



CITY OF LAREDO

STANDARD OPERATING PROCEDURE

Laredo Public Art Program Project Guidelines

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Internal Document

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PREPARED BY :

UP Art & City of Laredo – Arts & Culture Division



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City of Laredo

Standard Operating Procedures for Public Art Projects

Introduction

UP Art Studio and the City of Laredo – Public Art Division is pleased to present the Standard Operating Procedures (SOPs) for Public Art Proposal Submission and Evaluation to the City of Laredo. This proprietary document, prepared exclusively for the City of Laredo, includes some public-facing documents.

These guidelines have been meticulously developed to provide a clear and structured process for the submission, evaluation, and implementation of public art proposals. By adhering to these SOPs, the City of Laredo can streamline its public art program, ensure fairness, and maximize the artistic and cultural impact of each project.

Public art includes, but is not limited to, any paintings, sculptures, or other two- or three-dimensional special aesthetic enhancements placed in or along public spaces or on public structures, including but not limited to pavement, walls, retaining walls, slope walls, bridge structures and other infrastructure, medians, or traffic signal boxes.

We believe that public art plays a pivotal role in shaping the cultural landscape and fostering community engagement. We are excited to collaborate with the City of Laredo to bring this vision to life.

The SOPs outlined here cover the essential steps and considerations involved in the submission and evaluation of public art proposals. They offer a framework for efficiently managing the intake process, assessing the artistic merit and feasibility of proposals, and making informed decisions aligned with the city's public art vision. By adopting these SOPs, the City of Laredo can foster a thriving public art ecosystem that enriches the community and elevates its cultural landscape.

Purpose

The purpose of these SOPs is to create a standardized framework for submitting, evaluating, and implementing public art proposals within the City of Laredo, including best practices for different art forms. Our procedures aim to ensure consistency, fairness, and clarity throughout the entire process, from initial proposal submission to the completion of the public art project.

Scope

These SOPs encompass a broad spectrum of public art initiatives, including:

1. Murals
2. Utility cabinet (traffic signal control cabinet) art
3. Ground painting (e.g. crosswalks, trails, sidewalks)
4. Sculptures and Installations
5. Lighting projects
6. and Artwork on private property

They provide clear instructions and guidelines for submitting proposals, ensuring each submission is complete, informative, and aligned with the City's public art objectives. This SOP is a living document intended to evolve alongside the City's cultural and artistic growth, with its scope expanding accordingly.

Objectives

The objectives of these SOPs are as follows:

1. To establish a standardized intake process that captures essential information required for the evaluation of public art proposals. The intake form will be comprehensive and user-friendly.
2. To provide a fair and transparent evaluation process, considering artistic merit, feasibility, community impact, and adherence to the city's cultural values and guidelines.
3. To define departmental procedures, fostering effective collaboration between artists/organizations and various city departments involved in public art projects, such as Parks and Recreation, Engineering, Planning and Zoning, and Environmental Services, Convention and Visitors Bureau – facilitating the exchange of ideas, clarification of requirements, and addressing any questions or concerns.
4. To establish clear timelines and expectations for the proposal review process, ensuring efficient evaluation and decision-making.
5. To establish clear expectations and guidelines for artists painting murals, painting art on utility cabinets, creating ground paintings, submitting digital art, and implementing lighting projects, sculptures and installations —outlining artistic, technical, and safety considerations.
6. To provide opportunities to established and emerging artists/organizations.
7. To establish mandatory check-ins and project feedback sessions with the artist, organization, or contractor to ensure the approved proposal aligns with project progress.
8. To outline the procedures for implementing public art projects on private property, ensuring compliance with regulations, permitting, and property owner consent.
9. To promote diversity, inclusivity, and community engagement in public art projects, reflecting the multifaceted nature of the City of Laredo's cultural identity.

Target Audience

These SOPs are intended for the City of Laredo, its public art administrators, and relevant departments involved in the evaluation and implementation of public art projects. They serve as a comprehensive guide, providing step-by-step instructions, evaluation requirements, and best practices to ensure consistency and professionalism in the evaluation process.

UP Art Studio and the City of Laredo – Public Art Division is honored to present these SOPs to the City of Laredo and hopes they will serve as a valuable resource in managing public art proposals. By adopting these procedures, the city can streamline operations, enhance the quality of public art installations, and reinforce its commitment to promoting creativity, cultural enrichment, and community pride.

Some of the guidelines in these SOPs can also be used by artists, organizations, and individuals submitting public art proposals to the City of Laredo.

By adhering to these guidelines, we aspire to foster creativity, cultural diversity, and civic pride through exceptional public art projects. Together, let us transform the City of Laredo into an inspiring canvas that celebrates the artistic spirit and captures the vibrant essence of the community.

Process

The process for public art proposal submissions includes the following steps. The process will vary for

site-specific projects.

PUBLIC ART SOP PROCESS

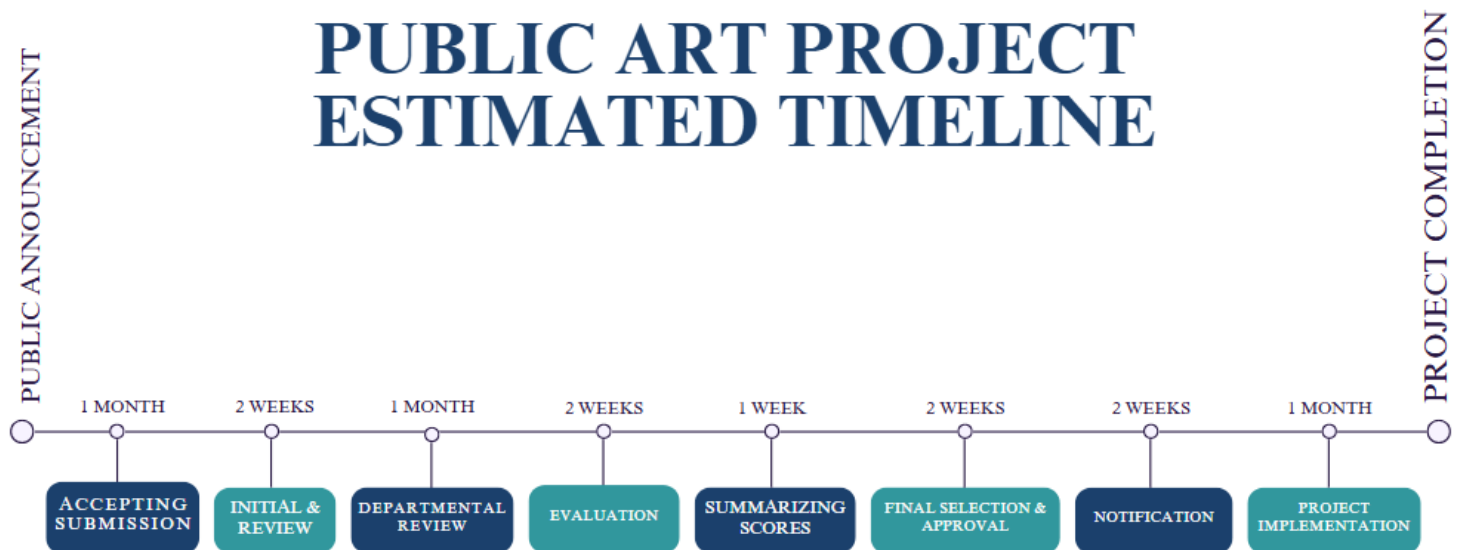


1. **Submission:** Artists and organizations submit their proposals through the designated intake form on the City of Laredo’s website. Please note: For site-specific projects, submission details will be provided in the public announcement.
2. **Initial Review:** The Public Art Program Manager receives and conducts an initial review of the proposal for completeness, eligibility requirements, and alignment with submission guidelines.
3. **Departmental Review:** Proposals are then submitted to the Bond Counsel for funding approval, followed by review by the relevant city departments (e.g., Parks and Recreation, Engineering, Planning and Zoning, Environmental Services, Risk Management) for permitting, technical evaluation, and feasibility assessment.
4. **Evaluation Committee:** After receiving departmental approval, proposals are submitted to the Evaluation Committee for review and recommendations. Proposals are evaluated based on artistic merit, feasibility, and other established criteria.
 - The committee may include members of the Fine Arts & Culture Committee, designated city staff, and/or community representatives.
 - The evaluation committee members prioritize diversity of background, experience, and perspective to ensure fair and impartial evaluations.
 - Any individual serving on the committee must recuse themselves from deliberations or votes in which they have a direct or perceived financial interest or personal relationship with an artist, organization, or proposal under review.
 - Conflicts of interest include, but are not limited to, being an employee, board member, officer, or owner of an entity submitting a proposal or seeking funding.

5. **Final Approval:** The Evaluation Committee forwards its recommendations to the Public Art Program Manager and/or designated city staff—and, if necessary, to the appropriate authority—for final approval.
6. **Notification:** Successful applicants are notified and provided with next steps, including any necessary permits, agreements, gradual payment schedule contracts with clear timelines and expectations.
7. **Monitoring:** The Public Art Program Manager will meet with successful applicants to establish mandatory check-in dates, which will be outlined in a contract signed upon notification of selection. Check-in timelines may vary depending on the scope and nature of the project. These check-ins will include evaluation procedures, constructive feedback, and potential outcomes if project implementation differs from the approved proposal.
8. **Completion of Project or Timeline Extension:** Mandatory check-ins are intended to help ensure that projects stay on schedule. However, if unforeseen obstacles arise—such as extreme weather conditions, back-ordered materials, or other delays—the Public Art Program Manager must be notified immediately to assess the need for a timeline extension.
9. **Feedback and Review of Project:** A survey will be sent to all parties involved in the process to assess potential successes and identify areas for improvement.

Procedure for Public Art Proposal Submission and Evaluation

1. Timeline



2. Roles and Responsibilities

2.1 Artist or Organization:

1. Responsible for submitting a complete proposal.
2. Collaborating with the Public Art Program Manager and/or designated city staff to secure necessary permits and establish timelines.

3. Incorporating design modifications if required.
4. Fabricating and installing the artwork in accordance with approved designs.
5. Ensuring safe installation and adhering to the safety plan.
6. Attend official unveiling of the public art project.
7. Artists must stay in contact and communicate with the Public Art Program Manager.
 - Attend scheduled meetings, and respond to inquiries or updates.
8. Maintaining the artwork for agreed upon timeline.
9. Overseeing de-installation, if applicable.

2.2 Public Art Program Manager and/or Designated City Staff:

1. Responsible for reviewing proposals.
2. Responsible for the monthly review of non-site specific project proposals.
3. Community outreach and assisting on intake application.
4. Facilitating the approval process.
5. Securing permits.
6. Coordinating inspections.
7. Informing artist of any modifications needed on design.
8. Collaborating with relevant staff for safety plan.
9. Informing Artist and/or Organization about safety plan and insurances.
10. Checking in with progress of artwork and creating timeline of gradual payment.
11. Providing guidance and logistical support to artists throughout the project lifecycle.
12. Implement public art installations on city property after accessing recommendations and receiving final approval.
 - Depending on the project type, if necessary, prepare a report for elected officials, City Council members, and/or the designated city authority for project approval.
 - Based on the project type, final decisions regarding public art contracts or commissions are made by the Public Art Program Manager and/or designated city staff, elected officials, City Council members, and/or the designated city authority.
13. Collect feedback through post-project surveys.

2.3 Relevant City Departments:

1. Responsible for meeting with the Public Art Program Manager and/or designated city staff to discuss the proposed public art location, if the selected department oversees the property where the artwork will be installed
2. Coordinating with the Public Art Program Manager and/or designated city staff for project feasibility.
3. Inform the Public Art Program Manager and/or designated city staff on any permits need to install the public art project.
4. Collaborate with the Public Art Program Manager and/or designated city staff in creating a

safety and installation plan.

5. Responsible for reviewing and approving aspects related to structural integrity, material selection, site location, and installation methods to ensure compliance with safety and regulatory standards.

2.4 Evaluation Committee:

1. Responsible for evaluating submitted proposals.
2. Informing the Public Art Program Manager and/or designated city staff of any conflicts of interest regarding Artist or Organization.
 - Conflicts of interest include, but are not limited to, being an employee, board member, officer, or owner of an entity submitting a proposal or seeking funding.
 - Any individual serving on the evaluation committee must recuse themselves from deliberations or votes in which they have a direct or perceived financial interest or personal relationship with an artist, organization, or proposal under review.
3. Summarizing the evaluation scores.
4. Making informed recommendations to the Public Art Program Manager and/or designated city staff based on artistic merit, feasibility, and alignment with community values.
5. The evaluation committee may include members of the Fine Arts & Culture Committee, designated city staff, and/or community representatives.
 - The evaluation committee members prioritize diversity in background, experience, and perspective to ensure fair and impartial evaluations.
 - If applicable, the Fine Arts and Culture Committee member serving on the evaluation committee acts as the representative voice for public art in their district. They should engage with their City Council Member, participate in community outreach, assist participants with their proposal intake forms, and direct community members to the feedback survey.
6. The evaluation committee do not directly distribute funds or select organizations that receive city funds for public art project proposals.

2.5 Elected Officials, City Council Members and/or Designated City Authority:

1. If necessary, grants final approval for public art installations on city property, based on recommendations from the Public Art Program Manager and/or designated city staff report, the evaluation committee recommendations, and/or assessments from relevant city departments.
2. Making recommendations to the Public Art Program Manager and/or designated city staff, and the Fine Arts and Culture Committee on potential public art projects.
3. City Council Members are encouraged to meet with the Fine Arts and Culture Committee to receive updates on current public art projects, as well as reports on community outreach and communication efforts, and to discuss potential future proposals.

3. Art Proposal Submission

3.1 Public Announcement

1. City departments shall issue a public announcement regarding the acceptance of art proposals, specifying the purpose, eligibility requirements, submission requirements, and the

deadline for submissions.

2. The announcement shall be disseminated through appropriate channels, including the city's website, social media platforms, local news outlets, and any other relevant communication channels.
3. Information sessions, workshops, and/or forums on how to submit an art proposal will be conducted as needed.
4. We welcome anyone with ideas for furthering Laredo's public art. If an artist, artist organization, or community member has a general proposal or idea not tied to a specific project and/or location, a separate intake and submission form is available on the Public Art Program webpage.

3.2 Eligibility

1. Clearly define the eligibility requirements for art proposals on specified project, such as residency requirements, age restrictions, or any specific thematic or technical requirements.
2. Ensure that the eligibility requirements align with the city's cultural objectives and values.
3. Any participant under the age of 18 will require a parental or guardian signature and may only participate under adult supervision. Please note: Certain projects may have age restrictions due to safety considerations or associated risks. Please refer to the public announcement for specific age requirements.
4. Applicants must be U.S. citizens or possess a Federal Tax ID or Social Security Number.
5. Depending on the project type, eligibility may be limited to individuals or organizations residing in Laredo or the surrounding area. Official documentation—such as a utility bill or insurance policy—showing a City of Laredo address and the applicant's or organization's name will be required. Refer to the public announcement to verify specific eligibility requirements.
6. Individuals without applicable experience may be eligible for the Artist Mentorship Program (AMP). To apply, emerging artist must complete the AMP Intake Form. Please note that not all projects may have mentorship opportunities available, which may be due to, but not limited to, project requirements, timelines, scope, or mentor capacity. A waitlist will be established for all mentee applicants.

3.3 Submission Requirements

1. Specify the required documentation and information to be submitted with the art proposal, which may include:
 - 1.1 Project description and objectives.
 - 1.2 Visual representations, such as sketches, renderings, or photographs.
 - 1.3 Artist's resume, Artist's CV, or organization's portfolio.
 - 1.4 If applicable, artists or organizations must include the title and date of completed or in-progress projects with the Public Art Program.
- If an artist or organization is awarded more than one project within the city's fiscal year, or two projects within the past three fiscal years, they may be required to mentor a mentee for each additional project thereafter.
- Assignment will depend on the project scope and the availability of qualified mentee applicants.

The Artist Mentorship Program is designed to provide meaningful opportunities for emerging artists.

- Include potential Artist Mentorship Program Intake Application, if you do not have person/s listed for mentee program, one will be designated to the selected artist or organization.
- It is the sole responsibility of the mentee to actively engage in the process, communicate effectively, and coordinate meetings with the assigned mentor.

2. Implementation timeline.
3. Potential site(s) for installation. Please note that some projects may already have a predetermined location—refer to the public announcement for site-specific details.
4. All submissions must be made electronically by completing the online form provided in the public announcement. No physical copies will be accepted.
5. If artists or organizations wish to submit multiple proposals for a specific project, an additional online form must be completed for each.
6. Each submission will receive a unique reference number.
7. Incomplete proposal submissions may result in disqualification.
8. For general proposals or ideas not tied to a specific project and/or location, a separate intake and submission form is available on the Public Art Program webpage.
9. Online forms will be designed to be screen reader-friendly to support ADA accessibility; however, participants experiencing any accessibility issues can contact the Support Desk for assistance.
 - This support will include a FAQ sheet, a designated Support Desk contact with their available hours, and contact information. Both resources will be provided in the public-facing intake packet.

4. Acknowledgment of Receipt

1. Upon receiving an art proposal, an automated acknowledgment of receipt will be sent to the submitting individual or organization and/or appear on the completed submission webpage.
2. If the proposal is incomplete, the applicant will still receive an automated acknowledgment.
3. It is the responsibility of the submitter to ensure that the application and all required documents, as outlined in the public announcement, are complete.
4. The acknowledgment will include a reference number or unique identifier for tracking purposes. It is the sole responsibility of the submitting individual or organization to retain and track their reference number.

5. Initial and Departmental Review

5.1 Initial Review

1. The Public Art Program Manager and/or designated city staff will conduct an initial review of the proposal to ensure completeness and alignment with submission guidelines. They will verify that all required documentation and guidelines are met for the designated project.
2. Review of applications will be conducted according to the specific project deadlines outlined in the project announcement. A minimum of monthly reviews will be initiated.

3. If applicable, review the mentee applications.

5.2 Departmental Review

1. Proposals are forwarded to relevant city departments (e.g., Parks and Recreation, Engineering, Planning and Zoning, Environmental Services) for technical evaluation and feasibility assessment.
2. Determine and list any permits required for the type of public art projects. This may include zoning permits, construction permits, traffic control permits, and permissions from property owners.

6. Art Proposal Evaluation

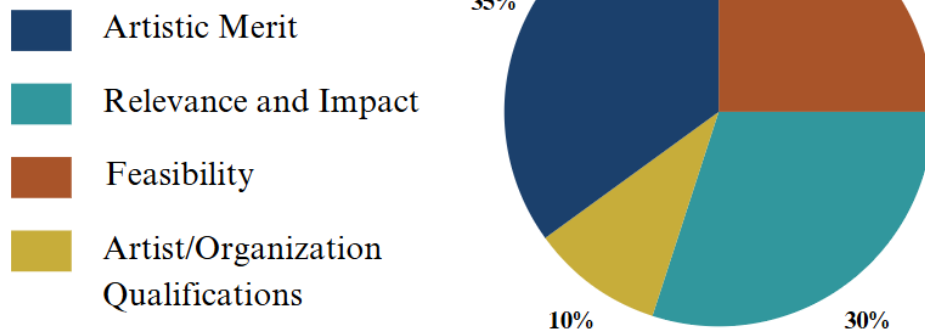
6.1 Evaluation Committee

1. Establish an evaluation committee composed of qualified individuals, such as artists, cultural experts, representatives from relevant city departments, and community members.
2. The committee may include members of the Fine Arts & Culture Committee, designated city staff, and/or community representatives with relevant experience, as assigned by city staff.
 - If applicable, the Fine Arts and Culture Committee member serving on the evaluation committee acts as the representative voice for public art in their area. They should engage in community outreach, assist with intake applications, and direct community members to the feedback survey.
3. Ensure diversity and impartiality within the evaluation committee.
 - Any individual selected to serve on the committee must recuse themselves from votes on matters where they have a direct or perceived financial interest or conflict of interest with the artists or organizations submitting proposals.
 - This includes votes on the awarding of contracts, commissions, or city funds to an organization or company with which the committee member is an employee, owner, officer, or board member.
 - The member must immediately inform the Public Art Program Manager and/or designated city staff of any conflicts of interest related to an artist or organization to ensure transparency and allow for the timely selection of an alternate evaluation committee member.
4. Members of the evaluation committee do not directly distribute funds or select organizations that receive city funds. The final decision rests with Public Art Program Manager and/or designated city staff, elected officials, City Council members, and/or Designated City Authorities.

6.2 Evaluation Criteria

1. Clearly communicate the evaluation criteria to the evaluation committee members.
2. The evaluation of public art proposals will be based on the following criteria:

PUBLIC ART PROPOSALS EVALUATION CRITERIA



- **Artistic Merit:** Creativity, originality, and artistic quality of the proposed work.
- **Feasibility:** Practicality of the proposal, including budget, timeline, and technical considerations.
- **Community Impact:** Potential of the artwork to engage, inspire, and benefit the local community.
- **Cultural Relevance:** Alignment with the cultural values and vision of the City of Laredo.
- **Safety and Accessibility:** Compliance with safety standards and accessibility for all community members.
- **Sustainability:** Consideration of environmental impact and durability of the artwork.

6.3 Review Process

1. Distribute the art proposals, along with all necessary documentation, to the evaluation committee members.
2. Incomplete art proposals will be excluded from the review process. It is the responsibility of the submitter to ensure that all documentation and proposal materials are complete.
3. Allocate a reasonable timeframe for committee members to review and evaluate/score the proposals.
4. If a committee member is unable to meet the reasonable timeframe for completing the review process, they will be asked to recuse themselves, allowing a new member to be assigned.
5. Ensure that committee members maintain confidentiality and avoid conflicts of interest during the evaluation process. If any arise the member or members will need to recuse themselves from the process.

6.4 Evaluation Meeting

1. Conduct an evaluation meeting where committee members discuss and score each art proposal based on the established evaluation criteria.
2. Encourage open and constructive dialogue among committee members to reach a consensus.

6.5 Selection of Art Proposals

1. Based on the evaluation scores and discussion, the committee shall select the art proposals that demonstrate the highest artistic merit, feasibility, and community impact.
2. The selected proposals will be documented and recommended for approval to the relevant city authorities.
3. Non-selected, incomplete, or excluded proposals will be documented for future reference and review.

7. Final Approval and Notification

7.1 Approval Process

1. Submit the recommended art proposals to the designated city authorities for final approval.
2. Ensure that the approval process is conducted in a timely manner to facilitate the implementation of selected projects.
3. Depending on the project type, relevant departments will be notified. This may include Department Heads, as well as assigned staff from the Traffic Division, Finance, and Risk Management Departments for public art projects.
 - Upon final approval and based on the project type, certain departments may require permits and/or a Traffic Control Plan.
 - For instance, the Building Department may require a Right-of-Way Permit, and the Traffic Division may require an application along with a Traffic Control Plan, if applicable.

7.2 Notification of Applicants

1. Notify all applicants of the outcome of their proposals, providing feedback where possible.
2. For selected proposals, provide detailed instructions and requirements for the next steps in the implementation process.

8. Implementation and Monitoring

8.1 Coordination with Selected Artists/Organizations

1. Coordinate with the selected artists or organizations to finalize project details, including site permissions, permits, and any other logistical considerations. Depending on the scope of the project, these may include, but are not limited to:
 - For the artist's safety, they must also comply with the insurance requirements outlined in **Section 11: Artist Insurance Requirements**.
 - Depending on the project type, artists will need a Right-of-Way permit while working on-site, which will be handled by the Public Art Program Manager.
2. The Public Art Program Manager and/or designated city staff will provide support and resources as needed to facilitate the successful implementation of the art projects.
3. Ensure selected artists or organizations receive the Public Art Program Manager's contact information.
 - Any project-related questions or concerns should be directed to the Public Art Program Manager.

- A signed email confirming receipt of this contact information will be required.
 - The selected artist or organization is responsible for keeping the Public Art Program Manager informed of any project-related questions or concerns to ensure the project is completed within the allotted timeline. Miscommunication or failure to meet responsibilities may affect gradual payment schedule and future eligibility for public art opportunities with the City of Laredo.
4. Establish gradual payment schedule contracts with clear timelines and expectations.

8.2 Monitoring and Evaluation:

1. Estimated timeline of the project lifecycle:

PUBLIC ART PROJECT TIMELINE SAMPLE-MURALS

	Month 1				Month 2				Month 3			
	Week 1	Week 2	Week 3	Week 4	Week 1	Week 2	Week 3	Week 4	Week 1	Week 2	Week 3	Week 4
Finalize Paperwork	■											
<u>FIRST PAYMENT</u>	■											
Gather Supplies	■	■										
Clean & Prime the Surface		■										
Transfer your design			■									
Start Painting: Outline			■	■								
Fill-In Outlines				■	■	■						
Blending					■	■	■					
<u>PROGRESS PAYMENT & Feedback</u>						■	■					
Add Details							■	■	■	■		
Final Touch-ups										■	■	
Seal the wall											■	■
<u>FINAL PAYMENT & Project Unveiling</u>												■

2. Artists and/or organizations will be provided a project timeline template to help track milestones and the corresponding payment schedule.
3. Establish a monitoring plan to oversee the progress of the art projects and require mandatory check-in dates. Check-in timelines may vary depending on the scope and nature of the project.
4. Conduct regular evaluations to ensure that the projects are being implemented according to the approved plans and timelines. These check-ins will include evaluation procedures, constructive feedback, and potential outcomes if project implementation differs from the approved proposal.
5. Address any issues or challenges that arise during the implementation phase.
6. Establish the gradual payment schedule timeline.
 - **Upfront Payment:** Covers materials, initial work, and development of preliminary concepts and renderings.

- **Progress Payment:** Made at the halfway point of the project, following constructive feedback intended to ensure the project aligns with the initially accepted proposal, along with any necessary revisions.
- **Final Payment:** Issued upon completion and delivery of the final project.
- Lack of communication or delays in project progress may impact the gradual payment schedule, including the release of progress and final payments.

8.3 Implementation of Artist Mentorship Program (AMP)

1. If applicable, review the Artist Mentorship Program (AMP) Intake Form. Depending on the project scope and availability of qualified applicants, this initiative provides opportunities for emerging artists interested in public art to gain practical experience and begin building their professional portfolio.
2. If there is a pre-selected mentee, the completed **Artist Mentorship Program Intake Form** of the emerging artist should be attached to Proposal Intake Form submission as a supporting document.
3. If no mentee is identified by the artist or community organization, a mentee may be assigned by the Public Art Program Manager in coordination with the mentor.
4. Not all projects may have mentorship opportunities available
5. If needed, a waitlist will be established for all mentee applicants.
6. The AMP may include partnerships with local school districts, institutions of higher education, or individuals seeking to build experience and a professional resume in public art.
7. Participation in AMP is voluntary and subject to selection through the application process by Public Art Program Manager and/or designated city staff.
8. It is the sole responsibility of the mentee to actively participate, maintain professional communication, and coordinate meetings with their assigned mentor.
9. Mentees will be provided with clear guidelines and expectations.
10. Failure to fulfill responsibilities or complete the program will be documented and may impact eligibility for any future public art projects with the city of Laredo.
11. If an artist or community organization experiences issues with a mentee, they must promptly notify the Public Art Program Manager for evaluation and potential resolution.
12. When applicable, the Public Art Program Manager may contact appropriate staff, instructors, or program coordinators to recommend potential mentees or to inform them of a mentee's lack of participation.
13. A Post-Project Evaluation will be included for program to assess the impact and effectiveness of the Artist Mentorship Program.

9. Completion of Project or Timeline Extension

1. Upon Project completion artist or organization will receive last gradual payment. Any unexpected delays in project completion may result in delay of final gradual payment.
2. Allowances will be made for unforeseen obstacles—such as extreme weather conditions, back-ordered materials, or other unexpected delays. The Public Art Program Manager must be notified immediately to assess the need for an appropriate timeline extension.
3. **Timely Communication:** Project timeline changes should be communicated promptly and

responsibly to the Public Art Program Manager, including a clear explanation and a revised expected completion date.

4. **Method of Communication:** All updates or adjustments must be shared via email, phone call, and/or texting with the Public Art Program Manager for proper documentation and coordination.
5. **Proactive Updates:** If delays or changes are anticipated, notify the city before deadlines are missed to allow for collaborative problem-solving and schedule adjustments.
6. Timelines are dependent on the project's medium, size, location, and, if applicable, weather conditions.

10. Documentation and Reporting

10.1 Documentation:

1. Maintain comprehensive records of all submitted art proposals, evaluation scores, meeting minutes, approvals, evaluation committee members, mentee documents, and communications with applicants.
2. Ensure that all documentation is readily accessible for future reference and audit purposes.
3. Maintain an electronic database as a historical archive to ensure Laredo's public arts collection is properly documented and available for future use.

10.2 Reporting:

1. Prepare periodic reports on the status of accepted art projects for submission to city authorities.
2. Include updates on project progress, community impact, and any recommendations for future art proposal processes.

11. Artist Insurance Requirements

11.1 Applicants/vendors are required insurance.

Below are the insurance requirements that are needed. The workers' compensation will be the Hold Harmless Agreement attached; one agreement is required per sole proprietor, individual, partner – if the contract is a partnership, officer – if the contract is a corporation. NOTE: Any other worker needs to be covered by workers' compensation insurance.

Insurance requirements for vendors/contractors:

1. Commercial General Liability insurance at minimum combined single limits of \$1,000,000 per-occurrence and \$2,000,000 general aggregate for bodily injury and property damage, which coverage shall include products/completed operations (\$1,000,000 products/completed operations aggregate).
2. Workers' Compensation insurance at statutory limits, including Employers Liability coverage a minimum limit of \$1,000,000 each-occurrence each accident/\$1,000,000 by disease each-occurrence/\$1,000,000 by disease aggregate.
3. Commercial Automobile Liability insurance at minimum combined single limits of \$1,000,000 per-occurrence for bodily injury and property damage, including owned, non-owned, and hired car coverage.
4. The City of Laredo shall be named as an additional insured with respect to liability policies.
5. A waiver of subrogation in favor of the City of Laredo shall be contained in the Workers Compensation, and all liability policies.

6. The City of Laredo needs to be Certificate Holder:

City of Laredo

1102 Bullock Loop

Laredo, Texas, 78043

12. Revision and Review

12.1 Periodic Review

1. Conduct periodic reviews of this SOP to ensure its continued relevance and effectiveness, at least once every two years.
2. Meet with relevant departments to update the SOP as needed to reflect changes in city policies, cultural objectives, or operational procedures.
3. Update the SOP to include new Public Art Project mediums and best practices for those mediums.

12.2 Feedback Mechanism

1. Establish a mechanism for receiving feedback from applicants, members of the community, committee members, and other stakeholders regarding the art proposal process.
2. Conduct online feedback surveys that include questions about the proposal process, such as how applicants or community members learned about the project.
3. We encourage any feedback and value input in shaping public art in Laredo. However, all feedback must be submitted through the official online feedback survey. Proper documentation is required to ensure transparency, consistency, and accountability in the decision-making process.
4. Any participant providing feedback on the proposal process must include their reference number to ensure the feedback corresponds to an official submission.
5. Community members wishing to provide feedback on projects must do so through the official online feedback survey to ensure proper documentation.
 - Each district's Fine Arts and Culture Committee member serves as the representative voice for public art in their area. We recommend reaching out to them directly to ensure your perspective is acknowledged and considered.
 - Feedback is encouraged throughout all stages of the project, not only in cases of dissatisfaction with the final outcome.
 - Please include specific project details, the location of the artwork, and your City Council district when submitting feedback.
6. All feedback should remain respectful and constructive in tone and content.
7. Use the feedback to make continuous improvements to the SOP.
8. An annual State of Public Art report summarizing insights from collected community feedback.
9. Procedural improvements for:
 - **Artists:** Gather feedback on the clarity and efficiency of the proposal intake and review process—identify if submission forms, timelines, or expectations need refinement.
 - **Community Members:** Invite input on how public art locations are chosen—assess whether the site selection process includes enough community voice and transparency.

- **Artist Mentorship Program:** Solicit feedback from both mentors and mentees about the structure and support of the program—determine if additional guidance, materials, or orientation steps are needed.

By following this SOP, city departments can efficiently manage the intake, evaluation, and implementation of art proposals, ensuring that the process is fair, transparent, and beneficial to the community.

Next Steps

To implement the SOPs effectively, the following steps should be taken:

1. **Create Submission Form:** Finalize and integrate a comprehensive public art proposal submission form on the City of Laredo’s website.
2. **Identify Permit Requirements:** Determine and list any permits required for different types of public art projects. This may include zoning permits, construction permits, traffic control permits, and permissions from property owners.
3. **Publicize the Program:** Advertise the new SOPs and submission process through various channels, including social media, city newsletters, and community events.
4. **Training and Workshops:** Conduct training sessions and workshops for artists, organizations, and city staff to familiarize them with the new SOPs and submission process.
5. **Selection Committee Formation:** Establish a diverse and knowledgeable Public Art Selection Committee to review and evaluate proposals. The committee may include members of the Fine Arts & Culture Committee, designated city staff, and/or community representatives with relevant experience, as assigned by city staff.
6. **Regular Review and Updates:** Set a schedule for regular review and updates of the SOPs to ensure they remain relevant and effective.
7. **Community Engagement:** The Fine Arts and Culture Committee will assist in these efforts by organizing community meetings and feedback sessions, gathering input, and supporting the collection of data specific to their district representation, for which an online survey will be provided.
8. **Monitoring and Evaluation:** Implement a system for monitoring the progress of approved projects and evaluating their impact on the community.

By following these steps, the City of Laredo can effectively manage its public art proposals, enhance the quality of public art installations, and promote cultural enrichment and community pride.

City of Laredo

Standard Operating Procedures for Public Art Projects

Protocols for Collaboration with Relevant City Departments

Effective collaboration with various departments is essential for the successful implementation of public art projects within the City of Laredo. These protocols outline the steps and considerations involved in working with different city departments to ensure seamless coordination and adherence to regulations, policies, and procedures.

By following these protocols, artists, organizations, and individuals submitting public art proposals can foster productive relationships and navigate the collaborative process more efficiently.

1. Initial Project Proposals

1. Before submitting a public art proposal, artists or the project applicant are encouraged to schedule a meeting with the Public Art Program Manager, designated city staff, or attend a Fine Arts and Culture Committee meeting.
 - 1.1 During this meeting, the artist or the project applicant will receive guidance on the proposal and be informed whether it aligns with the City's Public Art Initiative.
 - 1.2 Staff can assist in answering questions related to the **Public Art Proposal Intake Form** and **Site Assessment Form**.
 - 1.3 It is recommended to have at least a project concept and proposed location prepared in order to complete the form accurately.
 - 1.4 This initial meeting helps streamline the process; otherwise, the proposal will need to wait for the next monthly intake form review cycle.
2. Once the Public Art Project Intake Form is submitted, it will be assessed.
 - 1.1 Approved submissions will move forward for a review of funding sources and project feasibility before being routed to the appropriate city departments.

2. Concept Development and Review

1. After the initial review and funding approval the Public Art Program Manager and/or designated city staff will present the project to the Fine Arts and Culture Committee for recommendations to move forward.
2. The Public Art Program Manager and/or designated city staff will coordinate with relevant departments to ensure the proposed public art project complies with all applicable requirements. This includes, but is not limited to:
 - Planning and Zoning (zoning regulations)
 - Engineering (structural feasibility)
 - Risk Management (safety plans)
 - Any applicable design guidelines for the selected location
3. If the project involves installation on city-owned infrastructure or buildings, the Public Art Program Manager and/or designated staff will also collaborate with the responsible departments—such as Public Works, Economic Development, etc.—to address technical considerations, and secure necessary approvals.
4. Additional input and feedback will be gathered from relevant city departments, including

Convention and Visitors Bureau, Parks and Recreation, Public Works, and Fleet. This will help evaluate project feasibility, safety requirements, and the overall impact on the surrounding community.

3. Permitting and Approvals

1. The Public Art Program Manager and/or designated staff will work closely with the appropriate city departments to obtain any necessary permits or approvals required for the proposed public art project.
2. The Public Art Program Manager and/or designated staff will provide all required documentation, including **Public Art Proposal Intake Form**, **Site Assessment Form**, project plans, renderings, and technical specifications, as requested by the relevant departments.
3. The Public Art Program Manager and/or designated staff will address with the artist, organization, or contractor any concerns or modifications requested by the departments during the permitting and approval process, ensuring compliance with applicable regulations and guidelines.

4. Implementation and Execution

1. The Public Art Program Manager and/or designated city staff will inform the artists, organization or contractor of implementation and execution of the project while coordinating with the relevant departments to establish a timeline for project implementation, including scheduling site preparation, installation, and any necessary inspections.
2. The Public Art Program Manager and/or designated city staff will maintain regular communication with the departments involved to address any logistical or technical challenges that may arise during the execution phase with the updates from the artists, organization or contractor during mandatory check-in.
3. The Public Art Program Manager and/or designated city staff will ensure artists are aware of safety protocols and guidelines established by the city departments, ensuring the well-being of artists, contractors, and the public throughout the project's implementation.

5. Maintenance and Long-term Care

1. A Maintenance Plan will be developed as part of the Display and Preservation Agreement with the City of Laredo. This plan will:
 - 1.1 Clearly define responsibilities for routine maintenance, repairs, and addressing any issues that may arise post-installation.
 - 1.2 Establish protocols for the ongoing care, preservation, and conservation of public art installations.
2. The Public Art Program Manager and/or designated staff will work collaboratively with the departments responsible for housing the artwork to ensure its proper care.
3. The Public Art Program Manager and/or designated staff will keep departments informed of any updates related to the artwork, including conservation efforts, necessary repairs, or modifications.

By following these protocols for collaboration with various departments, artists, organizations, and individuals can foster effective communication, streamline processes, and ensure compliance with the City of Laredo's regulations and requirements. This collaborative approach will contribute to the successful realization of public art projects that enhance the city's aesthetic appeal, cultural vibrancy, and community pride.

City of Laredo
Standard Operating Procedures for Public Art Projects

Protocol for Collaborating with Private Property Owners

Collaborating with private property owners is a crucial aspect of implementing public art projects within the City of Laredo.

These protocols outline the steps and considerations involved in working with private property owners to ensure clear communication, obtain necessary permissions, and comply with regulations. By following these protocols, the City of Laredo can establish productive relationships with property owners and facilitate the integration of public art on private property.

1. Initial Engagement

1. Identify potential private property owners who may be interested in hosting public art installations. This can include new construction, buildings, walls, fences, other suitable surfaces or spaces.
2. Initiate communication with property owners to gauge their interest in participating in public art initiatives.
3. Provide property owners with information on the benefits of public art, including its potential to enhance property value, promote community engagement, and contribute to the city's cultural identity.

2. Proposal Presentation

1. Present detailed information about the proposed public art project to the property owner, including the artistic concept, design renderings, and the expected timeline for installation.
2. Discuss the potential impact of the artwork on the property, considering factors such as visual aesthetics, maintenance requirements, and any necessary structural modifications.
3. Address any concerns or questions raised by the property owner, ensuring a comprehensive understanding of the project's scope and objectives.

3. Agreement and Permissions

1. The Public Art Program Manager and/or designated city staff, together with the appropriate departments, will work with the property owner to establish a formal agreement outlining the terms and conditions for hosting the public art installation. This may include permissions, responsibilities, and any necessary legal documentation.
2. They will also define the duration of the installation, including any provisions for extension or removal in the future.
3. Maintenance responsibilities will be clearly outlined to ensure mutual understanding of expectations for preserving the artwork over time.
4. Additionally, insurance requirements will be addressed to safeguard both the property owner and the City against potential liabilities related to the artwork installation.

4. Technical Considerations

1. The Public Art Program Manager and/or designated city staff, alongside relevant departments, will conduct a joint assessment of the site to identify technical requirements for the installation,

including surface preparation, structural support, and lighting needs.

2. They will collaborate with the property owner to implement any modifications or improvements needed to ensure the artwork is installed safely and securely.
3. They will ensure all installations will comply with applicable building codes, regulations, and permitting requirements.

5. Ongoing Communication and Maintenance

1. The Public Art Program Manager and/or designated city staff will maintain regular communication with the property owner throughout the installation process, providing updates on progress, timelines, and any additional requirements.
2. A Maintenance Plan will be developed as part of the property owner's agreement with the City of Laredo.
3. This plan will ongoing maintenance and care of the artwork, clarifying the responsibilities of the property owner and the city.
4. Clearly define responsibilities for routine maintenance, repairs, and addressing any issues that may arise post-installation.
5. Establish protocols for the preservation and conservation of public art installations.
6. Keep the property owner informed about any changes or updates related to the artwork, such as maintenance needs, conservation efforts, or repair work.

By following this protocol for collaborating with private property owners, the City of Laredo can build positive relationships and secure the necessary permissions to integrate public art on private properties.

This collaborative approach will contribute to the growth of the city's public art program, enhancing its visual appeal, community pride, and cultural vibrancy.

City of Laredo
Standard Operating Procedures for Public Art Projects

Project Proposal Design Guidelines

1. All art must be original. The artwork cannot quote, appropriate or adapt imagery created by other artists, unless that artist's permission is obtained in writing in advance and submitted to us. The adaptation of other imagery (e.g. photographs) is allowed if the images are in the public domain, or used with permission.
2. The rendering may be hand-drawn, or digital, but **must be in color, or have an explanation of the colors being used**, including but not limited to warm, cool, complementary, analogous color palette.
3. The artwork must have a title and narrative description.
4. Remember, the murals will be in public areas and must be suitable for all ages, races, etc. There should be nothing offensive, vulgar, scary, etc.
5. Logos, advertisements, organization names, and other promotional content are not permitted in the artwork.
6. **Utility Cabinet Dimensions:** The artist should be prepared to adjust artwork as the size of the cabinet may vary. Utility Cabinets vary greatly in size. Artists are expected to paint all four sides of the cabinet, as well as the top and concrete base.
7. The design may not include any fields of solid white or color, as these invite tagging/graffiti. The artwork proposed should fully occupy all surfaces, with complex or overall patterning, to assist with graffiti prevention. Artist may be asked to adapt proposed design so that all surfaces meet this rule.
8. The design must ensure artists do not paint over essential control functions, including keyholes, locks, identification numbers, and safety information. **These elements must remain visible and unaltered, and should be masked off before painting begins.** Artists are required to mask and paint around them.
9. To avoid overheating of the cabinet the image should include mostly light colors. Images with more than 20% dark colors may not be considered.
10. Artists must be careful of keeping the area around the traffic signal control cabinet clean and must always allow access for wheelchairs and pedestrians.
11. The vents should never be covered even temporarily. Ventilation is critical and keeps the cabinet from overheating. When painting the cabinet please make sure the paint does not drip inside the vents. There are also highly sensitive electronic components in the cabinet and are an important part of public safety. Damage to the utility cabinets needs to be reported immediately to the Public Art Program Manager and/or designated city staff.
12. Department of Traffic and Signals must have access to these controllers at any given time, for servicing, or repairs. Artists must work with these city employees to ensure safety of the community and allow the technician access to the cabinet immediately.
13. Artists and others associated with the project are required to wear safety vests since they will be working in close proximity to the roadway. Hardware stores sell safety vests, typically, for under \$20 each.
14. All work must be completed off the roadway. Lane closures are not permitted.
15. Proposals should include the Artist's signature as it would appear on the Utility Cabinet. Signatures

must not exceed 2 inches x 8 inches in actual size and cannot include the copyright sign©. Websites, phone numbers, social media handles, etc. are not allowed.

SUPPLIES & MATERIALS

1. Artists must supply their own materials. They must protect the surrounding area from paint, and clean it up afterwards.
2. Artists are required to paint the cabinet with high quality materials. Recommended paint types include: exterior latex paint, or high-quality aerosol paint. NO MARKERS OF ANY KIND MAY BE USED.
3. The final artwork painted on the cabinet must closely adhere to the rendering submitted.
4. The Public Art Program Manager or designated city staff will be setting up a mandatory check-in and project feedback with the artist to ensure the approved proposal aligns with project progress.
5. The City of Laredo reserves the right to remove the artwork at any time, including but not limited to if it does not conform to the rendering, or serious issues with the completed work or the cabinet itself arise.

INELIGIBLE ENTRIES

A proposal/rendering will be ineligible if it contains any of the following:

6. Copyrighted or trademarked image or logo; a brand or business name.
7. Art that is plagiarized, stolen or copied or partially appropriated from another source (i.e. somebody else's idea and/or imagery).
8. It requires anything to be glued to the cabinet or attached by any means; only direct paint is allowed.
9. Anything that defames or invades the rights of any person, living or dead. Anything that could be construed as harmful to a third party.
10. Work that is not suitable for viewing by all ages and cultures, in a public location, as determined by the City of Laredo at its sole discretion.
11. City of Laredo reserves the right to reject a proposal for reasons not stated above.

City of Laredo

Standard Operating Procedures for Public Art Projects Proposal

PROPOSAL INTAKE FORM

The form has been designed to streamline the submission process and provide you with essential information about each proposed project, including murals, utility cabinet art, ground painting, sculptures and installations, and light installations.

The purpose of this intake form is to serve as a comprehensive tool that will enable you to collect and organize crucial details about each proposed public art project. By utilizing this form, we aim to ensure clarity, efficiency, and transparency throughout the evaluation and selection process, while maximizing the collaboration with the City of Laredo.

Additionally, the intake form will allow the City of Laredo to establish a comprehensive database of proposed public art projects. This database will not only aid in the current project evaluation but also serve as a valuable resource for future endeavors, such as grant applications, community engagement initiatives, and long-term planning for the enhancement of Laredo's public spaces.

By utilizing this intake form, the City of Laredo can effectively assess each project's artistic quality, feasibility, and potential impact on the community. It will provide a structured approach to evaluate proposals, compare different projects, and make well-informed decisions that contribute to the ongoing development and beautification of the city's public spaces.

We encourage the City of Laredo to embrace this intake form as a collaborative tool, enhancing communication and fostering a stronger partnership with artists, organizations, and community groups. By leveraging the information gathered, you will be able to actively support the local creative community, encourage cultural exchange, and promote the city's identity through public art.

PUBLIC ART PROJECT INTAKE FORM GUIDE



Access the complete Intake Form in the Public-Facing Standard Operating Procedures (SOP).

City of Laredo

Standard Operating Procedures for Artist Mentorship Program

Artist Mentorship Program INTAKE FORM

This application is designed to streamline the submission process and provide essential information about the expectations, goals, and outcomes of the City of Laredo’s Public Art Mentorship Program, should you be selected. The program offers a unique opportunity for emerging artists, creatives, and community members to gain hands-on experience in the creation of public art—including murals, utility cabinet designs, ground paintings, sculptures, and installations. Whether you're a student, early-career artist, or someone passionate about creative expression and community engagement, this mentorship fosters artistic growth, collaboration, and skill-building.

Participants will develop creative abilities, form meaningful connections with established local artists, and contribute to Laredo’s evolving cultural identity. This experience is about more than technique—it’s a chance to explore how art tells stories, builds community, and reflects the people and history of our city. Mentors are selected for their significant contributions to Laredo’s public art scene and are committed to guiding others through every stage of the creative process.

By completing this form, you’re expressing interest in joining that journey and becoming part of a community-driven approach to public art. We invite you to share your goals, background, and what art means to you—no matter your level of experience. Public art is for everyone, and your voice can help shape the future of creative expression in Laredo.

ARTIST MENTORSHIP PROGRAM INTAKE FORM GUIDE



Access the Mentorship Intake Form in the Public-facing Standard Operating Procedures (SOP).

City of Laredo

Standard Operating Procedures for Evaluation Criteria

PUBLIC ART PROPOSAL EVALUATION CRITERIA

Evaluation Committee Member Selection

Each member on the committee will be appointed based on relevant experience, as appointed by the Public Art Program Manager and/or designated city staff.

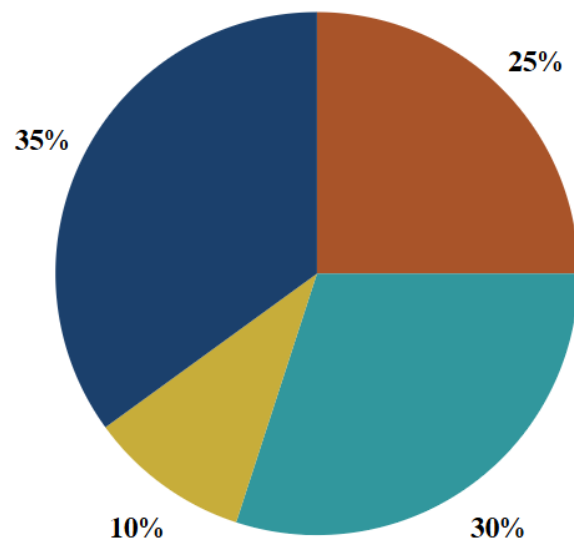
1.1 Evaluation Committee Members

1. The Evaluation committee is composed of qualified individuals, such as artists, cultural experts, representatives from relevant city departments, and community members.
2. The committee may include members of the Fine Arts & Culture Committee, designated city staff, and/or community representatives.
 - Selection of committee members prioritizes diversity of background, experience, and perspective to ensure fair and impartial evaluations.
 - Any individual serving on the committee must recuse themselves from deliberations or votes in which they have a direct or perceived financial interest or personal relationship with an artist, organization, or proposal under review.
 - Conflicts of interest include, but are not limited to, being an employee, board member, officer, or owner of an entity submitting a proposal or seeking funding.
3. Members of the evaluation committee do not directly distribute city funds.
4. Depending on the project type, final decisions regarding funding, contracts, or commissions are made by the Public Art Program Manager and/or designated city staff, elected officials, City Council members, and/or the designated city authority.

Evaluation Scoring

Each completed proposal will be evaluated by an objective Evaluation Committee based on four key criteria, with a maximum possible score of 100 points.

PUBLIC ART PROPOSALS EVALUATION CRITERIA



1. Artistic Merit (35 points)

1.1 Creativity and Originality (15 points)

1. Does the proposal demonstrate a high level of creativity and originality?

1.2 Quality of Previous Work (10 points)

1. Does the artist/organization have a portfolio of high-quality previous work?
2. If the artist/organization has worked with the City of Laredo previously, how was the overall execution and outcome of the project?
3. Did the project finish on time?
4. Was there clear and effective communication throughout the project?
5. Was the artist/organization comfortable receiving constructive feedback and adjusting their work accordingly?
6. How many public art projects has the artist/organization completed in the past 3 years?

1.3 Artist's Vision (10 points)

1. Is the artist's vision for the project clear and compelling?

2. Relevance and Impact (30 points)

2.1 Community Engagement (10 points)

1. Does the proposal include plans for community engagement and participation?
2. Does the project foster community interaction, dialogue, or civic pride?

2.2 Cultural Significance (10 points)

1. Does the project reflect or enhance the cultural identity of the community?
2. Does the artwork reflect or celebrate the identity, values, or diversity of the community?

2.3 Educational Value (10 points)

1. Does the project have educational components or benefits?
2. Are there educational or awareness-raising goals associated with the artwork?

3. Feasibility (25 points)

3.1 Technical Feasibility (10 points)

1. Is the project technically feasible within the proposed timeline?
2. Is the proposed project have an accurate budget allocation?

3.2 Maintenance (15 points)

1. Is there a clear and ongoing maintenance plan for the proposed project?
2. What is the expected longevity of the artwork?
3. Were there contingencies or alternative applications of the project?

4. Artist/Organization Qualifications (10 points)

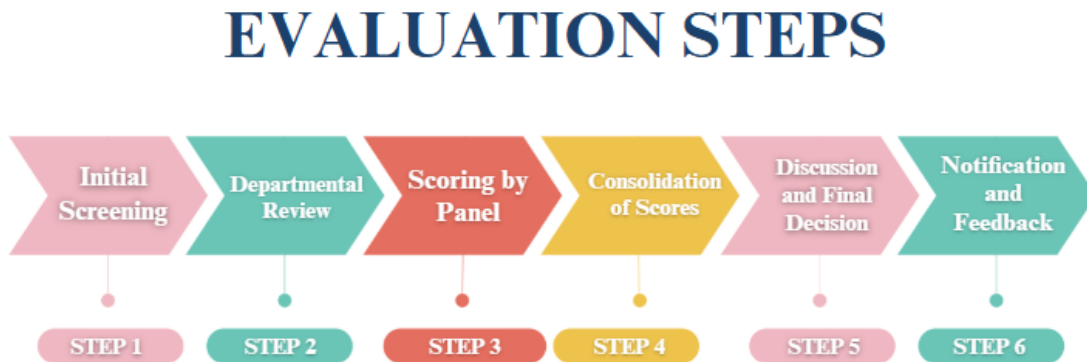
4.1 Experience (5 points):

1. Does the artist/organization have relevant experience in public art projects?

4.2 References and Reputation (5 points):

1. Does the artist/organization have positive references and a good reputation?

Evaluation Steps



Step 1: Initial Screening

1. Ensure all required documents and information are provided in the application.
2. Check for completeness and adherence to submission guidelines.

Step 2: Departmental Review

1. Proposals are then submitted to the Bond Counsel for funding approval.
2. If approved, proposals are forwarded to relevant city departments (e.g., Parks and Recreation, Engineering, Planning and Zoning, Environmental Services) for technical evaluation and feasibility assessment.

Step 3: Scoring by Panel

1. Assemble a review panel of diverse stakeholders, including city workers, art professionals, community representatives, and subject matter experts.
2. Each panel member scores the proposal based on the criteria outlined above with a maximum score of 100 points.

Step 4: Consolidation of Scores

1. Compile the scores from all evaluation panel members.
2. Calculate the average score for each criterion and the total score for each proposal.

Step 5: Discussion and Final Decision

1. Convene a meeting with the review panel to discuss the highest-scoring proposals.
2. Consider qualitative factors and additional insights that emerge during the panel discussion.
3. Make a final decision based on a combination of quantitative scores and qualitative feedback.
4. Incorporate departmental review insights to assess feasibility, maintenance requirements, and the technical evaluation of the proposed project.

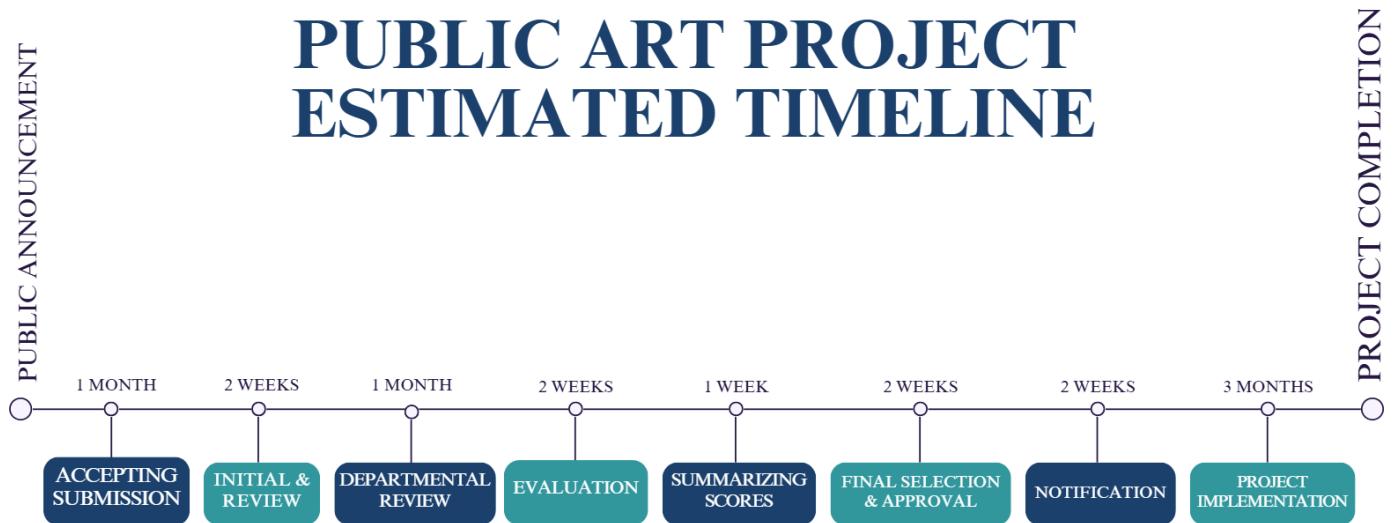
Step 6: Notification and Feedback

1. Notify the applicants of the decision.
2. Provide constructive feedback to unsuccessful applicants to help them improve future proposals.

Project Summary Timeline

The summary may vary depending on the project's medium, scale, location, weather conditions, and other influencing factors.

The Public Art Project Intake Form will remain open year-round for proposals that are not associated with specific project public announcements. Applications will be monitored and screened at least once a month for initial review.



Evaluation Timeline for Non-Site Specific Proposals

The detailed timeline provided is an estimate. While efforts are made to advance the process efficiently, timelines may be extended due to scheduling or unforeseen factors beyond administrative control.

1. One Month: Submission Period

1.1 Application Submission

1. The Public Art Project Intake Form will remain open year-round.
2. Open call announcements will be posted on the Public Art website and shared through official communication channels.
3. The application portal will remain accessible for ongoing submissions.

1.2 Application Submission Reviewed

1. Collect independent Public Art Proposals on a monthly basis.
2. Ensure all submissions are received by the last calendar day of each month.

2. Two Weeks: Initial Screening

2.1 Initial Screening

1. Public Art city workers review each submission for completeness and adherence to submission guidelines.
2. Incomplete applications are disqualified, and applicants are notified.

3. One Month: Departmental Review

3.1 Bond Counsel Review

1. Completed proposals are then submitted to the Bond Counsel for funding approval.
2. Applicants are notified if proposals not approved by Bond Counsel.

3.2 Relevant City Department Review

1. Proposals are then forwarded to relevant city departments (e.g., Parks and Recreation, Engineering, Planning and Zoning, Environmental Services) for technical evaluation and feasibility assessment.
2. Applicants who are unable to pass departmental assessment will be notified.

4. Two Week: Evaluation Committee Scoring

4.1 Assemble Review Panel

1. Identify and invite panel members, including city workers, art professionals, community representatives, and subject matter experts.
2. Provide panel members with evaluation criteria and scoring sheets.

4.2 Proposal Review and Scoring

1. Panel members independently review and score each proposal based on the established criteria.
2. Scores are submitted to the coordinating body.

5. One Week: Summarization of Scores

5.1 Compile Scores

1. Compile scores from all panel members.
2. Calculate average scores for each criterion and total scores for each proposal.

6. Two Weeks: Discussion and Final Decision

6.1 Panel Meeting

1. Hold a meeting with the review panel to discuss the highest-scoring proposals.
2. Consider qualitative factors and additional insights from the panel discussion.
3. Incorporate departmental review insights to assess feasibility, maintenance requirements, and the technical evaluation of the proposed project.

6.2 Final Decision

1. Make the final decision based on the combined quantitative scores and qualitative input.
2. Prepare a list of selected proposals and alternates to submit for recommendation.

7. Two Weeks: Notification and Feedback

7.1 Notification

1. Notify selected applicants of their proposal selection.
2. Notify not selected applicants and provide constructive feedback.

7.2 Feedback Sessions

1. Conduct online feedback surveys (if applicable) to help not selected applicants improve for future submissions.

8. Three Months: Contracting and Planning

8.1 Contracting

1. Begin contracting process with selected applicants.
2. Finalize project details with selected applicants.
3. Provide next steps, including any necessary permits, agreements, gradual payments schedule contracts with clear timelines and expectations.

8.2 Planning

1. Coordinate with selected artists/organizations for project planning and execution.
2. Address any logistical or administrative requirements.

8.3 Implementation

1. Artists receive the first scheduled payment and begin work on the approved public art project.
2. The Public Art Program Manager and/or designated city staff conduct check-ins to ensure the project progresses on schedule and aligns with the approved proposal, with gradual payments issued accordingly.

Evaluation Timeline for Public Art Call to Artists Submissions

The detailed timeline provided is an estimate. While efforts are made to advance the process efficiently, timelines may be extended due to scheduling or unforeseen factors beyond administrative control.

1. One Month: Submission Period



1.1 Application Submission

1. The Public Art Project Intake Form will remain open year-round.
2. Open call announcements will be posted on the Public Art website and shared through official communication channels.
3. The application portal will remain accessible for ongoing submissions.

1.2 Application Submission Reviewed

1. Collect independent Public Art Proposals on a monthly basis.
2. Ensure all submissions are received by the last calendar day of each month.

2. Two Weeks: Initial Screening

2.1 Initial Screening

1. Public Art city workers review each submission for completeness and adherence to submission guidelines.
2. Incomplete applications are disqualified, and applicants are notified.

3. Two Week: Evaluation Committee Scoring

3.1 Assemble Review Panel

1. Identify and invite panel members, including city workers, art professionals, community representatives, and subject matter experts.
2. Provide panel members with evaluation criteria and scoring sheets.

3.2 Proposal Review and Scoring

1. Panel members independently review and score each proposal based on the established criteria.
2. Scores are submitted to the coordinating body.

4. One Week: Summarization of Scores

4.1 Compile Scores

3. Compile scores from all panel members.
4. Calculate average scores for each criterion and total scores for each proposal.

5. Two Weeks: Discussion and Final Decision

5.1 Panel Meeting

1. Hold a meeting with the review panel to discuss the highest-scoring proposals.
2. Consider qualitative factors and additional insights from the panel discussion.
3. Incorporate departmental review insights to assess feasibility, maintenance requirements, and the technical evaluation of the proposed project.

5.2 Final Decision

1. Make the final decision based on the combined quantitative scores and qualitative input.
2. Prepare a list of selected proposals and alternates to submit for recommendation.

6. Two Weeks: Notification and Feedback

6.1 Notification

1. Notify selected applicants of their proposal selection.
2. Notify not selected applicants and provide constructive feedback.

6.2 Feedback Sessions

1. Conduct online feedback surveys (if applicable) to help not selected applicants improve for future submissions.

7. Three Months: Contracting and Planning

7.1 Contracting

1. Begin contracting process with selected applicants.
2. Finalize project details with selected applicants.
3. Provide next steps, including any necessary permits, agreements, gradual payments schedule contracts with clear timelines and expectations.

7.2 Planning

1. Coordinate with selected artists/organizations for project planning and execution.
2. Address any logistical or administrative requirements.

7.3 Implementation

1. Artists receive the first scheduled payment and begin work on the approved public art project.
2. The Public Art Program Manager and/or designated city staff conduct check-ins to ensure the project progresses on schedule and aligns with the approved proposal, with gradual payments issued accordingly.

City of Laredo
Standard Operating Procedures for Public Art Projects

MURALS

Murals are widely accepted by stakeholders in the city. Murals have experienced a remarkable surge in popularity in recent years, captivating communities worldwide with their vibrant colors and compelling designs. These large-scale artworks have become powerful tools for self-expression, cultural representation, and urban revitalization, fostering a sense of identity and unity among local residents while attracting tourists and art enthusiasts alike.

The public-facing SOP offers detailed guidance for artists and community members interested in creating mural projects on city property. It includes step-by-step instructions, from site preparation to final sealing, to support a successful and lasting installation.

STEPS TO PAINTING A MURAL

- 1** Assess the wall and its environment.
- 2** Draft a scaled concept.
- 3** Gather supplies.
- 4** Planning the mural.
- 5** Prep the wall.
- 6** Scale your design.
- 7** Paint the wall.
- 8** Seal the wall.

Additional Information

Intake Form Deadline

The Public Art Project Intake Form will be available year-round for individuals seeking permission to create murals on City or Private property.

Artists are asked to provide details about their mural concept, including the materials they plan to use,

painting methods, and responses to maintenance-related questions.

To ensure the longevity and integrity of public artwork, artists are strongly encouraged to:

- Carefully research and select materials appropriate for the specific surface and environmental conditions.
 - Use proper techniques for surface preparation, application, and sealing.
 - Follow established industry best practices throughout all stages of mural production.
-

Reference/Sources

In accordance with the resources below, it is always recommended to conduct your own research based on the specific project type and surface. When selecting materials, consult with experts and review relevant technical details. There is a wealth of free, accessible resources available online, including instructional videos and professional guidance.

This guide was developed using a variety of reputable sources, including:

- [Skill Share: How to Paint a Mural: A Step-by-Step Guide](#)
- [Ecker Design Co.: Tips and Tricks for Painting a Mural on a Brick Wall](#)
- [The Paint Spot: 10 Mural Tips for Artists](#)
- [Canada.ca: Creating a new mural](#)
- [Greetings Tour: Mural Maintenance](#)

To ensure the longevity and integrity of public artworks, applicants are strongly encouraged to thoroughly research their materials, follow appropriate techniques, and adhere to industry best practices.

MURALS ON UTILITY CABINET (MINI MURALISM)

The City of Laredo recognizes the value of incorporating public art into urban spaces, including utility cabinets such as traffic signal control cabinets. This initiative transforms these functional structures into canvases for artistic expression, enhancing the visual appeal of the city and promoting community pride. Utility cabinet art offers opportunities for artists to contribute to urban beautification while also protecting these cabinets from vandalism.

The public-facing SOP outlines guidelines for artists proposing to paint utility cabinets located on city property. It includes step-by-step instructions, from cabinet preparation to final sealing, to support a successful and lasting installation.

STEPS TO PAINTING A MURAL ON A UTILITY CABINETS

- 1 Assess the cabinet and its environment.**
- 2 Modify your Design.**
- 3 Gather supplies.**
- 4 Prep the surface.**
- 5 Transfer your design.**
- 6 Paint the cabinet.**
- 7 Apply protective coatings.**

Procedural Considerations

Directly painting onto metal is not always the best long-term solution due to its non-porous nature and susceptibility to environmental factors like moisture and temperature fluctuations. In some cases, a high-quality vinyl wrap or other alternative surface treatment may offer greater durability and ease of maintenance, particularly for detailed or high-value designs where longevity is a priority.

Additionally, metal surfaces can reach temperatures significantly higher than the ambient air temperature when exposed to direct sunlight. This amplified heat can affect both the application and curing of paint layers, potentially leading to faster degradation or compromised adhesion. It's important to consider both environmental conditions and the unique thermal properties of metal when planning a mural on this type of surface.

Maintenance

A maintenance plan will be in place to address unforeseen issues such as graffiti removal, vandalism, or weather-related damage. The artist and/or organization will be responsible for the maintenance of the mural for a period of five (5) years.

While normal wear is expected over time—particularly for outdoor murals exposed to the elements—concerns arise when signs of deterioration, such as peeling, flaking, or fading, appear prematurely. This may result from improper surface preparation, incorrect layering of paint types, or inadequate weatherproofing techniques, and can reflect poorly on the artist's or organizations professional standards. Such issues may be taken into consideration when evaluating future proposals. To ensure the longevity and integrity of public artworks, applicants are strongly encouraged to thoroughly research their materials, follow appropriate techniques, and adhere to industry best practices.

As part of the maintenance plan, the mural should be inspected for signs of wear or damage at least once or twice per year, especially in spring. If deterioration of the clear coat is visible—such as cracking or flaking—gently remove any loose material and apply a fresh coat of clear sealant.

For routine cleaning, use mild soap (without ammonia), warm water, and a soft sponge to gently wash the mural by hand. Avoid pressure washing and harsh solvents. In the event of graffiti, cleaning should be conducted by or in consultation with someone experienced in mural conservation, such as a professional conservator.

Additional Considerations

Safety Plan

A safety and installation plan will be developed in collaboration with the appropriate city departments to ensure the well-being of all individuals involved.

Reference/Sources

This guide was created using a variety of sources including:

- Guidance from similar public art projects in other cities.

To ensure the longevity and integrity of public artworks, applicants are strongly encouraged to thoroughly research their materials, follow appropriate techniques, and adhere to industry best practices.

GROUND PAINTING

(also known as asphalt art, street painting, trail art, sidewalk art, etc.)

The City of Laredo recognizes the value of incorporating public art into urban spaces, including asphalt surfaces such as streets, sidewalks, plazas, and trails. This initiative transforms these functional areas into canvases for artistic expression, enhancing the visual appeal of the city and promoting community pride. Asphalt art offers opportunities for artists to contribute to urban beautification while also enhancing the pedestrian experience.

The public-facing SOP provides guidelines for artists and others interested in creating public art projects on city property. It includes step-by-step instructions, from ground preparation to final sealing, to support a successful and lasting installation. It includes step-by-step instructions, from site preparation to final sealing, to support a successful and lasting installation. Portions of this SOP were adapted from Bloomberg Associates' *Asphalt Art Guide*.

STEPS FOR PAINTING ON THE GROUND

- 1 Assess the site and its environment.
- 2 Create and Submit Design Mock-Up.
- 3 Gather supplies.
- 4 Site Safety & Traffic Control.
- 5 Prepare the Surface.
- 6 Implement the Artwork.

Additional Considerations

Traffic Control Plan: If the project requires a temporary traffic detour, a Traffic Control Plan will be in place. IF paint will be over existing traffic markings this plan will need to be looked at by applicable city departments, designs that impact the flow of traffic or safety will be subject for approval. This plan will clearly indicate the area closed to vehicles and provide safe detour routes for drivers and

pedestrians using appropriate traffic control devices (e.g., cones, signs, barricades). The installation will be scheduled during hours of low traffic volume, and adequate drying time will be allowed before the roadway is reopened.

If the paint is applied over existing traffic markings, the design and traffic control plan must be reviewed by the appropriate city departments. Designs that affect traffic flow or safety will require approval.

The plan will also include:

- Temporary signage to inform the public about the project.
- Volunteer training to respond to community inquiries.
- Copies of all relevant permits kept on-site, if applicable.

Approvals for relevant city department:

- Use of low-VOC or non-toxic paint, especially in areas frequented by children, pets, or food vendors.
- Painting over expansion joints or paver seams that are designed to move—this can crack the paint prematurely.
- Schedule during off-peak hours to minimize disruption to public life and businesses.
- Consider water drainage patterns—avoid blocking natural runoffs with impermeable coatings.

Planning for Longevity: Before implementing the project, decide how long the project will last, if it will be allowed to fade, if it will be maintained, or if it will be replaced by another project after a predetermined amount of time. Decide who will be responsible for maintenance and removal. Options include the artist or designer, the site owner or manager, city staff, or community volunteers.

Construction Documents: For asphalt art projects, it is highly recommended to produce a set of construction documents that describe both the final design and the traffic control needed to implement them. These documents will allow the project leaders to instruct the on-site crew and volunteers and include instructions for how to lay out the design, dimensions of the site, and other important design measurements, as well as a color key.

Reference/Sources

See Bloomberg Associates' Asphalt Art Guide in Appendix A for more detail about the ground painting process.

The guide was created using a variety of sources including:

- Bloomberg Associates' Asphalt Art Guide
- Guidance from similar public art projects in other cities.

To ensure the longevity and integrity of public artworks, applicants are strongly encouraged to thoroughly research their materials, follow appropriate techniques, and adhere to industry best practices.

City of Laredo
Standard Operating Procedures for Public Art Projects

SCULPTURE AND INSTALLATION ART PROJECTS

The City of Laredo recognizes the value of incorporating public art into urban spaces, including both temporary and permanent sculptures and installations on city property. These artistic expressions enhance the visual appeal of the city, promote community pride, and contribute to urban beautification. Sculptures and installations offer opportunities for artists to create impactful pieces that engage the community and enrich public spaces.

The public-facing SOP provides guidelines for artists and others interested in creating public art projects involving sculptures or installations on city property, covering the entire process from proposal submission to post-installation maintenance. It includes step-by-step instructions, from ground preparation to final sealing, to support a successful and lasting installation.

When undertaking sculpture and installation-based public art projects, it is essential to recognize that, beyond the visual and conceptual elements, primary emphasis must also be placed on structural integrity and public safety. Due to the three-dimensional and often interactive nature of these works, the majority of fabrication typically occurs off-site in a studio, workshop, or other production facility, with final installation taking place on City of Laredo property. This Standard Operating Procedure (SOP) outlines critical guidance regarding both the structural aspects of the artwork and the protocols for on-site installation.

**STEPS TO CREATING A SCULPTURE OR
INSTALLATION**

- 1** Assess the site and its environment.
- 2** Create a Mock-Up OR Sketch.
- 3** Determine Materials and Lighting Components to Be Used.
- 4** Create a Model.
- 5** Technical and Safety Considerations.
- 6** Prepare the Installation Site.
- 7** Installation.
- 8** Post-Installation.
- 9** De-Installation.
(for Temporary Installations)

Departmental Approvals

Engineering Department: The Engineering Department will be consulted on aspects of any sculpture or installation it is critical to ensure both stability and public safety. Before any proposals are selected, the City of Laredo's Public Art Program Manager and/or designated city staff must submit the design for structural feasibility review and gain approval from the City's Engineering Department. This step ensures that all structural requirements have been met and that the project is safe for public interaction.

Potential Considerations for the Engineering Department:

1. Artists and/or organizations selected material should consider the expected load-bearing capacity of the site and structure.
2. This includes evaluating how the sculpture will be anchored or supported and confirming whether the foundation or surrounding infrastructure can support the weight and stress of the piece.
3. Potential external forces such as wind loads, seismic activity, and exposure to weather or environmental conditions.
4. All proposed materials should be assessed for their durability, weather resistance, and long-term maintenance needs—particularly as they relate to the local climate and site-specific environmental factors.
5. Conduct a final inspection with the Public Art Program Manager and/or designated city staff, along with other relevant city departments, if electrical work is involved, possibly an Electrical Engineer or the Utilities Department.
6. Collaborate with the Public Art Program Manager to prepare a Maintenance Plan, this will include inspection and any possible repairs or safety considerations.
7. Address any final adjustments or concerns identified during the inspection.

Risk Management: Additionally, the project might need to be submitted to the Risk Management Department, which will conduct a safety and risk assessment. This evaluation identifies any potential hazards and outlines public safety measures, such as the need for protective barriers, warning signs, or anti-vandalism features.

Installation Site Details

The Public Art Program Manager will coordinate with relevant city departments to ensure that site preparation complies with all applicable city regulations and safety standards.

For above-ground installations, artists will be responsible for preparing the site, which includes removing debris, cleaning the ground, power washing if needed, and ensuring the area is safe and accessible.

If ground-breaking or excavation is required, this must be clearly indicated in the **Site Assessment Form** in advance. Preparation may involve leveling the area or installing necessary infrastructure to ensure a stable and secure foundation for the artwork.

Post-Installation Details

Upon completion of the installation, the focus must shift to the ongoing preservation and care of the artwork, as outlined in the Maintenance Plan established during the **Display and Preservation Agreement** with the City of Laredo.

Regular inspections and upkeep are essential to address any issues that arise, such as weather-related damage, vandalism, or wear from public interaction. Safety signage might be installed where necessary to protect the public and ensure that the artwork remains safe for viewing and interaction.

Routine cleaning and minor repairs should be documented, and major repairs or alterations must be approved by the Public Art Program Manager and/or designated city staff before proceeding for funding approval. Ensure that safety protocols remain in place and any public access points are clearly marked to avoid potential hazards.

To support long-term documentation and public transparency, submit photographs and/or videos of the installed artwork to the Public Art Program Manager and/or designated staff. This helps maintain a visual record of the installation's condition over time.

De-Installation for Temporary Installations

At the end of the temporary installation of the project's designated display period, the sculpture or installation must be safely and responsibly deinstalled in accordance with the terms outlined in the

Display and Preservation Agreement

The Public Art Program Manager will begin planning the deinstallation process in advance, ensuring that all required personnel are present. Artist must have insurances in order in case of injuries.

Carefully dismantle the artwork—working from the highest point to the lowest when applicable—while taking appropriate precautions to prevent injury, minimize environmental impact, and avoid damage to the surrounding area or artwork itself. If the piece is intended for storage or relocation, use proper packing and labeling procedures to preserve its condition.

Artists are responsible for ensuring that the site meets city standards upon project closeout.

Reference/Sources

This guide was created using a variety of sources including:

- [Boise State University: Sculpture and Installation](#)

City of Laredo
Standard Operating Procedures for Public Art Projects

LIGHT ART INSTALLATION PROJECTS

The City of Laredo recognizes the value of incorporating public art into urban spaces, including light art installations on city property. These artistic expressions enhance the visual appeal of the city, promote community pride, and contribute to urban beautification. Light art installations offer opportunities for artists to create dynamic and impactful pieces that engage the community and enrich public spaces.

This Standard Operating Procedure (SOP) provides guidelines for artists and others interested in creating public art projects involving light installations on city property, covering the process from proposal submission to post-installation maintenance.

**STEPS TO CREATING A LIGHT ART
INSTALLATION**

- 1** Assess the site and its environment.
- 2** Create a Mock-Up OR Sketch.
- 3** Determine Materials and Lighting Components to Be Used.
- 4** Technical and Safety Considerations.
- 5** Conduct a Lighting Test.
- 6** Prepare the Installation Site.
- 7** Installation.
- 8** Post-Installation.
- 9** De-Installation.
(for Temporary Installations)

Departmental Approvals

Engineering Department: The City of Laredo's Public Art Program Manager and/or designated city

staff must submit the design for engineering review. An electrical engineer is essential for light installations involving complex electrical systems.

They are responsible for designing and integrating the electrical infrastructure, determining power needs, ensuring safety, and making sure the project complies with local electrical codes and regulations. In addition to overseeing installation, they may also assist with ongoing maintenance to ensure the safe and reliable operation of the artwork. If any structural, technical, or safety concerns arise during this review, the proposal may need to be revised to minimize risk while maximizing visual impact.

Potential Considerations for the Engineering Department:

1. Identifying the power source.
2. Calculating electrical load capacity.
3. How the lighting elements will be mounted or anchored, especially if they are elevated, freestanding, or integrated into existing infrastructure.
4. Determining safe routing for wiring and conduits.
5. Potential external forces like wind exposure, heat, moisture, and seasonal weather changes must be evaluated to determine the durability of both the materials and the supporting structures.
6. Lighting components—such as LED arrays, projectors, or fiber optics—must also be rated for outdoor use, heat tolerance, and UV protection to prevent early failure or safety issues.
7. Collaborate with the Public Art Program Manager to prepare a Maintenance Plan, this will include inspection and any possible repairs or safety considerations.
8. Address any final adjustments or concerns identified during the inspection.

Utilities Department: The Utilities Department plays a vital supporting role in the implementation of light installations, particularly when the artwork connects to public power sources. They assist with identifying safe and accessible electrical access points, ensuring compliance with municipal infrastructure standards, and coordinating energy supply logistics. Their involvement ensures the installation does not interfere with existing utilities and functions safely within the public space.

The engineering and technical aspects of a light installation are critical to ensuring its safety, stability, and long-term functionality. Before proceeding, it is essential to address the structural requirements of the installation—such as

Risk Management: Additionally, the project might need to be submitted to the Risk Management Department, which will conduct a safety and risk assessment. This evaluation identifies any potential hazards and outlines public safety measures, such as the need for protective barriers, warning signs, or anti-vandalism features.

Prepare the Installation Site

The Public Art Program Manager will coordinate with relevant city departments to ensure that site preparation complies with all applicable city regulations and safety standards.

For above-ground installations, artists will be responsible for preparing the site, which includes removing debris, cleaning the ground, power washing if needed, and ensuring the area is safe and accessible.

If ground-breaking or excavation is required, this must be clearly indicated in the **Site Assessment Form** in advance. Preparation may involve leveling the area or installing necessary infrastructure to

ensure a stable and secure foundation for the artwork.

Post-Installation Details

After the installation is complete, the focus must shift to the ongoing preservation and care of the light installation, as outlined in the Maintenance Plan established during the **Display and Preservation Agreement** with the City of Laredo.

Regular inspections and maintenance are critical for preserving the safety, functionality, and visual impact of light installations. These inspections help identify and address issues such as weather-related damage, vandalism, electrical malfunctions, or wear resulting from public interaction. Due to the electrical nature of light-based artworks, these installations often require more frequent evaluations than static or two-dimensional pieces.

Safety measures should be maintained and updated as needed. This may include installing or refreshing safety signage, securing exposed electrical components, and clearly marking public access points to prevent accidents or misuse.

Routine cleaning, inspections, and minor repairs must be documented. Major repairs or modifications require prior approval from the Public Art Program Manager and/or designated city staff, and in some cases, the City Engineering Department, particularly when structural or electrical components are affected. Funding approval may also be necessary for major interventions.

To support long-term documentation and public transparency, submit photographs and/or videos of the installed artwork to the Public Art Program Manager and/or designated staff. This helps maintain a visual record of the installation's condition over time.

Lastly, ongoing communication with the appropriate department housing the artwork and the Public Art Program Manager ensures timely coordination of maintenance needs, safety concerns, and community feedback related to the installation.

De-Installation (for Temporary Installations)

At the end of a temporary light installation's designated display period, the work must be safely and responsibly deinstalled in accordance with the terms outlined in the **Display and Preservation Agreement** with the City of Laredo.

The Public Art Program Manager will begin planning the deinstallation process in advance, ensuring that all required personnel are present. Artist must have insurances in order in case of injuries.

The deinstallation process must begin with the safe disconnection and removal of all electrical systems. All power sources should be turned off and properly secured before dismantling any structural or artistic components. Follow safety protocols to prevent electrical hazards, injury, or property damage.

Restore the site to its original or improved condition. This may involve backfilling holes, removing residue or debris, reseeding vegetation, cleaning surfaces, or repairing any disrupted infrastructure. The artist or installation team is responsible for ensuring the site meets all city requirements upon project closeout.

A final report must be submitted to the Public Art Program Manager and/or designated city staff. This report should document the deinstallation process, highlight any challenges or risks encountered, outline lessons learned, and include feedback gathered from the community, stakeholders, or city departments during the project's duration.

Additional Considerations

Lighting Designer: A lighting designer plays a crucial role in the creation and installation of light-based art, particularly for projects requiring advanced lighting techniques, color effects, or interactive features. While not always necessary for simpler projects, their involvement is highly recommended for more complex installations to ensure the lighting enhances the artistic intent while maintaining functionality, visual impact, and safety.

Inspections: Prior to opening to the public the light installation will need to be inspected.

- The artist, Public Art Program Manager and/or designated city staff, along with other relevant city departments, such as Engineering, Electrical Engineering and/or the Utilities Department will conduct a final inspection.
 - Address any final adjustments or concerns identified during the inspection.
 - The Public Art Program Manager and/or designated city staff will also meet with the Risk Management Department to verify that the artwork meets all safety and regulatory standards before it is opened to the public.
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Reference/Sources

This guide was created using a variety of sources including:

- [Paso Del Norte Community Foundation](#)
- [Portland State University](#)