

Application of Interest

# **Pilot Project: Student Resource Building M Mural**

**Deadline: April 14th**



LONG BEACH COMMUNITY  
COLLEGE DISTRICT  
PUBLIC ART ADVISORY GROUP  
4901 EAST CARSON ST.  
LONG BEACH, CA 90808

**LB** LONG BEACH  
CITY COLLEGE



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## SECTION 1 – Project Overview

### 1.1 Project Opportunity for Artist and Artists Teams

The Public Art Program seeks to contribute to a welcoming, affirming campus experience for all students. In the [2019 NACCC survey](#), a minority of students felt they mattered in public spaces on campus and one of the recommended actions was to ensure inclusive imagery surrounds students. For more information, please see the [Fall 2021 Student Climate and Engagement Survey](#).

The 2022 Public Art Advisory Group Student Survey revealed that students are looking for murals on campus that feature the following issues: environmentalism, mental health, Southern California history and culture, social justice, and diverse representation (Black, Indigenous, People of Color).

Long Beach City College's redesigned M Building opened in the fall of 2022. This new building functions as a multi-disciplinary facility that houses Language Arts, Foreign Language, Career Technology Education, Computer & Office Studies (COS), Disabled Students Programs & Services, and the Student Success Center's Writing & Reading Center. The location and placement of this new building creates a passageway (outdoor corridor) connecting students, staff, and faculty from the E Carson St quad to the center of campus. With seating conveniently located across from the location this piece will not only be available to foot traffic but could also work as a point of interest for students to engage with the piece.

As the **Pilot Public Art Project**, the Public Art Advisory Group seeks the design, creation and installation of an exterior façade/mural on the newly opened M Building with an emphasis and focus on Diversity, Equity, Inclusion, and Accessibility.

This opportunity is open to artists through an Application of Interest and a Request for Proposal (RFP) process. The commissioned exterior façade mural may be created from any materials of the artist, or artist team's, choosing that can endure complete exposure to the elements. On an east facing wall, the section for the art measures 18 feet in height by 15 feet in length. Once completed, the wall will be finished with a protective coating environmentally friendly graffiti control coating called PermaShield Premium Graffiti Control System by Monochem, and to be applied per the manufacturer's specifications.

Please submit a letter of interest with artwork samples and qualifications that are relevant to the specific commission to which you are applying. The Public Art Advisory Group encourages artists to engage critically with the district's mission and the vision of the public art program on campus, and the [Public Art Group DEIA Statement](#).

### 1.2 Purpose of the Application of Interest

The district is seeking Letters of Interest and Statements of Qualifications in order to create a pool of qualified artists who can provide the design, creation, and installation of a mural on the wall of the M Building Student Resource Center. The requirements are further described in Section 3.

### 1.3 Eligibility and Considerations.

Artists age eighteen (18) and older may apply individually or as a team. If applying as a team, please designate one artist as the project leader and contact person. The composition of teams must remain unchanged until the completion of the commission. The Public Art Advisory Group membership specifically encourages historically underrepresented groups to apply. Additionally, artists who live and work in Southern California, or who demonstrate a clear connection to the region, will be strongly considered.

Artists who are submitting an application and qualifications should demonstrate the ability to oversee the design, fabrication, and installation of public artwork, highlighting examples of experience collaborating with design-build teams including engineers and general contractors where possible.

### 1.4 Budget

**The total maximum project budget totals \$30,000 for the mural commission.**

The budget for the mural commission is inclusive of all artist fees, artwork materials, artwork fabrication and installation, insurance, and artwork transportation. The commission budget does not include the initial preselected artist proposal stipend (as noted above as a separate solicitation process), campus signage, the artwork lighting, structural connections required to install the artworks, which will be funded (if necessary and approved) through a separate budget.

### 1.5 Project Timeline

The following identifies the estimated dates/time frame for receipt, evaluation, and award of the work. Please note the following key dates when preparing your response to this Request for Proposals (RFP).

#### Application of Interest Timeline

- **Application of Interest released** Monday, March 13, 2023
- Application of Interest question deadline: Monday, March 20, 2023
- Application of Interest question responses: Friday, March 24, 2023
- **Application of Interest submission deadline:** **Friday, April 14, 2023 – Application has been extended**

#### Separate solicitation: Request for Proposal (RFP)

- Announcement of top 5 finalist for a formal RFP Friday, April 21, 2023
- Deadline for artists finalist to submit mural proposal Friday, May 19, 2023
- Request for Proposal (RFP) finalists announced Friday, June 16, 2023

#### Mural Installation Timeline

- Installation of artworks on-campus: July 2023-August 2023
- Opening Ceremony: August 25, 2023

NOTE: The dates referenced above are subject to change with or without notice.

### 1.6 Site Notes and reference images

**M Building Student Resource Center**



Building Exterior

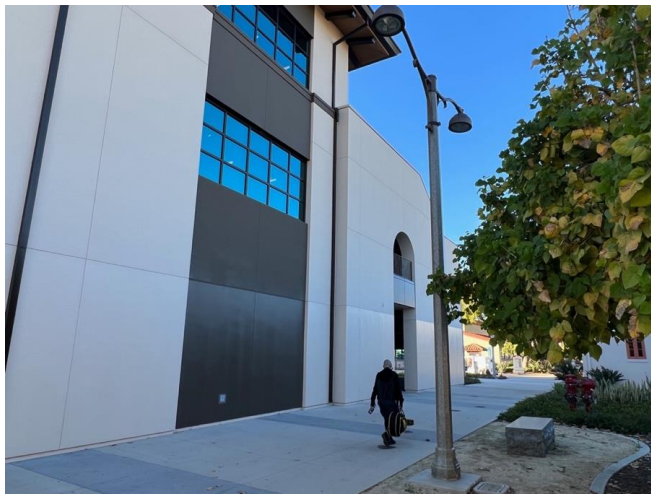
Elements: Direct exposure to all elements



Liberal Arts Campus, with M Building in the back right corner



M Building from a distance, the proposal seeks to install a mural on the east facing wall.

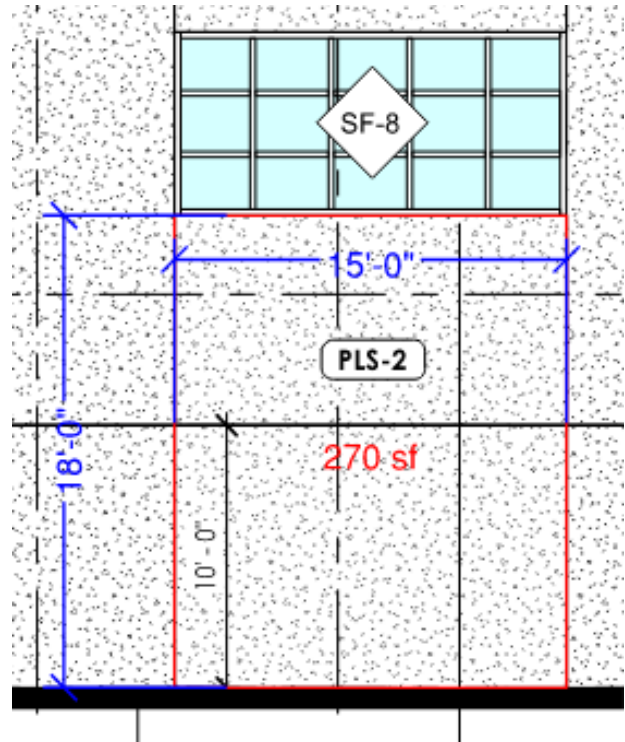




East side of the wall facing Clark Ave.

## 2.5 Site Notes

The M buildings surface walls have been finished with cement plaster. In its current condition Dunn Edwards Spartashield Flat Paint (SSHL10) was used in “Oyster” and “Downing to Earth” colors. On top of the painted surfaces an anti-graffiti coating was applied called Permashield Premium by Monochem. The mural would be painted in the area provided below from the bottom of the window to the ground. The section of the wall measures 15’ feet wide and 18’ feet in height.







## **Section 2 – Long Beach City College District and Population Served**

### **2.1 General Overview**

Founded in 1927, Long Beach City College is a two-year community college that encompasses state of the art, technology-rich learning environments, a broad range of academic and career technical instructional programs, strong community partnerships, and economic and workforce development. Long Beach City College serves the cities of Long Beach, Signal Hill, Lakewood, and Santa Catalina Island. It offers many associate degrees and certificate programs which prepare students for transfer to four-year institutions, career advancement, and personal development.

LBCC provides program offerings in Career and Technical Education, Language Arts and Communication, Social Sciences and the Arts, and Health, Science & Mathematics.

LBCC is accredited by the Accrediting Commission for Community and Junior Colleges, Western Association of Schools and Colleges, an institutional accrediting body recognized by the Council for Higher Education Accreditation and the U.S. Department of Education.

Additional accreditations include: Human Services Addiction Studies program at LBCC is accredited by the California Association of Alcohol & Drug Educators; the Associate Degree Nursing program at LBCC has held accreditation from the Accreditation Commission for Education in Nursing (ACEN), formerly the NLN-AC, since 1966; the Vocational Nursing Program at LBCC is accredited by the Board of Vocational Nursing and Psychiatric Technicians (BVNPT); the Licensed Vocational Nurse to Registered Nurse program at LBCC is fully accredited by the Accreditation Commission for Education in Nursing (ACEN) and approved by the State of California Board of Registered Nursing (BRN).

### **2.2 Long Beach City College Mission**

Long Beach City College is committed to empowering our students to become active, ethical participants in their learning, as well as in the democratic structures that give them voice and agency in shaping their society and world. In an environment that is caring, supportive, and inclusive, LBCC promotes equitable learning and educational achievement by delivering innovative, high-quality degree programs, certificate programs, holistic support services, and leading-edge workforce preparation for our diverse communities.



### **2.3 LBCC Student Demographics**

In Spring 2021, 20,585 students were enrolled at LBCC. Race-ethnic demographics: Latinx 52% (30% Latinx female 22% Latinx male), white 17%, Black 12%, Asian 10%, Multiethnic 7%, Pacific Islander 1%. Other demographics include: LGBTQIA+ 4%, Veterans 4%, Students with Disabilities: 10%, First Generation College attendees 43%, students who are Economically Disadvantaged 74%.

### **2.4 District Commitment to the Arts**

The District exhibits a growing commitment to the Arts with the creation of a new school, Visual, Performing Arts & Cultural Programs (VPACP); the new annual endowment for the Public Art Advisory Group to bring public art to campus; the plan for a new Performing Arts (PA) Center in 2025; and approved funding for the Visual & Media Arts (VMA) Catalog featuring faculty profiles from our vibrant, dynamic VMA programs. In the VPACP School, a breadth of more than 400 classes are offered in an academic year, which include the following: art, ceramics, dance, digital media, film, jewelry, music, painting & drawing, photography, radio/television, sculpture, and theatre. The PA department annually features more than 20 theatre, dance, and music performances in the newly renovated Bob and Barbara Ellis Auditorium. With increased funding after many years of a reduced budget, the Long Beach City College Art Gallery is curating rotating exhibitions highlighting the work of local, national, international artists, and LBCC students. A special emphasis is being placed on works that highlight Diversity, Equity, Inclusion and Accessibility (DEIA) and confront challenging and pressing issues in contemporary art and culture. In support of exhibitions, the gallery aims to regularly host workshops, lectures, and performances. An Art Gallery support group has been formed, with representation from LBCC faculty, staff, and the greater Long Beach community, to solicit increased funding to support guest artists, panel discussions, community workshops, and honorariums to be provided to artists featuring work in the Art Gallery, as well as equipment to transition the Art Gallery into a state-of-the-art cultural center for the VMA arts faculty, students and greater Long Beach community.

### **2.5 Public Art Group Diversity Equity Inclusion and Accessibility Mission Statement**

Public Art at LBCC is committed to championing policies and practices of cultural equity and anti-racism that empower a just, inclusive, and affirming environment for students, employees, and the community at large. The Public Art program centers diversity, equity, inclusion, and accessibility (DEIA) in the solicitation, curation, and installation of art at the Liberal Arts and Pacific Coast campuses of LBCC.

Diversity is all inclusive and supportive of the proposition that everyone and every group should be valued. It is about understanding these differences and moving beyond simple tolerance to embracing and celebrating the rich dimensions of our differences.

The Public Art Advisory Group defines DEIA, Cultural Equity, and Anti-racism as follows:

Diversity: The myriad of ways in which people differ, including the psychological, physical, cognitive, and social differences that occur among all individuals, such as race, ethnicity, nationality, socioeconomic status, religion, economic class, education, age, gender, sexual orientation, marital status, mental and physical ability, and learning styles.

Equity: The condition under which individuals are provided the resources they need to have access to the same opportunities as the general population. Equity gaps account for systematic inequalities, meaning the distribution of resources provides more for those who need it most. Conversely, equality indicates uniformity where everything is evenly distributed among people.

Cultural Equity: Cultural equity embodies the values, policies, and practices that ensure that all people - including but not limited to those who have been historically underrepresented based on race/ethnicity, age, disability, sexual orientation, gender, gender identity, socioeconomic status, geography, citizenship status, or religion - are represented in the development of arts policy; the support of artists; the nurturing of accessible, thriving venues for expression; and the fair distribution of programmatic, financial, and informational resources (Americans for the Arts).

Inclusion: Authentically bringing traditionally excluded individuals and/or groups into processes, activities, and decision/policy making in a way that shares power.

Accessibility: The opportunity [for a person with a disability] to acquire the same information and materials, engage in the same interactions, and enjoy the same services as a person without a disability in an equally effective and equally integrated manner, with substantially equivalent ease of use. This includes the intentional design or redesign of technology, policies, products, services, and facilities that increase one's ability to use, access, and obtain the respective item.

Anti-Racism: A powerful collection of antiracist policies and practices that lead to racial equity and are substantiated by anti-racist ideas. Practicing antiracism requires constantly identifying, challenging, and upending existing racist policies to replace them with antiracist policies that foster equity between racial groups.

For more information about cultural equity, please see:

<https://www.americansforthearts.org/about-americans-for-the-arts/our-statement-on-cultural-equity>

<https://www.policylink.org/our-work/community/arts-culture/plan#:~:text=What%20is%20cultural%20equity%3F,in%20civic%20and%20spiritual%20life>.

For a complete glossary of DEIA terms, please refer to:

<https://www.cccco.edu/-/media/CCCCO-Website/Files/dei/deia-glossay-of-terms-a11y.pdf?la=en&hash=1ED136C5076EA9921F4DEA61146A8495A2B0C74D>.

The Public Art Workgroup is tasked to:

1. Develop the Public Art Program to reflect the diversity of Long Beach City College and Southern California.
2. Promote anti-racism on the LBCC college campuses through the diverse presentation of art.
3. Contribute to a culture of trust and belonging at LBCC for students, faculty, staff and the community at-large.
4. Enhance diversity and accessibility of collections, interpretations, exhibitions, digital content, education, and public programs.

5. Deepen engagement and critical discourse in all areas of LBCC, Intersectional Affinity Groups and student communities, with an intentional focus on the most vulnerable groups.

### Section 3 –Application of Interest Requirements

#### 3.1 Application of Interest Format and Content

The emphasis of the Application of Interest should be organized and indexed in the format listed below and include a detailed description of the approach and methodology proposed for the services to be provided with all necessary information for the district to effectively evaluate the submittal. Within each section of their Application of Interest, offerors should address the items in the order in which they appear.

The Public Art Advisory Group membership strongly encourages applicants to review all materials and supporting documents available prior to responding to this Application of Interest. Applications submitted late, or through any other means than as listed above, will not be accepted.

Any submittal that does not adhere to these requirements may be deemed nonresponsive and rejected on that basis.

#### 3.2 Selection Process and Evaluation

Submitted applications will be evaluated initially by the Mural Project subgroup. The criteria for selection shall be made on, but not limited to, the following:

CRITERIA	Points Allotted
Artist’s qualifications	30
Artist’s statement	20
A letter of interest	20
An example of a previously completed project, the ability to complete projects on time and on budget.	30
<b>Total Points</b>	100

1. Artist’s qualifications includes a CV or resume, portfolio of 10 examples of professional work, three (3) professional references.
2. Artist statement providing context into established practice and vision. (500 words maximum)
3. A letter of interest that demonstrates an understanding of LBCC’s mission and the Public Art Group’s DEIA mission statement and how your proposed project would serve this community. Please refer to the linked documents about the themes and issues important to the LBCC community. (500 words max.)

4. Please provide an example of a mural project you have completed that is in alignment with our DEIA mission and deals with social justice issues. A maximum of 5 images. Please provide the timeline and budget for the project described.

A short-list of artists chosen by the Mural Project subgroup will be presented to the full membership of the Public Art Advisory Group for final selection to establish a pool of qualified artists. Artists selected from the short-list by the full Public Art Advisory Group will then be invited to respond to a separate Request for Proposals (RFP) solicitation and will be provided a one-time stipend for the development and submission of their RFP proposals. Submitted proposals will then be evaluated by the full Public Art Advisory Group membership, which will select the Artist(s) or Artist Team(s) to be awarded the commission.

### **3.3 Format**

Please submit 3 separate PDFs via email: Items 1-6 as one pdf, a second pdf for item 7, and a third PDF for item 8. Application of Interest must include all the following to be considered:

1. Full Name of Applicant(s); if an Artist Team, list all members, but also identify one main contact.
2. Contact information (Mailing Address, Phone Number(s), Email Address, Website, etc.).
3. Current CV/Resume for Artist; if an Artist Team, include a separate CV for Each Member of the Team listing education, previous exhibitions, past public art projects, awards/residencies, publications, teaching, etc.
4. Three Professional Artistic References (Name, Title, Institution, Phone, Email). *(NOTE: Do not include letters of recommendation. References will be contacted if applicants are shortlisted).*
5. Artist Statement (500 words maximum) that provides context into the Artist's (or Artist Team's) prior work experience and artistic practice.
6. Letter of Interest (500 words maximum) for Long Beach City College's Student Resource Center mural.
7. Examples of professional work to be submitted by PDF
  - a. Up to Ten (10) work samples (See acceptable formats and restrictions below)
  - b. Title all attachments as follows: ApplicantFullName.WorkTitle.Date.FileType
  - c. Acceptable formats and restrictions include:
    - i. Images: (300 dpi & less than 1MB each) - .jpg, .jpeg, .png, .gif, .tif, .tiff
    - ii. Videos: (less than three minutes) - links to webhosted video only, no attachments
    - iii. Audio: (less than three minutes) – links to online content only, no attachments
    - iv. Documents: .pdf only



8. For examples of previous mural work please provide previous additional textual description/information, images, as well as information regarding client, budget, timeline and location as a separate PDF document.

**9. All items should be submitted to: [publicart@lbcc.edu](mailto:publicart@lbcc.edu) via email**

Artists or Artist Teams selected for the RFP solicitation phase will be required to submit additional documents (in addition to their Application of Interest). Which included Proof of Insurance and a W9.

The cost for developing the Application of Interest is the sole responsibility of the Offeror. All Application of Interest submitted become the property of the Long Beach Community College District.

Be advised that all information contained in Application of Interest submitted in response to this solicitation may be subject to the California Public Records Act (Government Code Section 6250 et seq.), and information's use and disclosure are governed by this Act. Any information deemed confidential or proprietary should be clearly identified by the Offeror as such. It may then be protected and treated with confidentiality only to the extent permitted by state law.

**3.2 Request for Clarification/Information (RFC/RFI)**

Questions regarding the meaning of the Scope of Services, or other solicitation documents shall be directed to the Public Art Advisory Group by emailing [publicart@lbcc.edu](mailto:publicart@lbcc.edu). To be given consideration, request(s) must be in writing and received by the date listed on the Schedule for "Application of Interest question deadline". Any and all such interpretations and any supplemental instructions will be posted on the LBCC Public Art Advisory Group website at <https://lbcc.edu/deia-public-art-advisory-group> not later than the date fixed as "Application of Interest question deadline". All addenda so issued shall become part of the solicitation. Under no circumstances may the Offeror contact faculty, staff, administrators, members of the evaluation team, the departments /divisions, or members of the Board of Trustees. If a prior relationship exists between Offeror and District, Offeror may only discuss matters for which the Offeror is contracted. Failure to comply with this provision may deem Offeror's submittal non-responsive.

**3.3 Addenda**

The effect of all addenda to the RFP documents shall be considered in the submittal and said addenda shall be made part of the RFP documents. Before submitting an Application of Interest, each offeror shall ascertain whether any addenda have been issued. Offerors are primarily and ultimately responsible for ensuring that they have received any and all Addenda. To this end, each Offeror should access the Public Art Program website at <https://lbcc.edu/deia-public-art-advisory-group> to verify that they have received all Addenda issued, if any.

**3.4 Application of Interest and Request for Proposal (RFP) Submittals**

In the case of Request for Proposal (RFPs), it should be noted that the documents submitted by prospective offerors are qualifications to establish a qualified pool of artists and not competitive sealed bids. By their nature, Application of Interest will include a number of variables that will vary based on the complexity of the product or service addressed within the RFP.

When Application of Interest are opened, information will not be made public until a proposal is awarded following the RFP solicitation phase. There shall be no disclosure of any Offeror's information to competing offerors prior to any award. At that time, the executed contract and associated documents will become public information, as appropriate.

### **3.5 Cultural Equity**

Cultural and racial equity will be considered throughout the process of selecting Artists or Artist Teams and when reviewing past work in terms of the demographics of the artists selected, the cultural communities served, and the diverse perspectives represented through the artwork.

### **3.6 Additional Terms and Conditions**

The District and the Long Beach City College Public Art Advisory Group Committee reserves the right to reject all Application of Interest submitted in response to this RFP, terminate the selection proceedings and shortlist of finalists, or to combine, eliminate, or otherwise amend the commission opportunities at any time. Artists identified through this RFP process are not guaranteed a commission or opportunity to develop a public art project or proposal. The release of this RFP in no way binds the District, Public Art Advisory Group, or the State to the commissioning of any Artists, Artist Teams, or artworks.

#### **A. Pre-Contractual Expenses for Separate Request for Proposal**

Pre-contractual expenses are defined as any expenses Incurred by the Firm in:

(1) Preparing its proposal in response to this RFP; (2) submitting that proposal to the District; (3) negotiating with the District any matter related to this RFP, including a possible contract; or (4) engaging in any other activity prior to the effective date of award, if any, of a contract resulting from this RFP. The District shall not, under any circumstance, be liable for any pre-contractual expenses incurred by Firms, and Firms shall not include any such expenses as part of their proposals.

#### **B. No Commitment to Award**

Issuance of this RFP and receipt of proposals do not commit the District to award a contract. The District expressly reserves the right to postpone proposal opening for its own convenience, to accept or reject any or all proposals received in response to this RFP, to negotiate with more than one Firm concurrently, or to cancel all or part of this RFP.

#### **C. Modification/Withdrawal of Proposals**

The proposal may be modified or withdrawn after its submission by submitting a written request to the District at any time before the date scheduled for proposal submission. The Firm may thereafter submit a new proposal before the proposal submission due date. Modifications will not be considered if offered in any other manner.

#### **D. Right to Negotiate Proposals**

The District reserves the right to negotiate any price or provision, accept any part or all of any proposals, and to reject any and all, or parts of any and all proposals, whenever, in the sole opinion of the District, such action shall serve its best interests and those of the tax-paying public. Firms are encouraged to submit their best prices in their proposals, and the District intends to negotiate only with the Firm(s) whose proposal most closely meets the District's requirements.

#### **E. Insurance Requirement**

The artist (or artists team) selected for the final mural installation is required to provide proof of insurance. Samples below provided from different Purchasing templates (will depend on the work/risk).

#### **Sample Insurance requirements:**

1. All insurers must be duly licensed and admitted by the State of California.

2. **Commercial General Liability** insurance for personal injury, bodily injury and property damage including products and completed operations and accidental death in the combined single limit of not less than \$1,000,000 per occurrence and \$2,000,000 aggregate.
3. **Worker’s Compensation** in the amount required by law or signed exemption form and Employer’s Liability insurance of not less than \$1,000,000. (Exemption form attached)
4. **Automobile Liability** insurance per accident for bodily injury and property damage shall be for no less than \$1,000,000 per occurrence with no annual aggregate limits.

Sample Contractor and Subcontractor Insurance.

At all times during the Work, the Contractor and each Subcontractor shall obtain and maintain the following insurance coverages:

Contractor Insurance	
Policy of Insurance	Minimum Coverage Limit
Workers’ Compensation Insurance	In accordance with Laws
Employer’s Liability Insurance	One Million Dollars (\$1,000,000)
Commercial General Liability and Property Insurance	Per occurrence: One Million Dollars (\$1,000,000)
	Aggregate: Two Million Dollars (\$2,000,000)
Automobile Liability Insurance (combined single limit)	One Million Dollars (\$1,000,000)
Contractor’s Pollution Liability (As applicable, if Contractor’s work involves SWPPP, the removal of asbestos, the removal/replacement of underground tanks or the removal of toxic chemicals and substances)	One Million Dollars (\$1,000,000) per claim and One Million Dollars (\$1,000,000) in the aggregate
Builder’s Risk “All-Risk” Insurance	Full insurable value of Work Seismic coverage is not required

For all question please contact:

Public Art Advisory Group

[publicart@lbcc.edu](mailto:publicart@lbcc.edu)

(562) 938-4872