



5x5

REQUEST FOR PROPOSALS

CURATORIAL TEAM
5x5 Temporary
Public Art Initiative



Issued by

The Government of the District of Columbia

DC COMMISSION ON THE ARTS & HUMANITIES
1371 Harvard St., NW, Washington, DC 20009 | www.dcarts.gov

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1 Introduction

1.1 Overview

The DC Commission on the Arts and Humanities (DCCA) is responsible for providing grants, programs and educational activities that encourage diverse artistic expressions and learning opportunities, so that all District of Columbia residents and visitors can experience the rich culture of our city. One tool, in which the agency accomplishes this goal, is through our DC Creates! Public Art program ([DC Creates!](#)). This program is responsible for purchasing, commissioning and installing public artworks throughout the District to cultivate dynamic, vibrant and nurturing communities through the use of art and design. DC Creates! gives opportunities for individuals to encounter art in parks, libraries, community centers, government offices, bridges and other public venues. DCCA currently has a public art portfolio that includes more than [120 permanent site specific](#) works and nearly 2,500 pieces in our [Art Bank Collection](#).

DC Creates! has completed a public art master plan, which can be viewed [here](#). Throughout the planning process, DC Creates! met with various stakeholders from the Fall of 2008 to the Winter of 2009 to discuss community needs and wants. Local curators were a part of the community engagement process, and expressed ways in which the curatorial community can play a role in the District's public art program. One of the recommendations from the plan was to support temporary exhibitions of artworks in public spaces on an annual basis. As a result, the 5x5 temporary public art initiative was created to offer the city an opportunity to visualize our strong curatorial community and use art as a tool to activate vacant, dormant and open space.

With this vision and these goals in mind, the District through the DC Commission on the Arts and Humanities seeks a highly-qualified innovative Curatorial Team to provide technical and creative expertise to lead the project management and creative visioning processes to implement a new temporary public art initiative entitled 5x5. Qualified Respondents must have strong project management skills, a creative outlook and experience curating public art projects on a mass scale.

2 BACKGROUND

2.1 5x5 Overview

To execute 5x5 DCCA will work with the Curatorial Team to seek proposals from local curators and curatorial organizations interested in participating in this initiative. Through a competitive process, DCCA and the selected Curatorial Team will select five curators for the 5x5 exhibition. Individually, each curator will be responsible for identifying five different artists to create artwork for five different sites throughout the city. The result of this collaborative process will yield 25 new, temporary public artworks that will enliven the public realm throughout the District and generate new artistic interest in temporary public art.

The sites for 5x5 will be pre-determined by DCCAH, through our partnerships with private property owners and other District agencies such as the DC Office of Planning (OP), National Capital Planning Commission (NCPC), DC Department of Parks and Recreation (DPR) and the District Department of Transportation (DDOT). The selected sites may or may not be owned by the District government. The sites are being pre-determined to ensure targeted focus areas are included in 5x5. However, DCCAH is also open to including sites proposed by the selected Curatorial Team.

Currently, DCCAH has allocated \$250,000 (approximately \$50,000 per curator) for the fees, design, fabrication, installation and de-installation of each site. The selected Curatorial Team will lead the 5x5 implementation process and work with the 5x5 curators to gain site control, manage their budget and finalize their schedule(s) for the 5x5 exhibits and ultimately ensure that the following goals of this initiative are met:

- Creatively activate vacant spaces and sites to attract residents and visitors to explore beyond the monumental core.
- Showcase artworks that are innovative by incorporating fresh ideas such as creative pop up retail, entertainment, recreation, technology, culinary arts, interactive workspace, education, dynamic installations, etc.
- Form partnership opportunities between the private sector and creative community to support the city's economic development efforts.
- Create opportunities for artists to experiment with approaches that are not possible through permanent commissions.
- Build relationships with local community groups, galleries and cultural institutions, city agencies, organizations and site owners.
- Create an environment in which the works of local, regional, national and international artists merge to reflect the character and identity of the city.
- Raise the creative profile of the city.

2.2 Period of Performance

The services described in this request will be rendered until September 30, 2011 with the option to extend services based on schedule and funding. The period of performance will become effective upon execution of the awarded contract.

2.3 Award Type

DCCAH will award a grant to the Curatorial Team at a Firm Fixed amount.

3 SCOPE OF WORK

The Curatorial Team will be responsible to perform the following services:

3.1 Task One: *Create Implementation Strategy*

DCCAHA is open to a flexible approach for the implementation of the 5x5 initiative but is very committed to maintaining a rigorous project management selection process and project implementation timetable with demonstrated milestones. There are several key assumptions associated with the process:

- Work collaboratively with DCCAHA and selected curators to formulate an overall and site specific implementation strategy and deliver performance metrics designed to monitor the projects progress.
- Ensure the implementation strategy has citywide reach and addresses the key goals identified by DCCAHA as well as those raised during the working group(s) and planning process.

3.2 Task Two: *Marketing and Branding*

Respondent should possess the ability to create and implement a vision that optimizes the sites. It is essential that the respondent understand this is a high visibility project and must have the ability to work with multiple stakeholders, community members, elected officials, the media and business and property owners. In addition to:

- Develop Project Education, Outreach and Promotion planning and work collaboratively with the public art outreach staff person.
- Develop content for a web-based catalog, documenting the work as well as promotional and programming plans. This will include but not limited to artist statements, texts and images of commissioned artworks.
- Identify and present projects to community stakeholders, councilmember's, agency heads etc.
- Develop public engagement programming such as crowd sourcing and panel discussions.
- Design and print promotional materials – brochures, maps, etc.
- Coordinate all community engagement activities.

3.3 Task Three: *Curator and Artists Selection*

- Implement the curator/artist selection process for each project.
- Manage curator/artist selection panels.
- Write Request for Qualifications (RFQ) for site(s).
- Oversee artist and community outreach.
- Guide artists in the development of appropriate proposals.
- Work with the artists through the development of their designs, conduct site visits during the fabrication and installation process.

3.4 Task Four: *Project Management*

- Oversee and coordinate all aspects of project implementation and management.
- Understand each sites needs and approvals.
- Research a variety of appropriate materials and fabrication methods for each project.
- Maintain site control.
- Develop and track contracts with artists, designers, artwork installers and all subcontractors.
- Prepare and maintain project budgets, expenditure categories, schedules, and financial documents, including spreadsheets, expenditures, and invoices.
- Identify sites, technical and physical requirements, and secure necessary permissions. The selected works must be sensitive to the environment and are subject to technical review for safety, durability and traffic considerations.
- Manage each curators schedule(s) and budget(s).
- Review and interpret architectural drawings, and oversees the preparation installation to ensure the successful and timely integration of artwork into the project site.
- Work with the curators to secure permits.
- Pay for permits.
- Identify and insure that all project safety and ADA requirements are met.

4 **PERSONNEL AND ADMINISTRATION**

Except where expressly provided otherwise herein, the selected Curatorial Team shall bear its own cost incurred in performing its contractual obligations. The selected Curatorial Team shall designate one lead person to interface with DCCAH who will be responsible for overseeing all day to day activities, management of the Curatorial Team overall schedule and ensure that work is completed in a timely manner and to the highest quality standards.

This individual will be invested with the authority to make decisions and commitments on behalf of the contracted party for the duration of the project. For the purposes of this request, the individual will be known as the project manager. DCCAH will also designate one staff representative who will act as the primary contact for the DCCAH. This representative will be responsible for conferring with all parties necessary to resolve unanticipated issues or to fulfill unanticipated requirements that occur in the course of the project.

The project manager shall participate in regular meetings with DCCAH and curators and participate in conference all calls scheduled by DCCAH.

The project manager is responsible for keeping DCCAH apprised of ongoing work via weekly conference calls and/or face to face meetings.

5 QUALIFICATIONS

The selected Curatorial Team must demonstrate skill and experience in the following areas:

- A commitment to creative temporary projects.
- Thorough knowledge of different approaches to public art including one that stresses the value of multi-disciplinary design teams and community processes.
- Access to a strong network to local, national and international curators, artists and designers.
- Strong project management skills.
- Experience with relating to and coordinating with multiple government agencies.
- Experience with managing artist selection process.
- Experience with all technical aspects of public art fabrication and installation.
- Experience with securing sites for temporary usage.
- Comprehensive understanding of designing and facilitating effective community assessment and awareness-raising processes.
- Development of public engagement programming and creating promotional materials.
- Provide 20% of opportunities for Local, Small and Disadvantaged Business Enterprises (“LSDBE”) and contracting opportunities for Certified Business Enterprises (“CBE”) as required under D.C. Official Code §§ 2-2-218.01 et seq. All LSDBEs and CBEs referred to herein must be certified by the D.C. Department of Small and Local Business Development (“DSLBD”).*

If a respondent cannot secure the services of an LSDBE or CBE, then they must demonstrate good effort to do so.

6 SUBMISSION REQUIREMENTS

All submissions must include the following information:

- Submissions shall not exceed 25 pages, not including supporting materials.
- Please submit any written materials on plain white 8 ½” X 11” paper.
- Clearly labeled tabs to separate each section.
- 5 copies of total submission.

The Submission must contain the following:

6.1 Team organization and composition

- Identification of key personnel, their specific roles, level of responsibility and participation.
- A resume (maximum 2 pages). A resume should be submitted for each member of the team. If an organization is submitting, an organizational description should be included along with the project manager's resume.

- Qualifications of the team members.
- Identify any personal or professional relationship among or between any members of DCCA and its board of commissioners for which there may be a conflict of interest or the appearance of a conflict.

6.2 Project approach

- Provide your thoughts and suggestions on working with potential partners.
- Provide preliminary thoughts regarding programming.
- Address the projects goals and review criteria for selected curators and artists.
- Suggest program ideas and propose changes and enhancements to the curators RFP.
- Detail methodology for each task involved in the planning and execution of 5x5 from start to finish.
- Describe a process for selecting the curators.
- Respondent shall identify and describe any possible difficulties implementing the Project And shall identify and describe possible solutions and approaches that would allow for successful implementation.
- Respondent shall describe their approaches and strategies to engage the community to ensure meaningful involvement in the process to reach ultimate consensus around exhibit plans, and to mitigate any negative impacts of the surrounding communities.

6.3 Budget

Outline the overall cost estimate and provide an estimated breakdown by each task. These hourly rates and estimates as well as contract terms and conditions will be subject to negotiation.

6.4 Proposed schedule

In a table format, respondents shall include projects underway, status (% completed to date), size, scope, total project costs, and other meaningful project-related information.

6.5 Demonstrated Expertise

- Two references from previous curatorial projects that include the reference's name, institution, current telephone and email contact information.
- Examples of previous work that demonstrates expertise in temporal projects.
- Provide descriptions and collateral materials for up to four previous projects.
- Respondents should provide up to 5 images of previous projects on CD or DVD or VIDEO with 60 second clips on DVD.

- File Format — Images must be no more than 1920 pixels on the longest side and “high quality” JPG file format at 300 dpi. Do not submit TIFFs, PDFs, Word or any other non-JPG formats.
- File Labeling — Files must be titled with a number indicating the viewing order, followed by the curator's last name. Use "0" in front of single digit numbers. Do not use more than 30 characters; use only letters, numbers and underscores. (Example: 01_Smith; 02_Smith. Mac OS users include ".jpg" at the end of each image title. Example: 01_Smith.jpg)
- An annotated work sample list that indicates information about each project including: the artists involved, a brief description of the project concept (100 words or less), media involved, date, total budget/cost and host institution and/or partners involved.

Responses are required to be submitted no later than 5:00 PM Friday, April 1, 2011. Responses will not be returned. Submit 5 copies of responses by hand delivery or mail directly to:

Ayris T. Scales
Interim Executive Director
Attn: 5x5 Initiative
DC Commission on the Arts and Humanities
1371 Harvard Street, NW
Washington, DC 20009

7 Selection Process Timetable (Subject to Change)

Issuance of Solicitation	January 10th, 2011
Proposal Due Date (at 5:00PM EST)	Friday, April 1, 2011
Curatorial Team Interviews (if necessary)	April 11 - April 15, 2011
Selection of Curatorial Team	April 22, 2011

Any questions regarding this solicitation should be submitted via email only to Deirdre.Ehlen@dc.gov during the dates and times specified above. Questions not submitted via email will not be responded to.

8 **Selection Process**

A selection committee represented by a DCCAHA Commissioner, a member from the DC Creates! Public Art Committee, a DCCAHA staff member and local art professionals will review each respondent's proposal and use the evaluation criteria found below to evaluate each proposal. Once a Curatorial Team is selected through the panel process, DCCAHA will negotiate costs, terms and schedules.

9 **Evaluation Criteria**

Qualifications and Experience	25 Percent
Artistic Vision	20 Percent
Technical Approach	20 Percent
Schedule and Availability	15 Percent
CBE Participation	10 Percent
Budget	10 Percent