

SAN FRANCISCO REDEVELOPMENT AGENCY (SFRA)  
CALL FOR ARTISTS QUALIFICATIONS

The deadline for submission of questions is Sep 3.  
New Q&A will be added, as they are received.

*Questions and Answers*

1. **May I submit my qualifications with a team and also as an individual artist?**  
ANSWER: Yes. You may submit as individual artists and also as part of a team. You can also be part of several teams, but please note that you can only be lead/prime for one team.
2. **I am not an artist but work with artists as an administrator/curator; may I organize a team of artists and submit as the artist team?** ANSWER: Yes, teams may be multi-disciplinary in composition.
3. **I am a sound sculptor, the café submittal format does not necessarily lend itself to my work, may I submit examples of work on a CD?** ANSWER: In order to ensure consistency and fairness for all applicants, all submitting artists must follow the submittal requirements as stated in the Call for Artist and CaFÉ™. We do not accept any application material outside CaFÉ™.
4. **May an installation artist whose previous work involves video submit examples on a CD or a video?** ANSWER: In order to ensure consistency and fairness for all applicants, all submitting artists must follow the submittal requirements as stated in the Call for Artist and CaFÉ™. We do not accept any application material outside CaFÉ™.
5. **The RFQ posted on CaFÉ™ states that all addendums, responses and additional information will be distributed to artists who register on CaFE. Will registered artists automatically receive this information or do I need to register somewhere else to receive it?**  
ANSWER: All questions received by the San Francisco Redevelopment Agency and the HPS Public Art consulting team will be answered and published online at [www.sfgov.org/sfra](http://www.sfgov.org/sfra) and at [www.HPSpublicart.com](http://www.HPSpublicart.com). Individuals who are either registered through CaFE or who have provided their electronic mail information at the pre-submission meeting will receive additional email notification.
6. **Do I understand correctly that you are requesting the artist to suggest a solution to the project?** ANSWER: No, we are not requesting a concept proposal for Phase 1. Only artists who move on to phase 2 of our solicitation process will be asked to submit a proposal. Artists, who are invited to participate in Phase 2, will receive additional information to inform them about the site opportunities, Bayview Hunters Point community and Shipyard history. However, artists submitting their qualifications for Phase 1 are asked to describe their approach to the project based on their previous experience and/or information about the Hunters Point Shipyard public art opportunity made available in the RFQ and other publicly accessible materials.
7. **Is there a limit to the number of teams headed by the same team leader?** ANSWER: Yes, the artist may chose to act as the prime (or team leader) once. However, the artist who is a prime on one team may be a member on several other team(s).

8. **The CaFÉ™ site limits artist teams to 10 images per submittal, how would you advise is the best way to present a team with different talents?** ANSWER: We appreciate that this may be perceived as a constraint however individual artist(s) and teams are limited to the submittal qualifications as required in the Call for Qualifications on CaFÉ™.
9. **Who will be reviewing the entries in each of the qualification and artist selection phases? Will the Artist Selection Panel and Artist Selection Juries be the same for the entire process or different?** ANSWER: The Artist Selection Panel will –pre-screen qualifications; the Artist Selection Jury will determine the final candidates. The Artist Selection Jury will be composed of representatives from the San Francisco Redevelopment Agency, the San Francisco Arts Commission, the Shipyard Master Developer, artists/art professionals and the larger Bayview Hunters Point Shipyard community.
10. **Please explain the mission and goals of the Cultural Historic Recognition Program (CHRP).** ANSWER: The Cultural Historic Recognition Program (“CHRP”) is one of eleven community benefit programs included in the Community Benefits Agreement of the Shipyard Phase 1 DDA. The CHRP is a critical component in the Agency’s strategy to restore the Shipyard’s role in supporting the economic vitality of the BVHP community. In addition to improving the quality of life for the residents who live there, the Program will ensure that the future Shipyard is not disconnected from the historic and cultural elements of its past. The CHRP will create an art program that identifies opportunities for recognizing cultural components of the Shipyard and surrounding community in the development of the Shipyard, integrates cultural features and facilities throughout the Shipyard, and provides opportunities for local artists to participate in creating public art for the Shipyard.
11. **Explain how the artist(s) who is commissioned are paid their artist(s) fee? Are all artist expenses to be revealed in the budget process? What happens when the artist(s) is over or under the estimated budget?** ANSWER: The selected Artist(s) will be invited to negotiate a Personal Services Contract with the SFRA. Detailed information including a sample contract will be provided to the Artist(s) invited to participate in Phase 2.
12. **The site looks like delays may be possible, who will be responsible for installation and delayed costs?** ANSWER: The Phase I, Parcel A site is an active construction site and delays may be possible. Detailed information regarding the installation will be made available to Artist(s) invited to participate in Phase 2.
13. **Information about the Economic Development Administration (“EDA”) funding source in the RFQ states that painting on buildings is prohibited and yet the opportunity for murals seems well -suited to murals, are murals being considered?** ANSWER: HPS Public Art and all art commissioned is funded by monies from the Economic Development Administration (“EDA”) and Agency that mainly funds construction projects. The Redevelopment Agency and the HPS Public Art Planning Team are required to comply with the EDA funding source and the stated goals and constraints. All proposed art must fit EDA’s equipment definition in order to be eligible for this project. A broad guideline definition has been provided in the Call for Artists: as follows: "Equipment" means tangible nonexpendable personal property having a useful life of more than one year. Upon final installation it still must be possible to move the components that make up the Art around the project site and have the material and form remain intact. The following would not be allowed:
- a) earth forms;
  - b) plantings and landscaping;
  - c) paint applied to park structures or buildings;
  - d) fixtures and furnishings that cannot reasonably be relocated without changing the design of the parks;

- e) art that depends on the unique position or location of other park elements (e.g., specialized lighting that is designed to be projected onto particular structures, etc.).

More detailed information contract will be provided to the Artist(s) invited to participate in Phase 2.

14. **Is the RFQ honestly open to all artists? Do local artists have a preference?** ANSWER: Yes, the RFQ is a national call for artists, as the funding for the project requires. The San Francisco Redevelopment Agency retained WESTAF and is using CaFE™, the national online artist call for entry system.
15. **Are any of the art projects for painters or muralists?** ANSWER: The RFQ is open to artists who are painters however painting on buildings is prohibited by the funding source. Artist(s) are encouraged to use their creativity to conceive of opportunities that meet the guidelines.
16. **Will there be an opportunity to incorporate water in public art at the either of the 2 sites being developed?** ANSWER: Yes, it is presently envisioned that Artists invited to participate in Phase 2 may propose water features. The Agency intends to review possible constraints with artists invited to participate in Phase 2 of this Call for Artists.
17. **What criteria will be used to select artists in Phase 1?** ANSWER: Criteria Section as stated in the RFQ:
  - a) Artistic merit as evidenced by representations of past work or creative expressions.
  - b) Appropriateness of the chosen medium to the goals of the project.
  - c) Experience or familiarity with projects of similar scale and scope or indication that the artist is prepared to create public artwork either by the artist's own hand or provide oversight of fabricator work.
  - d) Availability and commitment to participate with the Agency, project design team and local community, which is comprised of a diverse population.
  - e) Familiarity or demonstrated capability to work in a professional manner with public agencies, the public review process and the public.
  - f) Knowledge of the BVHP community or proven experience working with similar communities.
18. **What would be your advice to those who do not have experience with outdoor art?** ANSWER: if your previous experience as an artist does not include permanent public art installed in an outdoor setting, submit examples of work and describe as best as you can in a frank, and direct manner how you intend to "approach" this Public Art opportunity. The Artist Selection Panel and Artist Selection Jury will be diligent about reviewing each of the Phase I submittals.
19. **Is the emphasis on social, cultural history or natural history?** ANSWER: The Artist is encouraged to explore themes drawn from a broad range of social, cultural, environmental history and contemporary issues. We think you will find ample material for creative responses.
20. **Are you considering a number of different works by individual artists or a series of public art works by a group of artists?** ANSWER: We are not specifically requesting either, but open and want to hear your ideas.

21. **If I have new Ideas, can I look for vendors and others to create the idea as a public art piece?** ANSWER: An artist is expected to conceive of an original concept for the commission; however he/she may engage others to produce the actual artwork while working under the direction of the artist.
22. **What is the timeline for the construction of the residential units?** ANSWER: The first two block parcels are planned to begin construction by the end of this year. The next 2 blocks will initiate construction by the following year. More information about the current construction schedule will be provided to artists who are invited to participate in Phase 2.
23. **Will most of the work be installed after the housing is done, correct?** ANSWER: Timing of installation will depend on the chosen location. In general parks are developed as adjacent residential buildings are constructed. More information about the current construction schedule will be provided to artists who are invited to participate in Phase 2.
24. **There are 16 sites for public art in the parks shown in the Open Space & Streetscape Master Plan. Are these the only locations?** ANSWER: The Open Space & Streetscape Master plan has identified a few potential locations as a general guideline. We do encourage artists to use their imagination and creativity when it comes to determining suitable locations for public art. Artists are not limited by the potential locations shown in the Open Space & Streetscape Master Plan.
25. **How many teams will be working on this project?** ANSWER: Once the Artist Selection Panel and Jury reviews the submittals of Qualifications and establishes the applicant pool for Phase 2 of the Call for Artists, the number of Artist(s) and Artist Teams will be determined.
26. **Do we know who will be living in this new residential community? Describe the immediately adjacent neighborhood.** ANSWER: It is a new community being developed. Phase I, Parcel A will be the first segment and include approximately 1,600 residential units. Later, the next phase of the project will include more than 10,000 additional new residential units. Presently, the stakeholders defined as community are neighboring communities such as Bayview Hunters Point, India Basin and Visitation Valley. The community bodies representing these neighborhoods are the respective Citizen Advisory Committees and Project Area Committees.
27. **Will the new parks be a destination for people from outside?** ANSWER: Yes, the parks are public and intended to serve the neighborhood residents as well as to attract visitors from throughout San Francisco and the Bay Region.
28. **Is Parcel A housing subsidized?** ANSWER: On Parcel A some of the housing will be Agency assisted affordable housing and 15% of Lennar's housing will be affordable.
29. **Will artists who have studios in the Shipyard get a preference?** ANSWER: No, this is a national call and the HPS Public Art is funded by a federal source. Local and non-local artist will be evaluated and scored on an equal basis.
30. **How should the emerging artist apply? Any advice?** ANSWER: Emerging artist(s) are strongly encouraged to apply. The range of commissions ranges from \$10,000 to \$500,000 to fit the profile of artists with different backgrounds. Emerging artist should take advantage of the possibility to submit an "approach to the project" to explain how their background will translate into creative concepts for public art for the Shipyard.
31. **In the RFQ we read about the entry as a potential site. Is this accurate?** ANSWER: The "entry" at Innes and Donahue is no longer a potential site. The ultimate "entrance" to the Shipyard project has not yet been determined. Future phases of work are likely to include road improvements which

may limit the ability to install art in the public rights of way. However, the project overall endeavors to create a seamless transition between the existing Hunters Point neighborhoods and the new development on the Shipyard. Proposals that facilitate a connection between new and existing neighborhoods and emphasize the project edges as seams, not dividers, are acceptable.

32. **In using CaFÉ™ how should we decide what slides, images to use?** ANSWER: This is an option for the artist. We advise the images chosen show the Artist Selection Panel and Artist Selection Jury a clear representation of your work.
33. **Please clarify the choices as the Artist(s) is asked to respond to the request for "Approach". Can you clarify the option image upload?** ANSWER: The Artist has two choices: a written piece summarizing your approach to the possible public art opportunity without a picture or a written piece (may be brief but clear) plus a drawing which may be annotated for clarity. It should be clarified here that we are not looking for concrete proposals; rather, the drawing option exists primarily to help artists whose prior work as shown in the 10 uploaded images does not demonstrate the kind of work the artist is envisioning for this commission and who wish to elaborate visually how their work might translate into a different medium or dimensionality. Some text (however brief) is required, the drawing is not.
34. **Should every piece you submit be your own?** ANSWER: Yes, the Artist must be perceived as the author or creator of the original concept.
35. **Can I take off images from Café that I previously uploaded and submit different ones?** ANSWER: Yes, the Artist is allowed to upload many different images on the CaFÉ™. system and choose specific images, in this case, 10 images to submit in response to this Call for Qualifications.

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