots 1, 3, 4, 5, 6, 7, 8)**

Projects entered under this category will be judged with the **Canning** judging sheet based on the following criteria:

- Appearance (uniform size and shape, blemish free, clear liquid)
- Container (standard, lid in good condition, vacuum seal intact)
- Pack (attractive, proper headspace, liquid covers product)
- Label information
- Follows exhibit requirements

### **Class ECC-Food Preservation (Lot 2)**

Projects entered under this category will be judged with the **Jams, Jellies, & Marmalades** judging sheet based on the following criteria:

- Appropriate color, transparent (jelly)
- Consistency (jelly-quivers but not flows, jam-even distribution of fruit, not syrupy, gummy, sticky, tough)
- The pack (proper headspace within 1/4<sup>th</sup> of top)
- Label information
- Follows exhibit requirements

### **Class ECC-Food Preservation (Lot 9)**

Projects entered under this category will be judged with the **Dehydrated Fruits & Vegetables** judging sheet based on the following criteria:

- Color (near original color, no browning/darkening)
- Flavor/odor (no "off" flavors/odors)
- Texture (fruits uniformly leather/flexible, vegetables uniformly brittle/tough)
- Label information
- Follows exhibit requirements

### **Class ECD-Food Preparation, Cookies (Lots 1 & 2)**

Projects entered under this category will be judged with the **Cookies** judging sheet based on the following criteria:

- Outside appearance (shape, size, color)
- Inside appearance (texture, thin-crisp and tender, thick-moist and tender, drop-soft and tender, bar-moist and tender)
- Eating quality (flavor well blended, no excess salt, baking powder, spice)
- Recipe legibly written/typed
- Follows exhibit requirements

### **Class ECD-Food Preparation, Muffins (Lot 3)**

Projects entered under this category will be judged with the **Muffins or Biscuits** judging sheet based on the following criteria:

- Outside appearance (slightly rounded top, evenly brown, pebbly surface)
- Inside appearance (even texture, moist, no tunnels)
- Eating quality (tender, moist, pleasing flavor, pleasing odor)
- Recipe legibly written/typed
- Follows exhibit requirements

### **Class ECD-Food Preparation, Brownies (Lot 4)**

Projects entered under this category will be judged with the **Brownies** judging sheet based on the following criteria:

- Outside appearance (golden brown crust, volume not too light)
- Inside appearance (even texture, moist tender)
- Eating quality (tender, moist, pleasing flavor)
- Recipe legibly written/typed
- Follows exhibit requirements

### **Class ECD-Food Preparation, Cake Baking (Lot 5)**

Projects entered under this category will be judged with the **Cake Baking** judging sheet based on the following criteria:

- Outside appearance (shape and color)
- Inside appearance (texture, slightly moist, no tunnels, springy when touched)
- Eating quality (pleasing flavor, smooth, velvety feel)
- Recipe legibly written/typed
- Follows exhibit requirements

### **Class ECD-Food Preparation, Invented Snack (Lot 6)**

Projects entered under this category will be judged with the **Invented Snack** judging sheet based on the following criteria:

- Appearance (uniform color)
- Texture (crisp, evenly cooked)
- Flavor
- Menu (variety of foods, representation of food groups)
- Exhibit presentation (follows exhibit requirements, neat, attractive, recipe legibly written/typed)

### **Class ECD-Food Preservation, Candy (Lot 7)**

Projects entered under this category will be judged with the **Candy** judging sheet based on the following criteria:

- Appearance (satiny, smooth, uniform pieces)
- Color
- Texture (smooth, creamy, fine crystals)
- Consistency (firm, not sticky, holds shape, not crumbly)
- Flavor
- Recipe legibly written/typed
- Follows exhibit requirements

### **Class ECD-Food Preservation, Pie (Lot 8)**

Projects entered under this category will be judged with the **Pie** judging sheet based on the following criteria:

- Outside appearance (shape, crust, texture)
- Inside appearance (crust tender/flaky, filling tender, smooth, uniform)
- Eating quality (flavor pleasant, not starchy/greasy)
- Recipe legibly written/typed
- Follows exhibit requirements

### **Class ECD-Food Preservation, International Food (Lot 9)**

Projects entered under this category will be judged with the **International Food** judging sheet based on the following criteria:

- Inside characteristics (flavor, texture)
- Outside characteristics (shape, color)
- Recipe legibly written/typed
- Follows exhibit requirements

### **Class ECD-Food Preservation (Lots 10-14)**

Projects entered under this category will be judged with the **Table Setting** judging sheet based on the following criteria:

- Appearance is attractive
- Table setting (set correctly, suitable)
- Centerpiece (appropriate, color, design)
- Creativity
- Follow exhibit requirements

### **Class ECDB-Breads, Quick Breads**

Projects entered under this category will be judged with the **Quick Breads** judging sheet based on the following criteria:

- Outside appearance (golden brown, volume not too light)
- Inside appearance (even texture, moist, tender)
- Eating quality (tender, moist, pleasing flavor)
- Recipe legibly written/typed
- Follows exhibit requirements

### **Class ECDB-Breads, Yeast Bread or Rolls**

Projects entered under this category will be judged with the **Yeast Bread or Rolls** judging sheet based on the following criteria:

- Outside appearance (color, shape, surface, volume)
- Inside appearance (texture, color, crust)
- Eating quality (flavor, odor, tender)
- Recipe legibly written/typed
- Follows exhibit requirements

### **Class ECDO-Outdoor Cooking, Dutch Oven Item (Lot 1)**

Projects entered under this category will be judged with the **Dutch Oven Item** judging sheet based on the following criteria:

- Overall appeal (originality, creativity)
- Appearance & presentation
- Execution of recipe
- Taste
- Recipe legibly written/typed
- Follows exhibit requirements

### **Class ECDO-Outdoor Cooking, Biscuits on a Stick (Lot 2)**

Projects entered under this category will be judged with the **Biscuits on a Stick** judging sheet based on the following criteria:

- Outside appearance (evenly browned, good shape)
- Inside appearance (even texture, flaky, thin and tender crust)
- Eating quality (tender, moist, pleasing flavor and odor)
- Recipe legibly written/typed
- Follows exhibit requirements

### **Class ECDO-Outdoor Cooking, Trail Mix (Lot 3)**

Projects entered under this category will be judged with the **Trail Mix** judging sheet based on the following criteria:

- Variety
- Pieces whole and in good shape
- Function and high energy
- Nutrition
- Appetizing
- Follows exhibit requirements

### **Class ECF-Cake Decorating**

Projects entered under this category will be judged with the **Decorated Cake** judging sheet based on the following criteria:

- Icing
- Techniques
- Borders
- Color scheme

- Overall appearance
- Follows exhibit requirements

### **Class ED-Physical Health**

Projects entered under this category will be judged with the **Posters OR Displays** judging sheet based on the following criteria:

#### **Posters:**

- Effectiveness (message tells, sells, or teaches, attracts attention, conveys idea)
- Design (pleasing and logical, colors are pleasing, neat workmanship)

#### **Displays:**

- Effectiveness
- Message
- Accurate
- Pleasing and logical
- Good color and easy to read
- Overall workmanship

### **Class EE-Safety, First Aid/72 Hour Kit (Lots 4, 5)**

Projects entered under this category will be judged with the **First Aid/72 Hour Kits** judging sheet based on the following criteria:

- Container (appropriate size, durable, protects contents from environment)
- Appearance and arrangement (contents easily identifiable)
- Written purpose and inventory (neatness and legibility)
- Kit contents (adequate quantity, cleanliness)
- Follows exhibit requirements

## **Division F-Personal Development and Leadership**

### **Class FA-Career Exploration and Employability**

Projects entered under this category will be judged with the **Posters OR Displays** judging sheet based on the following criteria:

#### **Posters:**

- Effectiveness (message tells, sells, or teaches, attracts attention, conveys idea)
- Design (pleasing and logical, colors are pleasing, neat workmanship)

#### **Displays:**

- Effectiveness
- Message
- Accurate
- Pleasing and logical

- Good color and easy to read
- Overall workmanship

### **Class FB-Critical Thinking Skills**

Projects entered under this category will be judged with the **Posters OR Displays** judging sheet based on the following criteria:

#### **Posters:**

- Effectiveness (message tells, sells, or teaches, attracts attention, conveys idea)
- Design (pleasing and logical, colors are pleasing, neat workmanship)

#### **Displays:**

- Effectiveness
- Message
- Accurate
- Pleasing and logical
- Good color and easy to read
- Overall workmanship

### **Class FC-Economics, Business, and Marketing**

Projects entered under this category will be judged with the **Posters OR Displays** judging sheet based on the following criteria:

#### **Posters:**

- Effectiveness (message tells, sells, or teaches, attracts attention, conveys idea)
- Design (pleasing and logical, colors are pleasing, neat workmanship)

#### **Displays:**

- Effectiveness
- Message
- Accurate
- Pleasing and logical
- Good color and easy to read
- Overall workmanship

### **Class FCC-4-H Promotion**

Projects entered under this category will be judged with the **Posters OR Displays** judging sheet based on the following criteria:

#### **Posters:**

- Effectiveness (message tells, sells, or teaches, attracts attention, conveys idea)
- Design (pleasing and logical, colors are pleasing, neat workmanship)

#### **Displays:**

- Effectiveness
- Message
- Accurate
- Pleasing and logical
- Good color and easy to read

- Overall workmanship

### **Class FD-Cloverbuds (Grades K-2)**

Projects entered under this category will be judged with the **Cloverbuds** judging sheet based on the following criteria:

- Project complete
- Neat workmanship
- Colors have pleasing effect
- Evidence of meaningful concepts learned
- Age appropriate

### **Class FE-Collections**

Projects entered under this category will be judged with the **Collections** judging sheet based on the following criteria:

- General appearance
- Creativity/originality
- Completeness of display
- Labeling of specimens
- Level of skill required
- Level of skill attained
- Effort expended
- Follows exhibit requirements

### **Class FF-Leadership Skills Development**

Projects entered under this category will be judged with the **General Notebook** judging sheet based on the following criteria:

- Content arranged in pleasing and logical manner
- Neat workmanship
- Knowledge of subject, use of grammar
- Easily read
- Evidence of meaningful concepts learned
- Results of project, reached goal

### **Class FG-Leisure Education**

Projects entered under this category will be judged with the **Posters OR Displays** judging sheet based on the following criteria:

#### **Posters:**

- Effectiveness (message tells, sells, or teaches, attracts attention, conveys idea)
- Design (pleasing and logical, colors are pleasing, neat workmanship)

#### **Displays:**

- Effectiveness
- Message
- Accurate
- Pleasing and logical
- Good color and easy to read

- Overall workmanship

### **Class FH-Personal Development**

Projects entered under this category will be judged with the **Posters OR Displays** judging sheet based on the following criteria:

#### **Posters:**

- Effectiveness (message tells, sells, or teaches, attracts attention, conveys idea)
- Design (pleasing and logical, colors are pleasing, neat workmanship)

#### **Displays:**

- Effectiveness
- Message
- Accurate
- Pleasing and logical
- Good color and easy to read
- Overall workmanship

### **Class FI-Reading Literacy**

Projects entered under this category will be judged with the **Posters OR Displays** judging sheet based on the following criteria:

#### **Posters:**

- Effectiveness (message tells, sells, or teaches, attracts attention, conveys idea)
- Design (pleasing and logical, colors are pleasing, neat workmanship)

#### **Displays:**

- Effectiveness
- Message
- Accurate
- Pleasing and logical
- Good color and easy to read
- Overall workmanship

### **Class FJ-Social Recreation Skills, Notebook or CD of Games (Lot1)**

Projects entered under this category will be judged with the **General Notebook** judging sheet based on the following criteria:

- Content arranged in pleasing and logical manner
- Neat workmanship
- Knowledge of subject, use of grammar
- Easily read
- Evidence of meaningful concepts learned
- Results of project, reached goal

### **Class FJ-Social Recreation Skills, Poster or Display (Lot 2)**

Projects entered under this category will be judged with the **Posters OR Displays** judging sheet based on the following criteria:

**Posters:**

- Effectiveness (message tells, sells, or teaches, attracts attention, conveys idea)
- Design (pleasing and logical, colors are pleasing, neat workmanship)

**Displays:**

- Effectiveness
- Message
- Accurate
- Pleasing and logical
- Good color and easy to read
- Overall workmanship

**Class FK-Values Clarification/Character Education**

Projects entered under this category will be judged with the **Posters OR Displays** judging sheet based on the following criteria:

**Posters:**

- Effectiveness (message tells, sells, or teaches, attracts attention, conveys idea)
- Design (pleasing and logical, colors are pleasing, neat workmanship)

**Displays:**

- Effectiveness
- Message
- Accurate
- Pleasing and logical
- Good color and easy to read
- Overall workmanship

## **Division G-Plants and Animals**

**Class GA-Ag in the Classroom**

Projects entered under this category will be judged with the **Posters OR Displays** judging sheet based on the following criteria:

**Posters:**

- Effectiveness (message tells, sells, or teaches, attracts attention, conveys idea)
- Design (pleasing and logical, colors are pleasing, neat workmanship)

**Displays:**

- Effectiveness
- Message
- Accurate
- Pleasing and logical
- Good color and easy to read
- Overall workmanship

**Class GB-Animals**

Projects entered under this category will be judged with the **Posters OR Displays** judging sheet based on the following criteria:

**Posters:**

- Effectiveness (message tells, sells, or teaches, attracts attention, conveys idea)
- Design (pleasing and logical, colors are pleasing, neat workmanship)

**Displays:**

- Effectiveness
- Message
- Accurate
- Pleasing and logical
- Good color and easy to read
- Overall workmanship

**Class GCA-Crops/Weeds**

Projects entered in this category will be judged with the **Grains and Seeds** judging sheet based on the following criteria:

- Appearance is clean and free of foreign materials
- Uniformity
- Free of musty odor
- No signs of injury, disease, or insects
- Clean, neat, and attractive
- Follow exhibit requirements

**Class GCB-Flower Gardening/House Plants**

Projects entered in this category will be judged with the **Flower Arranging or House Plants & Terrariums** judging sheet based on the following criteria:

- Condition of flowers
- Design elements
- Overall design and creativity
- Overall neatness
- Follows exhibit requirements

**Class GCC-Gardens-Fruit/Vegetable**

Projects entered in this category will be judged with the **Fruits, Vegetables, & Herbs, Floriculture, or Vegetable Arts** judging sheets based on the following criteria:

- Size
- Shape
- Color
- Uniformity
- Blemishes and condition
- Maturity
- Follows exhibit requirements

**Class GCD-Ornamental Horticulture**

Projects entered under this category will be judged with the **Posters OR Displays** judging sheet based on the following criteria:

**Posters:**

- Effectiveness (message tells, sells, or teaches, attracts attention, conveys idea)
- Design (pleasing and logical, colors are pleasing, neat workmanship)

**Displays:**

- Effectiveness
- Message
- Accurate
- Pleasing and logical
- Good color and easy to read
- Overall workmanship

## **Division H-Science and Technology**

### **Class HA-Science & Technology Literacy**

Projects entered under this category will be judged with the **Science Projects** judging sheet based on the following criteria:

- Creativity
- Scientific thought
- Thoroughness
- Skill
- Clarity
- Follows exhibit requirements

### **Class HB-Biological Sciences**

Projects entered under this category will be judged with the **Science Projects** judging sheet based on the following criteria:

- Creativity
- Scientific thought
- Thoroughness
- Skill

- Clarity
- Follows exhibit requirements

### **Class HBC-Entomology and Bees**

Projects entered under this category will be judged with the **Entomology** judging sheet based on the following criteria:

- General appearance of exhibit
- Correct number of insects (see state fair book)
- Named insects
- Life cycles
- Insects collected during the current year
- Labeling
- Pinning
- Classification
- Condition of insects
- Follows exhibit requirements

### **\*\*Beekeeping and Honey**

Projects entered under this category will be judged with the **Honey** judging sheet based on the following criteria:

- Color
- Body
- Flavor
- Clarity and freedom from contamination
- Neatness of container
- Follows exhibit requirements

### **Class HBD-Food Science**

Projects entered under this category will be judged with the **Posters OR Displays** judging sheet based on the following criteria:

#### **Posters:**

- Effectiveness (message tells, sells, or teaches, attracts attention, conveys idea)
- Design (pleasing and logical, colors are pleasing, neat workmanship)

#### **Displays:**

- Effectiveness
- Message
- Accurate
- Pleasing and logical
- Good color and easy to read
- Overall workmanship

### **Class HBH-Poultry Science/Embryology**

Projects entered under this category will be judged with the **Posters OR Displays** judging sheet based on the following criteria:

#### **Posters:**

- Effectiveness (message tells, sells, or teaches, attracts attention, conveys idea)
- Design (pleasing and logical, colors are pleasing, neat workmanship)

#### **Displays:**

- Effectiveness

- Message
- Accurate
- Pleasing and logical
- Good color and easy to read
- Overall workmanship

### **Class HBI-Veterinary Science**

Projects entered under this category will be judged with the **Posters OR Displays** judging sheet based on the following criteria:

#### **Posters:**

- Effectiveness (message tells, sells, or teaches, attracts attention, conveys idea)
- Design (pleasing and logical, colors are pleasing, neat workmanship)

#### **Displays:**

- Effectiveness
- Message
- Accurate
- Pleasing and logical
- Good color and easy to read
- Overall workmanship

### **Class HC-Technology & Engineering**

Projects entered under this category will be judged with the **Posters OR Displays** judging sheet based on the following criteria:

#### **Posters:**

- Effectiveness (message tells, sells, or teaches, attracts attention, conveys idea)
- Design (pleasing and logical, colors are pleasing, neat workmanship)

#### **Displays:**

- Effectiveness
- Message
- Accurate
- Pleasing and logical
- Good color and easy to read
- Overall workmanship

### **Class HCA-Aerospace**

Projects entered under this category will be judged with the **Model Rocket/Model Airplane** judging sheet based on the following criteria:

- General appearance
- Workmanship (smooth and free of dents, parts in place, paint smooth, etc.)
- Level of skill required
- Follows exhibit requirements

### **Class HCD-Computer Technology**

Projects entered under this category will be judged with the **Computer Technology** judging sheet based on the following criteria:

- No technical problems

- Appealing style
- Consistent design
- Correct spelling and grammar
- Creativity and originality
- Follows exhibit requirements
- Ease of use usefulness of program

### **Class HCDA-Robotics**

Projects entered under this category will be judged with the **Computer Technology** judging sheet based on the following criteria:

- No technical problems
- Appealing style
- Creativity and originality
- Follows exhibit requirements

### **Class HCE-Electric**

Projects entered under this category will be judged with the **Electricity** judging sheet based on the following criteria:

- Workmanship (proper wire size, wire-to-wire connections, screws properly tightened, etc.)
- Safety
- Exhibit presentation
- Follows exhibit requirements

### **Class HCF-Electronics, GPS, GIS, and HAM Radio**

Projects entered under this category will be judged with the **Posters OR Displays** judging sheet based on the following criteria:

#### **Posters:**

- Effectiveness (message tells, sells, or teaches, attracts attention, conveys idea)
- Design (pleasing and logical, colors are pleasing, neat workmanship)

#### **Displays:**

- Effectiveness
- Message
- Accurate
- Pleasing and logical
- Good color and easy to read
- Overall workmanship

### **Class HCG-Engine/Tractor/Field**

Projects entered under this category will be judged with the **Posters OR Displays** judging sheet based on the following criteria:

#### **Posters:**

- Effectiveness (message tells, sells, or teaches, attracts attention, conveys idea)
- Design (pleasing and logical, colors are pleasing, neat workmanship)

#### **Displays:**

- Effectiveness
- Message

- Accurate
- Pleasing and logical
- Good color and easy to read
- Overall workmanship

### **Class HCH-Woodworking**

Projects entered under this category will be judged with the **Woodworking** judging sheet based on the following criteria:

- Quality of workmanship (pieces cut proper length, accurate and uniform, etc.)
- Results (dry, smooth, uniform, free of dust, marks, scratches)
- Exhibit presentation
- Follows exhibit requirements

### **Class HD-Physical Sciences**

Projects entered under this category will be judged with the **Posters OR Displays** judging sheet based on the following criteria:

#### **Posters:**

- Effectiveness (message tells, sells, or teaches, attracts attention, conveys idea)
- Design (pleasing and logical, colors are pleasing, neat workmanship)

#### **Displays:**

- Effectiveness
- Message
- Accurate
- Pleasing and logical
- Good color and easy to read
- Overall workmanship

### **Class HAD-Astronomy**

Projects entered under this category will be judged with the **Posters, Displays OR Collections** judging sheet based on the following criteria:

#### **Posters:**

- Effectiveness (message tells, sells, or teaches, attracts attention, conveys idea)
- Design (pleasing and logical, colors are pleasing, neat workmanship)

#### **Displays:**

- Effectiveness
- Message
- Accurate
- Pleasing and logical
- Good color and easy to read
- Overall workmanship

#### **Collections:**

- General appearance
- Creativity/originality
- Completeness of display
- Labeling of specimens
- Level of skill required
- Level of skill attained
- Effort expended
- Follows exhibit requirements

