



## MURALS ON PUBLIC PROPERTY

### TEMPORARY PUBLIC ART PROGRAMS

The purpose of the Temporary Public Art programs is to encourage the creative uses of public art throughout the community through the promotion of opportunities, establishment of guidelines, and minimum maintenance requirements.

#### Definitions:

**Permanent Public Art:** Art in public spaces, created by an Artist and fabricated with materials and methods with an expected lifespan of twenty-five years or more.

**Temporary Public Art:** Art in public spaces, created by an Artist which is designed to be exhibited for a limited, articulated period of time, typically 5 years or less.

**Mural:** A one-of-a-kind original artwork created by a Mural Artist, or through a community engagement process led by a Mural Artist that is fabricated directly upon an exterior wall of a building, that is hand-painted or hand-tiled and does not contain commercial messaging. For definition purposes, a commercial message is any text, image, logo, or other visual communication that advertises or references a business conducted, services rendered, commercial enterprise, or goods produced or sold on or off the premises.

**Mural Artist:** A person who has established a reputation of artistic excellence in the visual arts, as judged by peers and/or experts in the field, through a record of public exhibitions, performances, commissions, sale of works, recognition and/or educational attainment. The qualified artist's creative output shall primarily consist of the production of unique fine art.

#### Developing Temporary Public Art Program Parameters

1. Developing Program Parameters. To help guide program location and artist(s) selection. Based on knowledge of the site and the project's design possibilities, a number of possible locations and general types of art that would work for the project should be identified. Feedback should be sought on these ideas from other staff and or the City of Costa Mesa Arts Commission.
2. Duration. Temporary Public Art should be limited in display for approximately five (5) years. Display of public art beyond five (5) years should require Council's approval to convert a temporary public art to a regular ongoing program/permanent art exhibition.

### METHODS FOR SELECTING PUBLIC ART MURALS

Since murals are often such a prominent visual feature, it is important that each artwork be thought through carefully. Early public participation is a key part of the process. Another key aspect is involving the artist in the overall project design phase early on so that the work of art is well integrated with the site and/or buildings.

1. Developing Artwork Parameters. Before hiring an artist, some general parameters should be set to help guide artist selection. Based on knowledge of the site and the project's design possibilities, a number of possible locations and general

types of art that would work for the project should be identified. Feedback should be sought on these ideas from other staff, or the City of Costa Mesa Arts Commission.

2. Selection Strategies. Typically, an artist is selected in one of the following manners:

a) Request for Qualifications. A Request for Qualifications (RFQ) followed by a Request for Proposals (RFP) is the most common method used for selecting an artist. The Arts Specialist will notify a current list of potential artists and art organizations regarding the Call for Artists.

b) Sole Source. This approach reflects the fact that public art is fundamentally different from most other types of public work projects. With art, the main goal is to look for an individual expression or unique idea -- not price comparisons for one plan or idea. In some cases, the City Council or Arts Specialist may have a specific artist or type of art in mind, and may choose to request a proposal from an individual artist without going through competitive selection. This approach depends on the total cost of the project. See Finance Department and Public Works Department.

c) Acquisition. Acquisition of an art piece that has already been completed by an artist may be appropriate in some very rare circumstances. The purchase price and the cost of installation comes from the percent-for-art budget. Arts Commission approval is recommended.

## EVALUATING AND SELECTING PUBLIC ART

In cities throughout the U.S. there has been growing support for public art. However, some projects have been widely criticized for placement in areas without consulting the communities the artwork resides in. Understanding what to look for and integrating artists in the early stages of a project can help to avoid any controversy.

**1. Public Works Department Review.** Prior to beginning the panel/jury review, the Arts Specialist arranges for the project to be reviewed by appropriate staff in the Public Works Department. The purpose of this review is to uncover any significant engineering or maintenance issues that may arise out of the placement of art or the choice of materials for the artwork for the particular site. If the artwork is part of a larger construction project, it may be valuable to have the project contractor present, as well. This information will be presented to the panel to help guide their decisions when selecting a piece.

**2. Selecting a Public Art Panel.** The majority of City public art projects will use the Request for Qualifications (RFQ) selection method. Public art panels help staff evaluate the qualifications received and make a final selection to proceed through the remainder of the approval process. **The preferred approach is for City staff to create a five to seven member panel for each public art project.** In some cases, a slightly larger panel may be necessary to accommodate all the parties impacted by the artwork. **Each public art panel will exist for the duration of one public art project. A new panel will be selected for a new project.** The panel composition will vary depending on the type of art project but should include a selection of the following, as appropriate:

- An Arts Commissioner **(on a rotating basis)**
- As least one (1) professional artist**
- A neighbor or representative of a neighborhood association when a neighborhood will be impacted by the project
- A for-profit or non-profit business representative, preferably one whose business will be impacted by the project
- An educator/historian, or someone aware of the historical implications of the artwork in the community
- City staff, as appropriate

## 3. The Selection Process

*Stage 1.* Applications submitted in response to this Request for Qualifications (RFQ) will be reviewed by the Arts Specialist and the Parks & Community Services staff. Upon evaluating the qualifications provided in the applications, staff will shortlist three to five semi-finalists to be invited to participate in an RFP (Request for Proposals) process as well as an interview and discussion of project concepts. **NO PROPOSAL FOR ARTWORK IS REQUIRED DURING THE STAGE 1 SELECTION PROCESS.**

*Stage 2.* Only semi-finalists will be able to participate in Stage 2. Those artists selected will each receive an honorarium (depending on the total cost of the project) for the development of specific concepts (up to three concepts per artist/team). As part of the process, prior to creating a concept design(s), each semi-finalist/team will travel to the City of Costa Mesa for a site visit and meeting with the public art panel and City staff to understand the opportunities and limitations within the site and to witness the local environment. As a part of the Stage 2 Proposal, each semi-finalist/team shall provide a detailed, all-inclusive estimated budget including costs associated with the fabrication and installation of the work including engineering, lighting and landscaping. Semi-finalists/teams will be given four (4) weeks to adequately undertake the Concept Proposal(s) and estimated costs. The proposals may be publicly displayed for community viewing and response.

Project concepts will be evaluated on the following criteria:

- Understanding of the work required by the City
- Evaluation of artistic excellence
- Appropriateness of scale, form material, content and design relative to the site
- Relationship to the social, cultural and/or historical identity of the site
- Appropriateness of proposed materials in regards to structural and surface integrity, public safety, weathering and its protection against theft and vandalism
- Appropriateness of proposed method of installation of artwork, and the safety and structural factor involved in installation
- Ease of maintenance
- Evaluation of proposed budget and the artist's ability to successfully complete the project within the proposed budget
- Experience in working on comparable projects

*Stage 3: Final Selection.* The public art panel will conduct artist interviews, review the designs of the top proposals and select a final design that then proceeds forward for review by the Arts Commission and any other Commissions and or City Council as needed.