



Maryland Public Art Commission Meeting

Virtual Meeting

December 15, 2022

9:00-10:30 AM

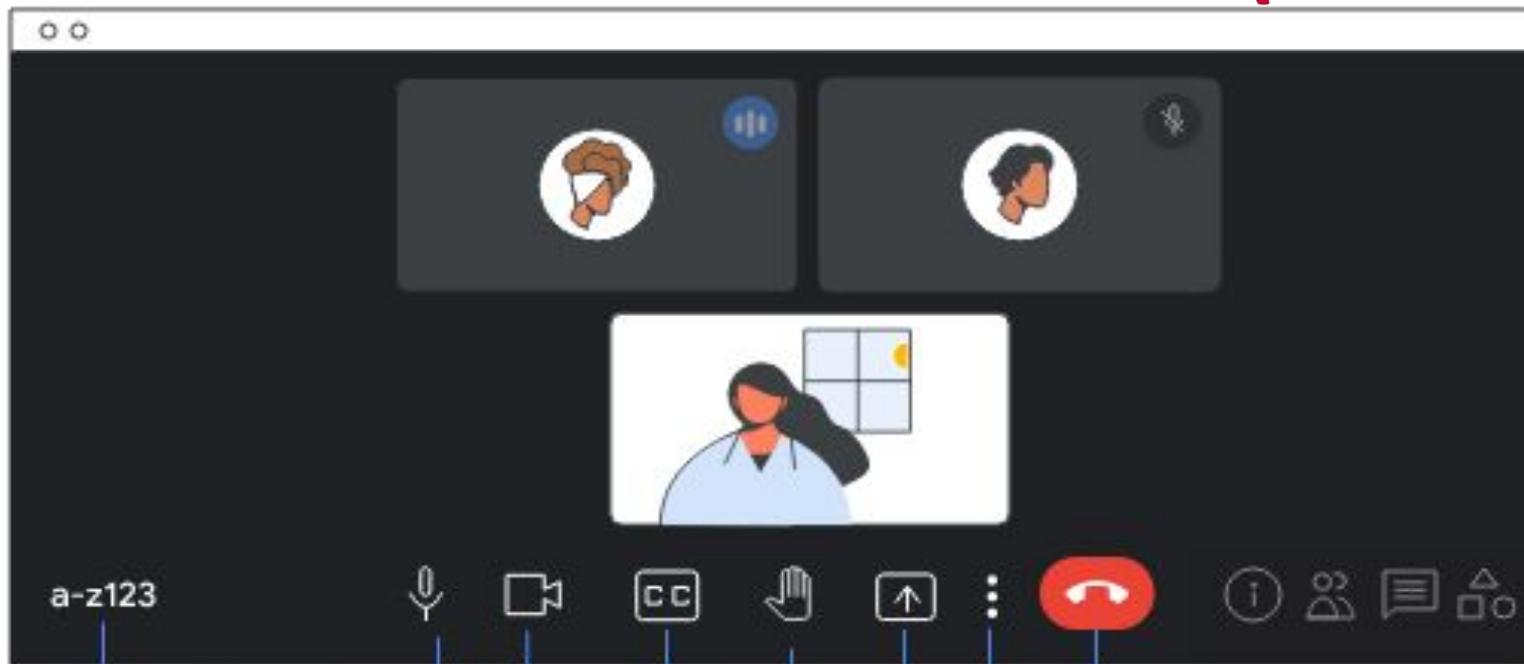


Appreciation

“I want to express my gratitude to you all and to everyone involved for the outstanding workshop series for (public art) administrators! I found it to be a valuable and well-planned program and I deeply appreciate all the hard work, expertise and wisdom that went into it, from both ends: MSAC and Forecast... (It was a) very inspiring and important educational series.”

- William Cochran Studio

Reference Shot of Features (1 of 2)



a-z123

Meeting code

Turn mic on or off

Turn camera on or off

Turn captions
on or off

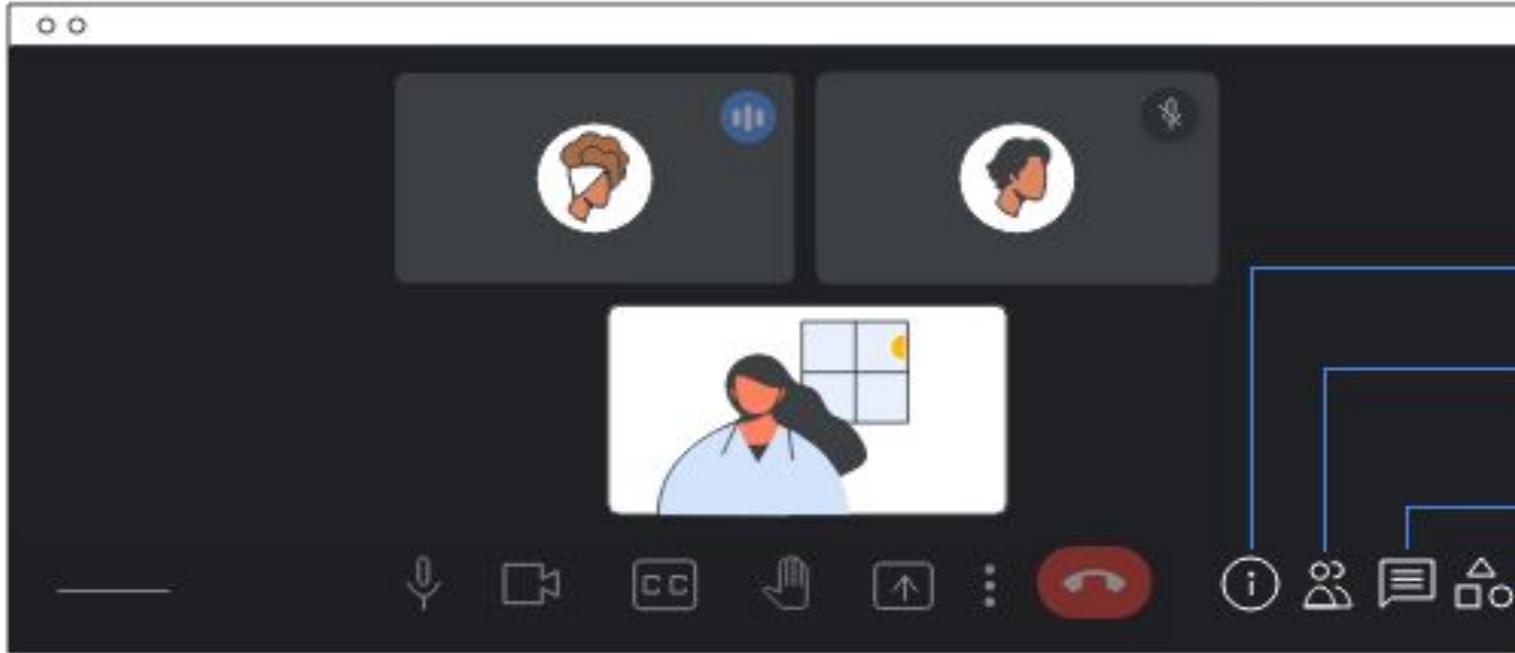
Raise your hand

Share your screen or give presentations

Leave meeting

Change settings, background, layout, and more

Reference Shot of Features (2 of 2)



- Share meeting details with guests
- View, remove, and pin participants, and invite more people
- Send chat messages
- Use Breakout rooms, Polls, Q&A and other meeting features



Land Acknowledgement Statement

We acknowledge the lands and waters now known as Maryland are the home of its first peoples: the Accohannock Indian Tribe, Assateague People's Tribe, Cedarville Band of Piscataway Indians, Choptico Band of Indians, Lenape Tribe, Nanticoke Tribe, Nause-Waiwash Band of Indians, Piscataway Conoy Tribe, Piscataway Indian Nation, Pocomoke Indian Nation, Susquehannock Indians, Youghiogheny River Band of Shawnee, and tribes in the Chesapeake watershed who have seemingly vanished since the coming of colonialism. We acknowledge that this land is now home to other tribal peoples living here in diaspora. We acknowledge the forced removal of many from the lands and waterways that nurtured them as kin. We acknowledge the degradation that continues to be wrought on the land and waters in pursuit of resources. We acknowledge the right of the land and waterways to heal so that they can continue to provide food and medicine for all. We acknowledge that it is our collective obligation to pursue policies and practices that respect the land and waters so that our reciprocal relationship with them can be fully restored.



Equity and Justice Statement

The arts celebrate our state's diversity, connect our shared humanity, and transform individuals and communities. The Maryland State Arts Council (MSAC) and its supporting collaborators are committed to advancing and modeling equity, diversity, accessibility, and inclusion in all aspects of our organizations and across communities of our state.

MSAC and its grantees are committed to embracing equity and non-discrimination regardless of race, religious creed, color, age, gender expression, sexual orientation, class, language, and/or ability.



Vision

The Maryland State Arts Council plays an essential role ensuring every person has access to the transformative power of the arts.

Mission

Maryland State Arts Council advances the arts in our state by providing leadership that champions creative expression, diverse programming, equitable access, lifelong learning, and the arts as a celebrated contributor to the quality of life for all the people of Maryland.



Goal 1. Increase Participation: Broaden MSAC's constituency, providing avenues designed to increase pathways to engagement

Goal 2. Provide Intentional Support: Embrace thoughtful and targeted approaches to serving known and yet to be known MSAC constituents

Goal 3. Build Capacity: Work strategically to further build organizational and governance capacity to ensure that MSAC is capable of vigorously delivering on its mission

Goal 4. Leverage Connections: Further enhance current relationships and involve additional partners, collaborators, and constituents who will benefit from and advance the work of MSAC

Goal 5. Bolster Maryland Arts: Showcase the high caliber, diverse and relevant work of Maryland's artists and arts organizations; their contributions to community vitality and MSAC's role as a catalyst



Creative Meeting Actions

Celebrate being in the space with other creative people.

Engage with everyone's presence as a gift.

Acknowledge that together we know a lot.

Enter the conversation with curiosity and inquiry.

Share your idea and trust that it will be heard.

Use "I" statements.

Focus your language on the task at hand.

Hold one another accountable with care.

Apply "Yes, and!" - "I hear your idea and I'm going to add to it!"

Balance speaking and listening.



Call to Order

Rand Griffin, Chair

Chair's Remarks

Review/Approval of Prior Meeting Minutes

- September 15, 2022



Commerce Update

Tom Riford,
Assistant Secretary of
Commerce

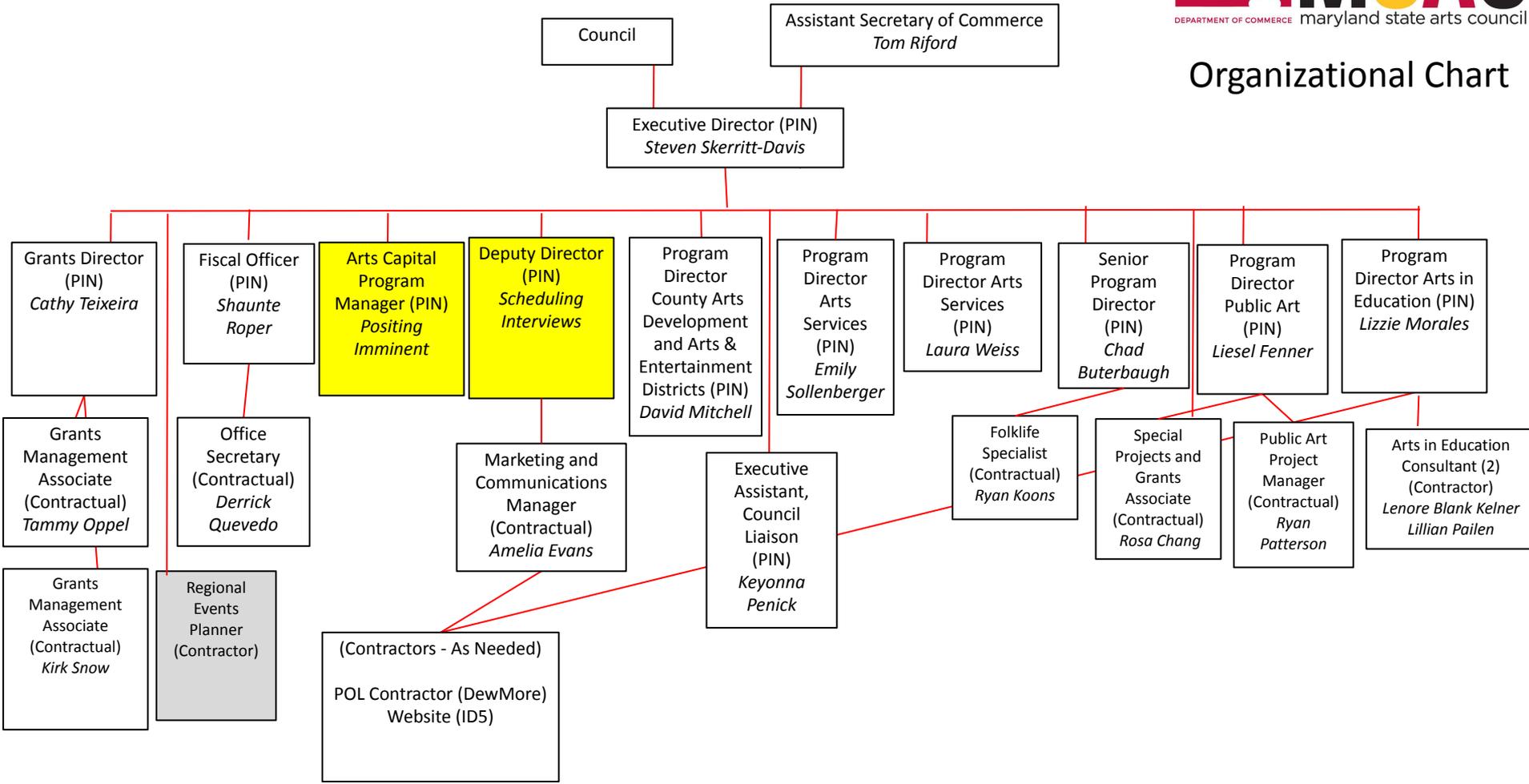
MSAC Updates

Steven Skerritt-Davis,
MSAC Executive Director

MSAC Updates

- **Staffing**
- **Grants**
- **Arts Relief**

Organizational Chart

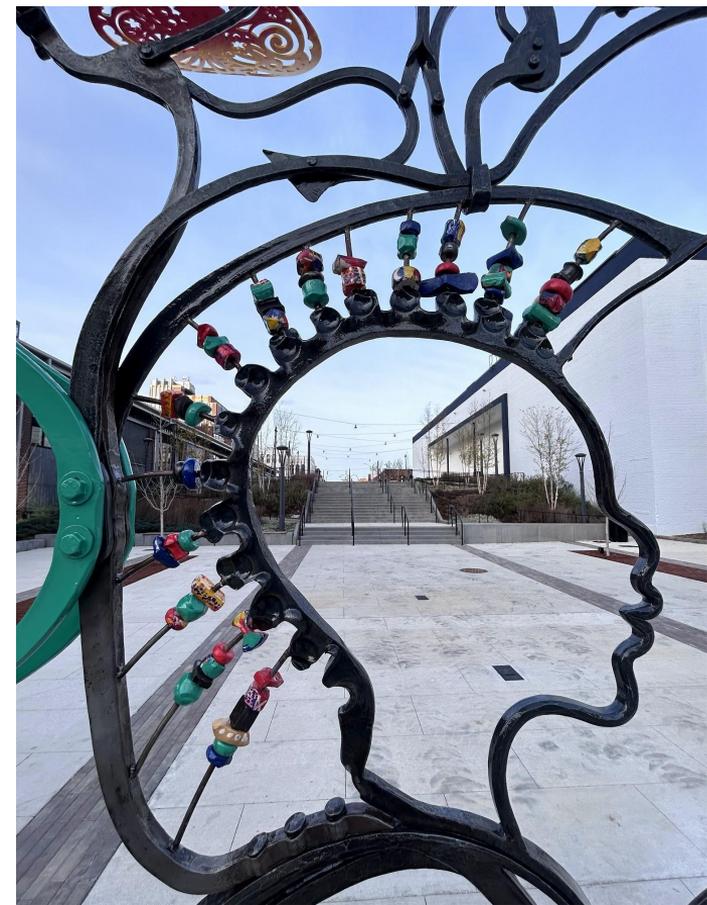


MSAC Updates

- **Staffing**
- **Arts Relief**
 - \$ 23,211,200.78 awarded or about to be awarded

MSAC Updates

- **Staffing**
- **Arts Relief**
 - \$ 23,211,200.78 awarded or about to be awarded
- **Grants**
 - \$44,030,365 million in grants awarded or about to be awarded
 - ~1453 grants so far
 - On track to award \$65 million this FY
 - Estimated 2,926 grants



Detail of Robert & Rosetta, 2022, by Oletha Devane & Chris Kojzar

Program Administration & Policy

Public Art Across Maryland Grant Updates

Fall Grant Cycle Stats:

80 Grants Received

60 Grants Awarded

Total Awards: \$1,014,745

- **New Artworks**
 - **Planning: 39**
 - **Project: 13**
- **Conservation**
 - **Planning: 5**
 - **Conservation: 3**

Program Administration & Policy

Public Art Across Maryland Grant Updates

New Artworks Planning Grant Award

Steven Xavier Lee, is the author of *The Story of Mr. Thomas Carney – A Maryland Patriot of the American Revolutionary War*, and the Project Director of programs in history, culture and the environment at The Heritage Museum. Mr. Lee serves on the Maryland Commission on African American History & Culture.

The Planning Grant will fund the development of a Monument Proposal for a submission to the Maryland State House Trust for a Semi-Quincentennial (250th) Celebration monument honoring Maryland African American soldiers of the American Revolutionary War.



Program Administration & Policy

Proposal for

Maryland Public Artist Roster:

a new tool for artist selection & procurement

***Note:** The commission received a reference copy of the Roster slides in advance. Please keep a list of your questions as we go, some questions may be answered as we move through the presentation, and there will be time for everyone to ask questions at the end of this section.*

Current Procurement

- Eligible Capital Projects that are approved by MPAC to receive public art follow the Request for Qualifications selection process:
 1. The project solicitation RFQ is open to artists nationally
 2. The project Artist Selection Committee (ASC) reviews & scores all eligible applicants and narrows the pool to three-four semi-finalists

Challenge with Current Selection:

PARTNER AGENCY:

- ASC is overwhelmed with too many applications to review, erodes energy & interest to participate. Some ASC members don't finish scoring or drop out and don't score at all. Time commitment of serving on the ASC becomes a burden.

ARTIST CONSTITUENTS:

- Many artists apply to EVERY call with work non specific to project themes and goals
- Many qualified artists are easily overlooked in the review of hundreds (300+) non-specific applications
- Many qualified emerging artists, especially in-state, express burn out/discouragement on repeated application and rejection cycles: "Too much work to apply to each Call."
- The same artists are short-listed for multiple projects and do not fulfill our equity & diversity goals - this includes diverse media-artwork.

Proposed: Public Artist Roster Procurement Option

Public Art Roster Selection

1. Artists will apply to an open call to be included in the MSAC Public Artist Roster
 - a. Roster is open to artists nationally working in any visual art media
2. MSAC establishes a Review Panel of public art professionals that evaluate applications for inclusion in the Roster. A national Call for Panelist will be issued.
3. Artists on the Roster are eligible for all capital projects approved to receive public art
4. Roster names would be made public and give artists visibility for organizations and localities seeking artists for public art projects in-state and beyond
5. Initially, it is proposed the Roster would be open for new applicants and renewals bi-annually

The Roster would serve as a pre-qualified selection method for multiple capital projects making selection more efficient, and diversifying eligible artists resulting in more diverse media & artwork expression.

Staff Research: Precedent

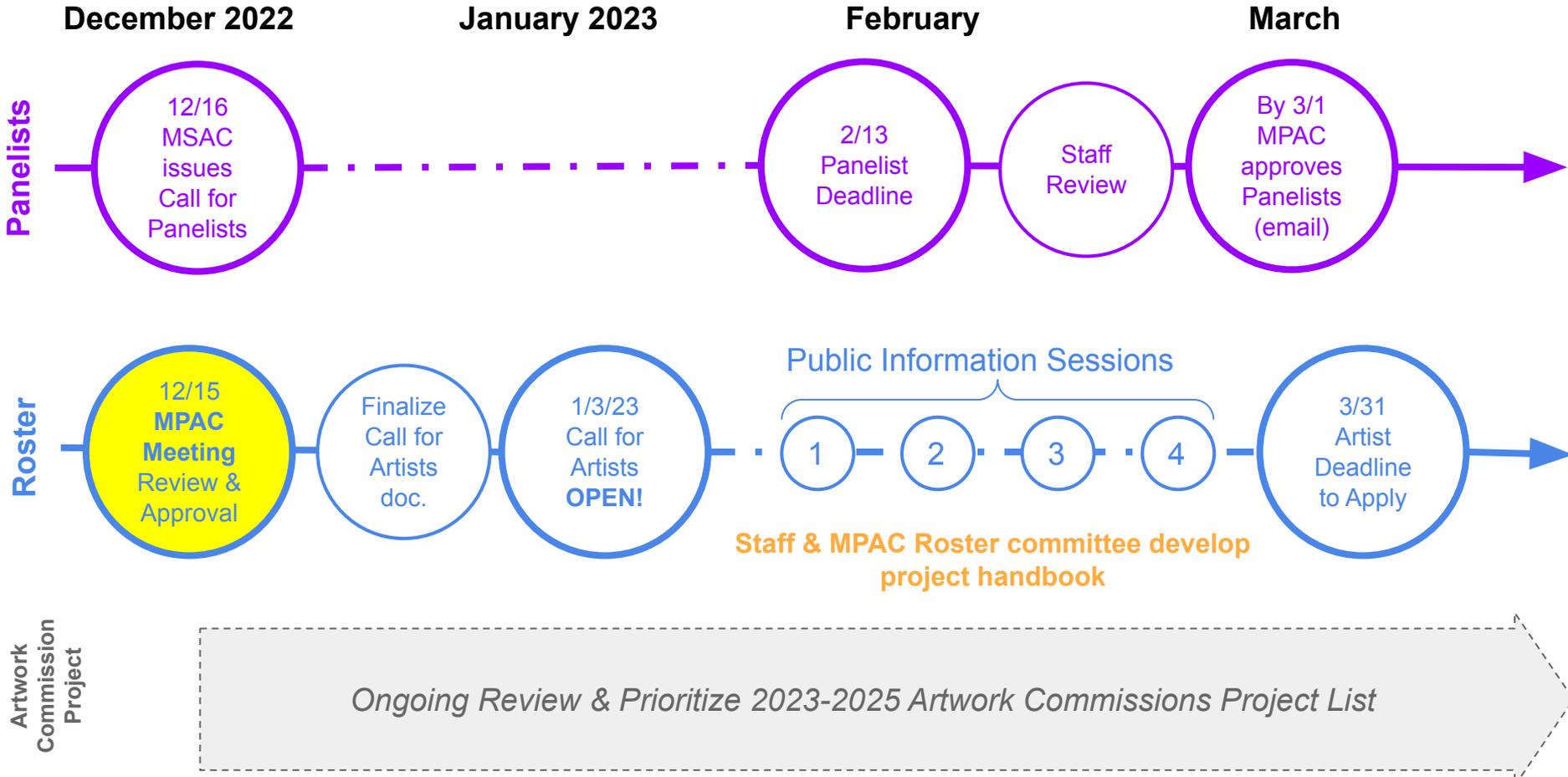
- [GSA Art in Architecture- National Artist Registry](#)
- [Washington State Arts Council \(ArtsWA\) - Public Artist Roster](#)
- [Oregon Arts Commission - Art in Public Places Roster](#)
- [NYC Percent for Art](#)
- [Los Angeles “Metro Artist Pool”](#)

Researching Roster Software:

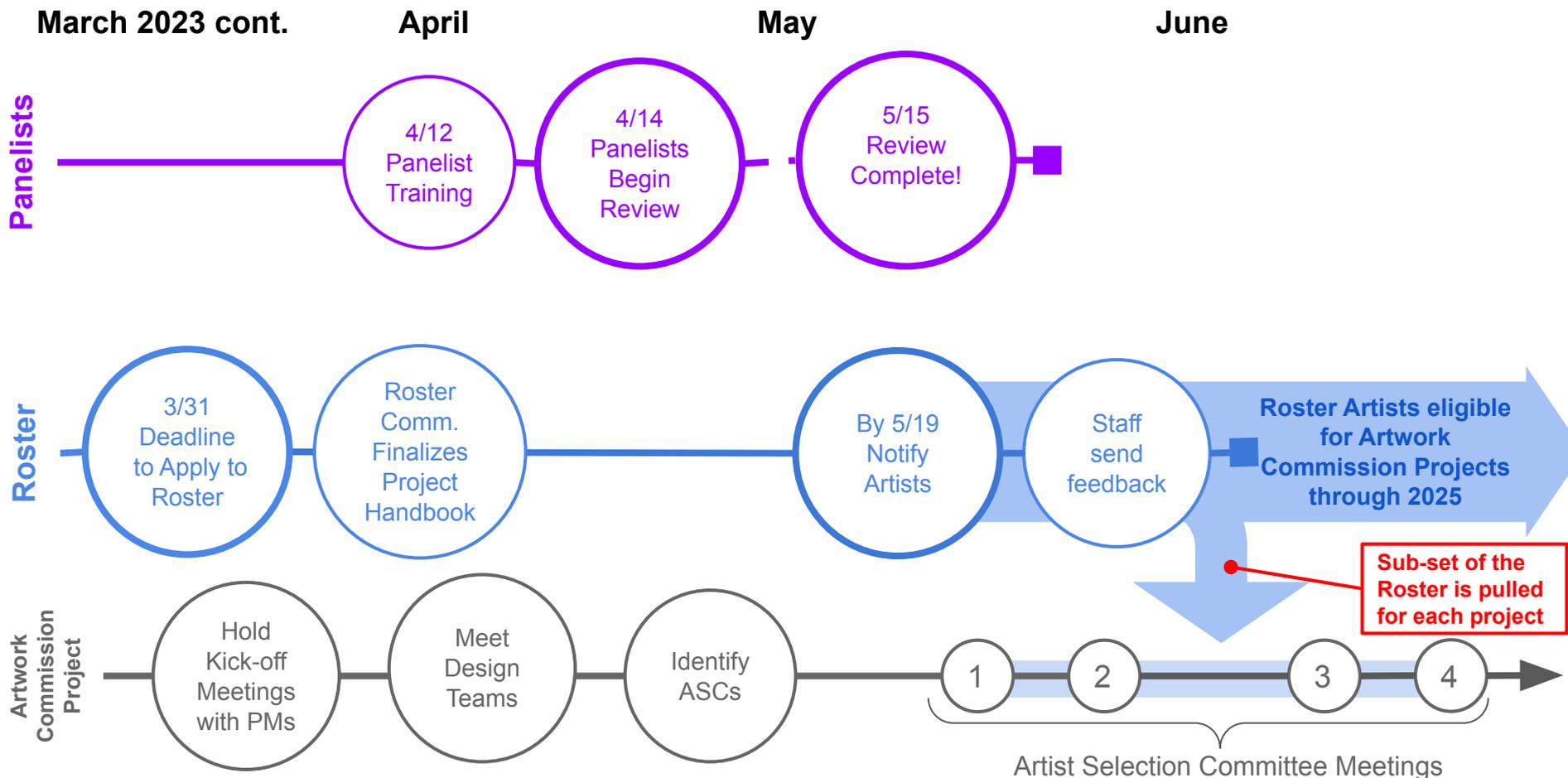
PublicArtist.org offers an artist roster feature (our current vendor)

Submittable is another platform hosting rosters with robust search tag features (used by ArtsWA)

Implementation Timeline

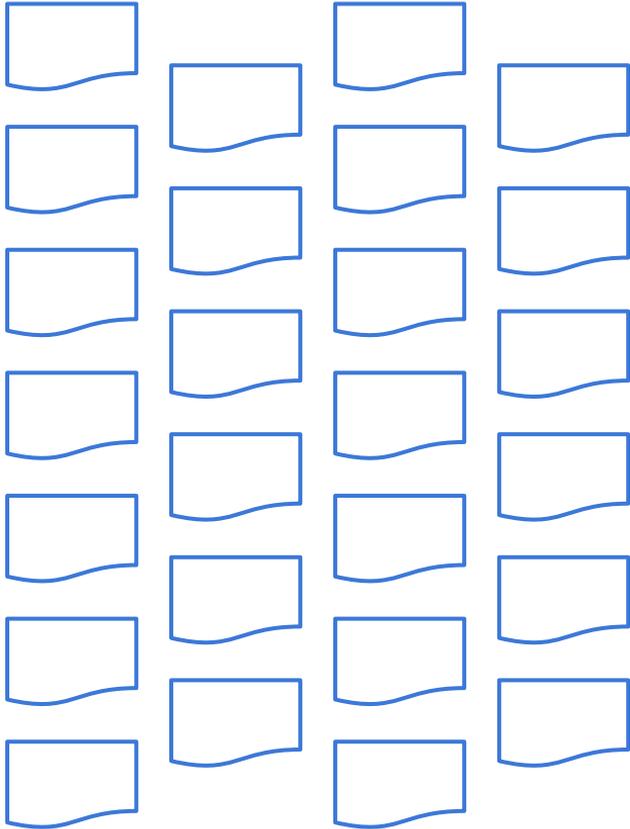


Implementation Timeline continued...



Roster Application & Use: *Panelist Review*

Artists & Teams Apply to Roster:

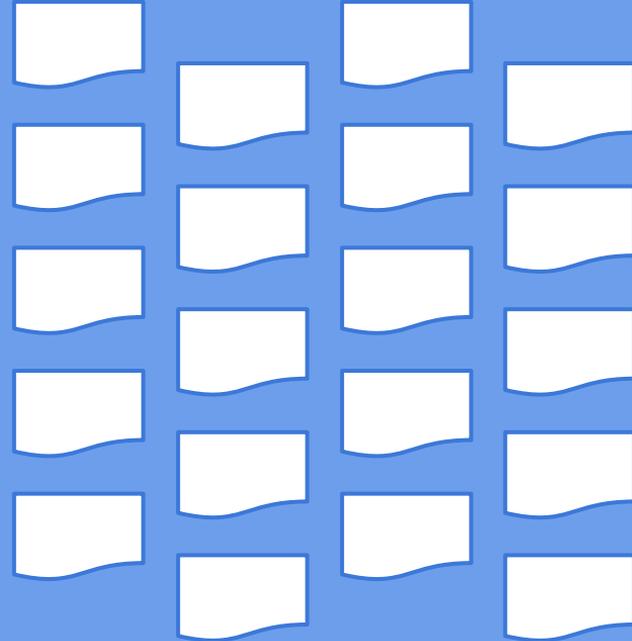


Panel Review

Each application reviewed and checked for the 4 eligibility points. *(rather than a numerical score)*

Application must meet 3 of 4 checks to advance.

Applications accepted to Public Artist Roster through 2025



Applications not accepted will be provided feedback and directed to prof. dev. and PAAM grants.



DRAFT Eligibility Check Points (based on Arts WA)

Each application is reviewed by at least three panelists.

Application must meet 3 of 4 points to be included on the Public Artist Roster.

- ❑ **Application communicates a unique vision or perspective**

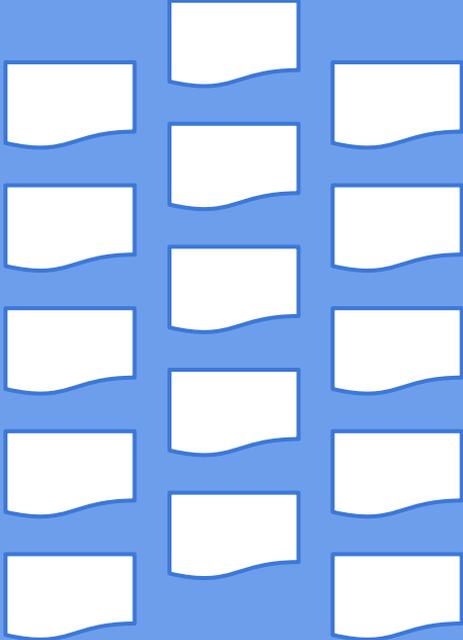
- ❑ **Application demonstrates an authentic relationship to your subject matter**
Uplifting artists exploring specific concepts or narratives in their work, while screening against cultural appropriation

- ❑ **Application shows an ability to engage a site and/or community**
Track record, experience, interest in site responsive, site specific, collaborative work

- ❑ **Application demonstrates skill in your technique**
Reviewing for competency v. “artistic excellence”

Using the Roster for Upcoming Projects:

2023-2025 Public Artist Roster
(estimating 500 artists)



Following discussions with Building Project Manager, Design Team, and ASC, MSAC pulls a **unique set of roster artists applicable for each project**

The list of roster artists is based on project parameters and goals established during preliminary meetings:

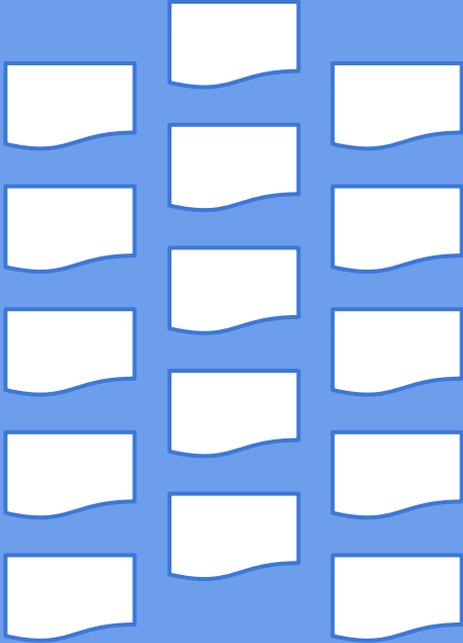
- ***Budget***
- ***Timeline***
- ***Artwork Location - Site Type***
- ***Material possibilities***
- ***Artwork themes & goals***

and the Artwork Commissions Program Goals:

- **Diverse geographic representation**
- **Diversity in artistic career/achievements**
- **Diversity in artistic materials and style**

Using the Roster for Upcoming Projects:

2023-2025 Public Artist Roster
(estimating 500 artists)



The following examples: illustrate three upcoming projects that can be simultaneously in artist selection

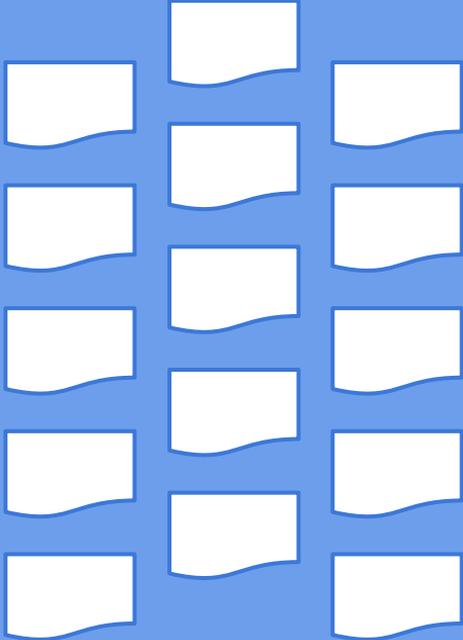
Subset A

EXAMPLE PROJECT A: **Morgan State University** has three buildings with public art opportunities and wants to select artists from a single pool of applicants

Using the Roster for Upcoming Projects:

2023-2025 Public Artist Roster

(estimating 500 artists)



A subset of **150** applications are pulled for Morgan that:

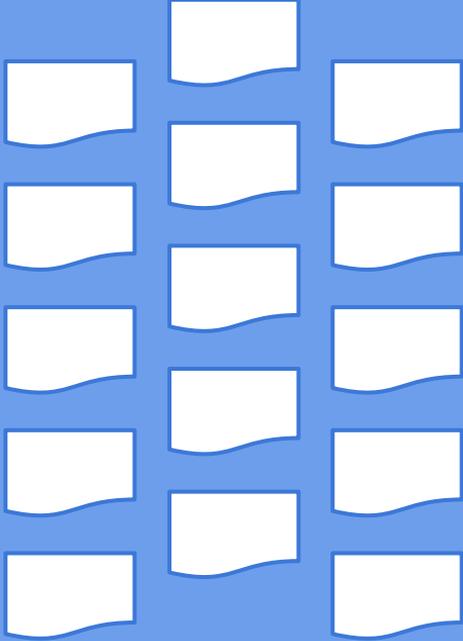
- Emphasize exterior work
- Connect with Morgan's focus on Civil Rights Movement & Local History
- Emphasizes artists with personal or cultural connections to the mission of HBCUs

Subset A

EXAMPLE PROJECT A: **Morgan State University** has three buildings with public art opportunities and wants to select artist from a single pool of applicants

Using the Roster for Upcoming Projects:

2023-2025 Public Artist Roster
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Subset B

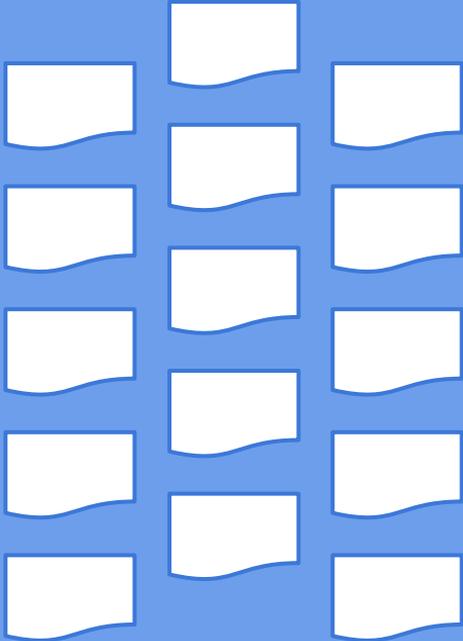
A subset of **100** applications are pulled for UMBC that:

- Prioritize 2D Artists
- Abstract work samples
- A diverse range of accumulated career/experience

EXAMPLE PROJECT B: **UMBC** is building a new residence hall that has space for 2D interior artwork

Using the Roster for Upcoming Projects:

2023-2025 Public Artist Roster
(estimating 500 artists)



Subset C

Subset B

Subset A

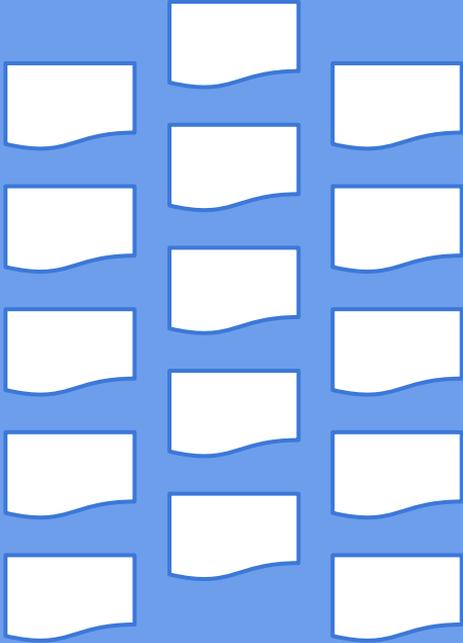
A subset of 75 artists are selected who:

- Have artwork examples that include suspended/hanging pieces
- Prioritize artists with a connection to Maryland.

EXAMPLE PROJECT C: District Court of Maryland is building a new courthouse in Baltimore. There is only room to do artwork in the public lobby

Using the Roster for Upcoming Projects:

2023-2025 Public Artist Roster
(estimating 500 artists)



Subset C

Subset B

Subset A

Artists **SHOULD** only be on one list at a time

EXAMPLE PROJECT A: Morgan State University has three buildings with public art opportunities. She wants to select artist from a single pool

EXAMPLE PROJECT B: A new residence hall

EXAMPLE PROJECT C: District Court of Maryland is building a new courthouse in Baltimore. There is only one room to do artwork in the public lobby

Roster Subset is Reviewed by ASC in Two Rounds

Round 1: Independent Review (online)

ASC members review the subset independently and give each application a YES/MAYBE/NO vote.

The highest scoring applications are advanced to Round 2.

Round 2: Group Meeting

ASC meets to review top scoring applications and selects either:

- The Finalist to receive the commission OR
- A small group of Semi-Finalists to advance to subsequent rounds (interviews, concept proposals etc..) based on the parameters and timeline of the project

Artwork Commissions: Artist Selection/Procurement

The Public Artist Roster is proposed as an ADDITION to the existing options for conducting Artist Selection.

(existing) OPTION 1) Project Specific Open Call to Artists:

- Request for Qualifications
- Request for Qualifications + Proposal

(addition) OPTION 2) Public Artist Roster (bi-annual process)

The program would retain the opportunity to issue an Open Call at any time.

Examples: *non-typical location or facility type, highly specific monument or memorial, location with very specific client or user base (i.e. School for the Deaf)*



QUESTIONS?



Active Artwork Commission Project Updates:

- **UMES, School of Pharmacy & Health Professions**

Lead Artists: Ebon Heath, Ayokunle Odeleye

- **Coppin State, College of Business**

Lead Artist: Nnamdi Okonkwo

- **Bowie State, Communication Arts & Humanities Building**

Lead Artist: Victor Ekpuk

- **District Court of Maryland, Catonsville Courthouse**

- Martha Jackson Jarvis, Wesley Clark

Active Artwork Commission Project Updates:

- **St. Mary's College of Maryland,**
Recommended Artist: Aurora Robson (going before BPW in January)



Active Artwork Commission Project Updates:

Frostburg State University, Education & Health Sciences Center

\$75,000: 2D/Interior and \$210,000: 3D/Sculptural

2D Semi-Finalists:

Shane Albritton(TX), Ben Butler (TN), Stacia Goodman (MN)

3D Semi-Finalists:

Ilan Averbach (NY), David Hess (MD), Mid Ocean Studios (RI)



Active Artwork Commission Project Updates:

Towson University, College of Health Professions

\$190,000: 2D/Interior and \$325,000: 3D/Sculptural

2D Semi-Finalists:

Mark Aeiling (FL), Dixie Friend Gay (TX), Shuli Sade (NJ)

3D Semi-Finalists:

Benjamin Ball (CA), Gordon Huether (CA), Hess Industries (MD)



Open Sharing Discussion:

- Reflection, Hamza Walker on upcoming LAXART exhibition Webinar
- Baltimore Confederate Monuments Update





Future Meetings:

March 16, 2023

June 15, 2023

Adjourn