

ADDENDUM TO RFP

Issued December 6, 2024

2025 Public Art RFP (Open Call)

Responses to Questions Regarding the RFP:

This document is a compilation of all questions submitted to the Brooklyn Navy Yard in regard to their [2025 Public Art RFP \(Open Call\)](#). The channels for submission included the RFP's Question Submission Form (MS form), the Information Sessions Eventbrite registration, and questions asked by attendees at either the Zoom or in-person information sessions held on December 3, 2024. For the full RFP, please click [here](#). To apply for the Brooklyn Navy Yard's Public Art RFP (Open Call), click [here](#).

1. If a Creative is doing a residency/working in another state or abroad but lives in Brooklyn, are they still eligible to apply for this RFP?

Creatives are eligible if they are current legal residents of Brooklyn. This means Creatives are lease holders or owners of residential real estate where they reside in Brooklyn, or they live in a household in Brooklyn and can prove residency. New York State requires at least 184 days of residency in the state during the taxable year to qualify as a resident. As such, Creatives must have lived in Brooklyn for at least 184 days in 2024 to be eligible. Additionally, the RFP is designed for creatives who intend to remain Brooklyn residents in 2025 as there are several programmatic requirements as well as on-site meeting requirements during the period in which the public artwork is on view from May 17, 2025 – mid-Nov 2025.

2. Should Creatives have a fabricator as part of their team?

Having a fabricator as either part of the team or as a consultant is recommended, as this RFP is for the design, fabrication, installation, and deinstallation of a public artwork. Creatives will likely require the assistance of designers, fabricators, art handlers, engineers, and other specialists in the creation and execution of the public artwork. In the proposal, it is recommended to outline key consultants, such as fabricators, in the project summary or materials section (either is fine). Identifying key partners shows thoughtfulness as well as additional expertise for the project to be completed successfully. If Creatives are designers with fabrication and installation expertise, that should be noted in the proposal to communicate to the selection committee. If selected as a finalist, creatives will be invited for an interview. One key aspect of this interview will be to explain the fabrication and installation of the work and

where the creative is drawing on their professional network to help with the execution of the artwork.

3. Can community engagement be a part of the proposal?

Yes. Community is a key part of the theme, “Our Brooklyn.” As such, Creatives are invited to visually represent diverse communities in Brooklyn. As part of the proposal application, creatives are also asked to submit a community program idea. This idea is designed to be an activation for the community once the public artwork has already been installed. In terms of community art making and engaging communities in the creation of the public artwork, that is permitted. In the proposal application, clearly outline what community groups/associations/organizations you plan on engaging to give the selection committee a sense of the participants. Also, clearly outline how community members will help in the development of the artwork: be clear on how and where you are activating members of the community to amplify and enhance your work. If you intend on having community participation once the artwork is installed, that is, your concept involves communities visually expanding upon your idea over the course of the installation period, this is also permitted. Please be clear on what the installation would look like for the May 17, 2025 launch/unveiling as well as providing examples of ways the communities will build upon the installation.

4. What support does the Brooklyn Navy Yard provide in terms of promotions and marketing of the installation?

The Brooklyn Navy Yard Development Corporation (BNYDC) will coordinate an official announcement for this RFP. This will come as a press release in the spring of 2025, which announces the awardee(s) and upcoming programs. Accompanying the announcement, BNYDC will include the public artwork on its website, post on its social media platforms, and send an e-announcement to its newsletter subscribers. Tied to programs, BNYDC will also create event listings, which will be promoted on its website and social media. BNYDC will provide awarded creative with high resolution photos of the installation for inclusion on their website and social platforms.

5. If submitting a proposal as part of a collective, do all members need to reside in Brooklyn?

Yes. This RFP is focused on providing Brooklyn-based artists with an opportunity to respond to the theme of “Our Brooklyn.” If your proposal requires expertise drawn from outside of Brooklyn, such as a materials specialist helping develop appropriate materials for your concept, that is appropriate. Proposals may also require specialized art handler expertise for installation or deinstallation. These support staff may reside outside of Brooklyn; however, the primary and main creatives involved in the creation of the work should be Brooklyn-based.

6. Do Creatives have to attend either the Zoom or in-person information session to apply for the RFP?

No. The Information Sessions are not required to submit a proposal for this RFP

7. Can a proposal include sound components or be interactive?

The emphasis for this RFP, as outlined in the selection criteria, is for highly visual and visible work. The location of the installation along Flushing Avenue, a busy thoroughfare, makes any lighting or excessive sound components a safety hazard. If sound is included in the work, it should be secondary; the main purpose of the work is to be an eye-catching visual installation. Additionally, there is no access to electricity at the installation location for speakers or other electronic devices.

8. Should proposals connect to the past/history of the Brooklyn Navy Yard? If so, how should they do so?

As an initial matter, this RFP is not intended to be limited to proposals connected only to the Brooklyn Navy Yard. The theme of this RFP, "Our Brooklyn," aims to celebrate the diverse faces and families that make up Brooklyn as a whole, as well as showing the intersections of social, cultural, and work life. For many, this will include research into the past and drawing on historical references. This is absolutely fine and encouraged; however, the artwork is designed to be contemporary in focus. That is, the culminating visual installation should speak to Brooklyn today. It can speak to Brooklyn of yesterday, or even Brooklyn of tomorrow, but it must reference who we are as a community today. As an example, an artwork that speaks to the Can-Do Yard of WWII is only past facing, but an idea that speaks to the Can-Do spirit of Brooklyn over the last century would embrace both the past and the present.

9. Can the columns along the fence line be painted?

Yes. The columns are not currently painted in historically accurate colors, so they can be painted over. You will need to coordinate with BNYDC staff on the appropriate paint type. However, as part of the deinstallation of the artwork, the columns must be returned to their current color. The expense for painting the columns a new color and returning them to their current color should be included in your budget.

10. Do proposals have to fill the entire fence line?

No. Creatives have the approximately 485' long fence line in front of Building 3 as their base location but can select sections along the fence for their artwork. Installations may not exceed

66% of the fence line to ensure safety and visibility into the Yard. There is no minimum for coverage, but proposals should show highly visible and eye-catching concepts.

11. Is the \$30,000.00 budget before or after taxes?

\$30,000 is the total award paid out to the creative or creative collective selected. This sum is before taxes; Creatives are responsible for paying taxes.

12. Is there a place where Creatives can learn about who is a tenant at the Yard?

BNYDC's website lists several of its tenants: <http://www.brooklynnavyyard.org/meet-our-businesses/>. Although not exhaustive, this list provides a good example of the breadth of manufacturers, makers, designers, fabricators, and artists that call the Yard home.

13. Are there particular key performance indicators (KPI) in terms of programming that BNY would like proposed programming to hit?

BNYDC sees its public art program as a way to celebrate its legacy of innovation and entrepreneurship while also engaging with new audiences and partners. As such, programs associated with the public art installation are rooted in audiences – getting people to visit the Yard, especially new audiences and new partners. A successful program idea is one where 200+ people can participate. This can be over a series of smaller workshops over a day or one big program. Program ideas can be for youth, adults, or mixed aged audiences. Programs should include activating the artwork; however, activities can unfold at nearby Building 92 (directly next to artwork), which has classroom spaces. Overall, program ideas should engage community members around the theme of “Our Brooklyn” and use the public artwork as inspiration.

14. Is there any flexibility around the size/dimension requirements for the fence and also the weight load perimeters? In terms of upward growth, can you provide more clarity on the 2' restriction? Specifically, where does the 2' begin, and is there any flexibility for taller work?

The RFP states that materials on the fence should not protrude more than 8” around the fence and not more than 2’ above the fence. The 8” requirement on the front of the fence (side of the installation facing Flushing Avenue), should adhere to this rule as the fence is adjacent to a sidewalk. The sidewalk may not be obstructed in any way. There is some flexibility on the backside of the fence (the side located within the Yard). Here, it is still advised to stick to the 8” specifications, but slightly exceeding that requirement up to 12” - 15” may be acceptable. If you need extra space on the back of the installation, articulate that in your proposal. Please also keep in mind that the back side of the fence is a parking area so there will be cars pulling in and out. In terms of the 2’ height restriction, this starts at the highest point of whichever section of the fence or column you are placing work. The fence and the columns are different heights, so

wherever you are planning to build upward, you can add 2' from the top of the fence or the top of the column. The height restriction is designed for safety: Flushing Avenue can get windy, so having a "back anchor" on the fence or a column best ensures the artwork is installed adequately. That said, there is some flexibility on the height if creatives clearly outline fabrication and installation techniques that keep the materials secure. Here, it is recommended to not exceed more than 3 – 4' in your proposal. Further, it is recommended that creatives think outward/horizontally, to convey their message and to drive visual impact from left to right/right to left. As for weight loads, the RFP advises keeping the weight to 25 pounds per 6' x 6' section with a note that exceptions up to 40 pounds per 6' x 6' section will be considered. Creatives do have some flexibility here, but if materials exceed 40 pounds per 6' x 6' area they must be accompanied by a detailed explanation of how the fence or column can sustain the added weight load. This will likely include detailed explanations tied to engineering. If selected for this opportunity, creatives will be required to submit detailed drawings, schematics, and architectural renderings that will be reviewed by industry professionals.

15. The location for the installation is on a fence that is viewed from both sides. The proposal talks about visibility along Flushing Avenue. What should creatives take into account for the back of the installation?

Creatives should consider Flushing Avenue the front side of their installation. The side of the fence on view from inside the Brooklyn Navy Yard is the backside. The focus for the artwork should be on the front. That said, the backside of the fence will be on view. Creatives need to take into account the presentation of the backside: The backside should be organized, tidy, and not have structural supports protruding out in a manner that is chaotic. That is, although the backside is not the focus of the narrative storytelling, it will be seen by passersby and should not be distracting for its lack of organization. As an example, if your work is being attached to the fence with metal brackets, the design of the brackets on the back of the work should be considered – are the brackets camouflaged to match the fence? Are the brackets neatly attached and designed in an aesthetically pleasing way?

16. For the work samples, should they include past work or just focus on sketches and mock-ups for this RFP?

The application has a prompt to include a website. Your website is where the selection committee will go to get a better understanding of your past work and overall practice. Your work samples should focus primarily on your proposal. Your sketches, mock-ups, illustrations, etc., should clearly visualize your concept. Up to 8 work samples are allowed. It is highly recommended to include at least 5 photos. If showing past work helps you articulate your proposal, you should include those samples. As an example, if you are proposing using a specific material that you have used in a past project, adding a work sample to see that material in situ somewhere is helpful. This helps the selection committee better visualize your sketches and to

understand the material quality of your submission. To help distinguish your samples for the work versus references, it is recommended to label your photos before uploading them. As an example, you might label your uploads as “Sketch 1,” “Sketch 2,” “Sketch 3,” “Illustration 1,” “Illustration 2,” “Illustration 3,” “Material Reference 1,” “Material Reference 2”, etc.

17. Is there a possibility of receiving BNYDC space for longer than the maximum 17 days allotted before and during the installation period?

This RFP is not a residency; This RFP does not provide studio space for Creatives to create their installations on-site. The RFP outlines that Creatives will get 10 days of space to prep materials during the installation period with the possibility to request an additional 7 days. These 17 days are the standard space prep days; however, in some cases, additional prep space can be provided. This is a case-by-case basis. If the preparation for installation takes longer than 17 days, please note this in your application and indicate how many days you will need and what activities will unfold during that time. As an example, a textile artist may request three weeks if they plan on weaving or intricately installing the work along the fence line. The extra time may account for the delivering of the fibers, laying out the work, and then breaking up the installation over several days accounting for poor weather days.

18. Is there lighting around the fence line area, such as streetlamps?

There are two streetlamps on the fence line side of the street (north side of Flushing Avenue) — one at the intersection of Clermont Avenue and one at the intersection of Adelphi Street. On the opposite side of the street (south side of Flushing Avenue) there are 5 streetlamps—one at each of the intersections of Clermont Avenue, Adelphi Street, and Carlton Avenue and one each on the blocks between Clermont Avenue and Adelphi Street and Adelphi Street and Carlton Avenue. There are no electrical outlets to install additional lighting. As such, creatives should think of daylight hours as the primary viewing period for their work.