
THE
CONSERVATION FUND

Call for Artists

Temporary Site Installation
Bailey Drive Gateway at Walnut Creek Wetland Park

Introduction

The Conservation Fund is soliciting proposals for an artist or team of artists to design and implement a temporary site installation along Bailey Drive in the Rochester Heights neighborhood in Raleigh, NC. The site is the future home of the southernmost portion of Walnut Creek Wetland Park but currently is undeveloped, with vegetated wetlands, riparian corridors, and a stretch of lawn along Bailey Drive.

The art installation will activate the site, providing a place for gathering, reflection, interaction, and learning. The installation will reflect community history and stories from residents. The artist will also be asked to consider:

- How the on-site installation and online efforts might relate to physical features throughout the Rochester Heights and Biltmore Hills neighborhoods, such as temporary signage.
- How aspects of the temporary site installation might be incorporated or repeated in the permanent site design.
- How the on-site installation might relate to online efforts, such as an interactive map or social media campaigns.

This project is being developed through a partnership between The Conservation Fund, the City of Raleigh, the NC State University Water Resources Research Institute, and the Walnut Creek Wetland Community Partnership. Those organizations, along with residents of the Rochester Heights and Biltmore Hills neighborhoods, comprise the local Parks with Purpose Task Force. The artist will coordinate with members of this Task Force and with the project's landscape architecture design team, including staff from Design Workshop and Jackie Turner Consulting.

The Project

Project Site: 603 to 741 along the northern side of Bailey Drive, Raleigh, NC 27610

The Bailey Drive Gateway site is the southernmost portion of Walnut Creek Wetland Park, separated from the rest of the park by Walnut Creek. The site also marks the northernmost edge of the historic Rochester Heights and Biltmore Hills neighborhoods (Exhibit 1).

The full Bailey Drive Gateway site is 10.5 acres, but the area of focus for this project is the approximately 925 linear feet of the site's southern edge, which is directly adjacent to Bailey Drive. This stretch of the site is mowed turf that varies in width from 3 feet up to 40 feet from the back of the Bailey Drive curb to the existing treeline. The artist will work with the design team to determine the exact physical extent and location of the site installation.

Proposed Project Scope, Schedule, and Budget

The Conservation Fund is seeking the expertise of a professional artist to oversee the design and implementation of a temporary site installation that builds neighborhood excitement about the Bailey Drive Gateway project and allows neighbors to use and interact with the site during the time when documentation and fundraising is under way for the permanent site design.

The artist will work with the design team to:

- Review project work and materials to date.
- Gather meaningful community input on the temporary site installation.
- Develop a brief written description, budget and conceptual graphic representation of the proposed installation and related online efforts.
- Consider how elements of the temporary installation might be incorporated into the permanent site design.
- Install the temporary art installation, with the potential to include volunteers from the community and the design team.

The artist's scope of work is anticipated to occur over a two-month period in close consultation with the community and the design team. The temporary art installation is anticipated to remain on-site through winter or early spring of 2021.

The artist will have flexibility in working with the design team and project partners to determine the extent, materiality and medium of the installation. The artist should select forms and materials that are resilient to the level of expected use and considerate of the site's location within the floodplain and adjacent to a sensitive wetland environment.

The budget for artist's services including design, materials and installation, is \$10,000, with the possibility that more funds could be raised and/or materials donated.

Project Background

The Bailey Drive Gateway project is the culmination of two years of work by the Parks with Purpose Task Force, a local group convened by The Conservation Fund through the organization's Parks with Purpose program, which works across the United States to support park projects and green infrastructure in historically underserved communities. The local Task Force began a process in 2018 to select a Parks with Purpose site that would serve residents of Rochester Heights and Biltmore Hills, historically African-American neighborhoods built between the 1950s

and 1970s. Based on neighborhood feedback and ideas generated by the NC State University Department of Landscape Architecture, the Task Force selected Bailey Drive Gateway as the project site.

The design team began work in October 2019 and learned through public engagement workshops, door-to-door canvassing, online surveys and continued Task Force meetings that residents of Rochester Heights and Biltmore Hills prioritized a sidewalk along Bailey Drive and preferred conceptual designs that emphasized the Bailey Drive site edge and community history. The design team completed a final draft of the community's preferred conceptual design in June 2020 (Exhibit 2) and is currently working toward design development and construction documentation.

The Conservation Fund and its project partners felt it was important to maintain project momentum and visibility during the six to eight months of documentation and fundraising for the permanent site design. The design team explored precedents for temporary site installations (Exhibit 3) and recommended hiring a local artist to develop a concept and install a temporary art piece on the Bailey Drive site.

The team has also gathered neighborhood oral histories, some of which were recorded several years ago and shared by Partners for Environmental Justice, others collected in the past few months by members of the design team by phone interview. These stories (Exhibit 4) shine a light on site history – from its time as the Lightner family dairy farm; to the excitement of the early days of construction of Rochester Heights, with its modern midcentury design and its opportunity of homeownership for Raleigh's African-American community; to stories about the neighbors and relationships in the Rochester Heights and Biltmore Hills communities over time.

The artist will work with the community and the design team to build on work that's already been done and to incorporate neighborhood stories and history into the design of the site installation, reflecting stories that already have been told and prompting residents to continue sharing their stories and experiences.

More information about the Bailey Drive Gateway project can be found at:
www.raleighparkswithpurpose.com

Submission Information

Eligibility

- Artist candidates should be at least 18 years of age.
- Artists from any discipline are invited to apply, but preference will be shown to artists who work in visual or mixed media.
- Preference will be given to artists with an understanding of the neighborhood and context, and to artists with experience working on open space projects within the City of Raleigh.

- The artist should be experienced in community-based work.

Proposal Requirements

Artists submitting in response to this CFA will be asked to state in no more than 2 to 3 pages their interest, understanding, and experience related to the project, and to offer their proposed methodology for achieving the objective and producing anticipated deliverables. A link to a digital portfolio of previous work is also requested.

Finalists will be invited to participate in an interview through the Zoom web conferencing service.

Proposals should include:

- Statement of interest.
- Proposed approach.
- Qualifications and relevant experience.
- A link to a digital portfolio of previous work.
- References – Please provide three references, and include with each a project description and relevance to this project, size and type of project, duration, value in dollars, and primary contact with phone number and email address.

Evaluation Criteria

Proposals shall be evaluated by a selection committee to include representatives from The Conservation Fund, the Parks with Purpose Task Force, the City of Raleigh, and the design team.

The following criteria will be used to evaluate and rate proposals:

- Quality of statement of interest and proposed approach.
- Experience executing successful public art of a similar scale and program.
- Knowledge of the Rochester Heights and Biltmore Hills neighborhoods.
- Experience with community-based work.
- Good reviews from submitted references.

The final selection will be based on an evaluation of the written responses to the CFA and interviews. Respondents selected for interviews will be provided additional instruction by The Conservation Fund. Respondents not selected for further consideration will be notified.

The Conservation Fund will enter negotiations with the selected artist and upon completion of negotiations shall execute an agreement. If The Conservation Fund is unsuccessful in negotiating an agreement with the highest ranked artist, The Conservation Fund may then negotiate with the second or third highest ranked team until an agreement is executed, or may decide to terminate the selection process.

When an artist is selected, the following criteria will be used by a committee of project partners and neighborhood residents to evaluate and approve the artist's site installation proposal:

- The installation should be judged to enhance the public's experience of the Bailey Drive site.
- The installation should be in accordance with the project team's environmental, social and cultural values.
- The installation should be appropriate in scale, media and context with the project site.
- The installation should be judged to be able to withstand unprotected display in an outdoor environment and be able to be maintained throughout the public display period.
- The installation must not present a safety hazard. It must comply with all applicable building codes and accessibility requirements.
- The installation must be judged to be feasible, with convincing evidence of the artist's ability to mount the installation as proposed. Factors to be considered include project budget, timeline, the artist's experience, soundness of materials, City of Raleigh approval requirements, and level of community support.

Schedule

Call for Artists Issued: September 9, 2020

Deadline for Submitting Intent to Propose: September 20, 2020

Deadline for Submitting Questions (by email only): September 20, 2020

Email Distribution of Responses to Questions: September 25, 2020

Proposals Due: October 9, 2020 by 5pm EDT

Artists Notified for Short-List Selection: October 23, 2020

Interviews of Short-Listed Artists: week of October 26, 2020

Artist Notified of Selection: week of November 2, 2020

Contract Period (approximate): 2-3 months

This is an anticipated schedule only and may change.

Submittals

One (1) PDF electronic copy of the submittal, including references and a link to an online portfolio, must be sent by email to raleighparkswithpurpose@gmail.com, no later than 5pm EDT on **October 9, 2020**.

Packages received after the submission date may not be considered.

It is the responsibility of the artist candidate to ensure receipt of their proposal.

Requests for Clarification

The Conservation Fund requires that candidates acknowledge receipt of the CFA and advise of their intent to submit proposals by emailing raleighparkswithpurpose@gmail.com by **September 20**. Please include your name, email address, and phone number in the intent to submit.

Questions related to this CFA must be submitted in writing to raleighparkswithpurpose@gmail.com by **September 20**. Questions may not be entertained after this deadline. Written responses to all submitted questions will be provided to all interested artists by close of business on September 25.

Artists are encouraged to visit the project site on their own prior to submitting a response. There will be no formal on-site pre-proposal meeting.

Cost of Preparation

The applicant shall bear all costs and expenses associated with the preparation, submission, and clarification of their response. The Conservation Fund will not be responsible or liable for any direct or indirect costs incurred by the consultant, regardless of, and without limitation to, the conduct or outcome of the evaluation and selection process.

Exhibit 1 – Site Context Map

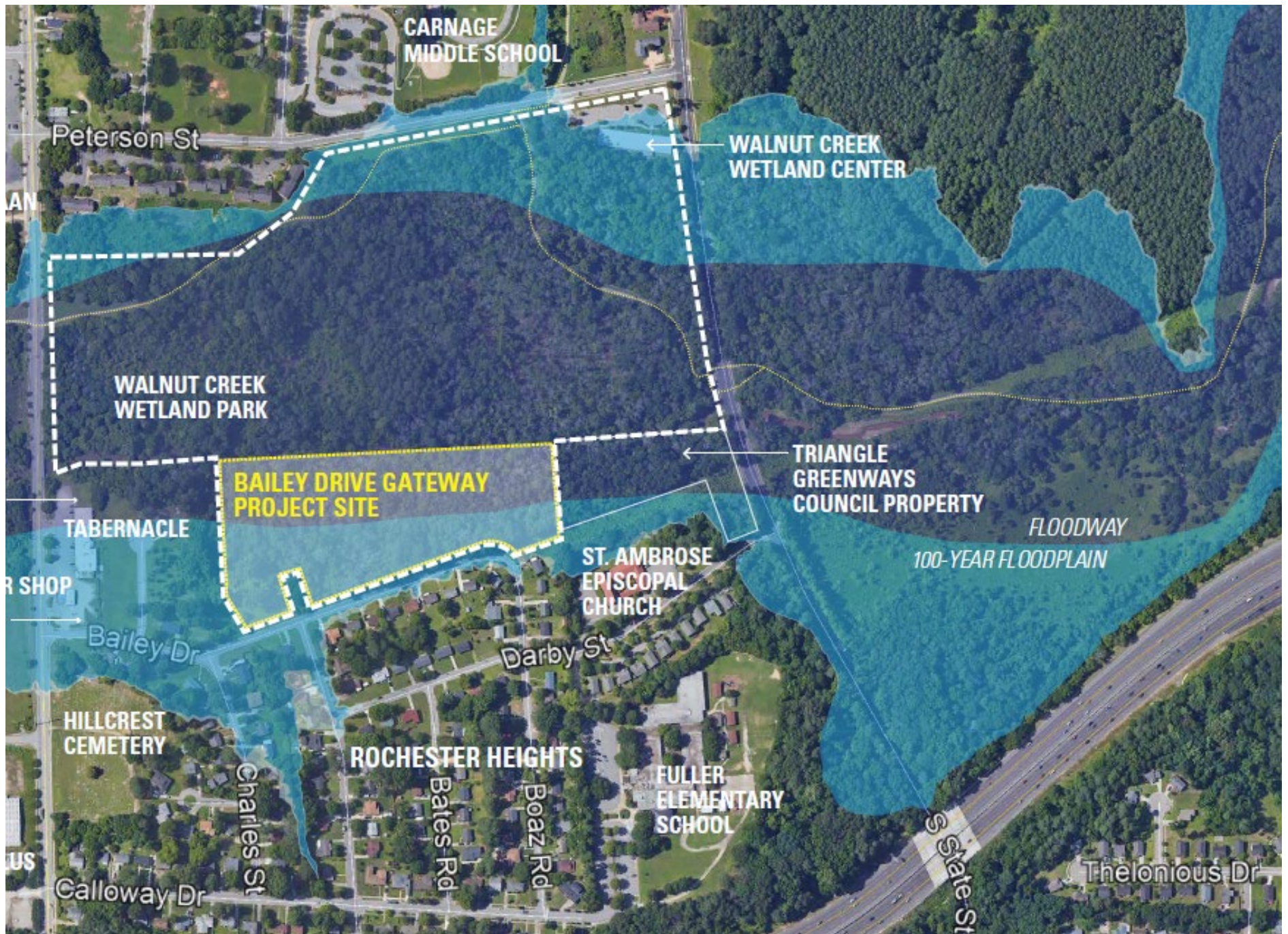


Exhibit 2 – Final Draft Conceptual Plan

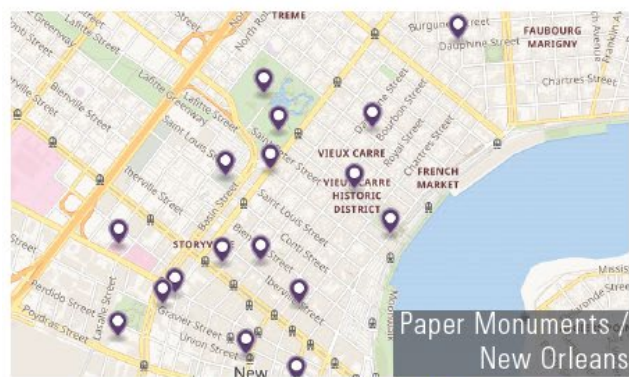
BAILEY DRIVE GATEWAY AT WALNUT CREEK WETLAND PARK

CONCEPT / A WALK IN THE NEIGHBORHOOD

This concept's focus is outward, celebrating the neighborhood and investing in a sidewalk and a series of art, garden and gathering areas on Bailey Drive. The primary site entry is at the west, with a pavilion inspired by Ranch house architecture and a trailhead leading to surface trails that skirt the wetland.



Exhibit 3 – Temporary Site Installation Precedent Images



Paper Monuments /
New Orleans



Tejano Trail /
Austin



Paper Monuments /
New Orleans



Pearl Street Feast /
Philadelphia



Paper Monuments /
New Orleans



Paper Monuments /
New Orleans



St. Augustine's University /
Raleigh

Exhibit 4 – Sample Quotes from Neighbor Oral Histories and Interviews

PRE-NEIGHBORHOOD SITE HISTORY:

"Now we farmed. We farmed; some of the things that we grew were tobacco, cotton, garden veggies, peanuts, strawberries, beautiful orchards, and we worked in the fields. We would come home from school, get a snack, change our clothes, then go to work ... **my baby sister and I milked the cows and took care of the chickens, my brother took care of the hogs and the horse and mule.**" -Eunice Joyner (PEJ Oral History)

"Right down there where State Street is, there used to be a little white sand. It was white sand and a little stream and uh, a lot of times, when we went to do field work, **we'd set our water containers there and it would keep them nice and cool** in there." -Lithia Daniels (PEJ Oral History)

"So where you see, where Rochester Heights is, Biltmore Hills, all that was our dairy farm. **And he gave it away for housing** for black people because they couldn't afford houses anywhere else." -Bruce Lightner (PEJ Oral History)

"And one time **the creek served as the watering source of the cows and they would line up around the creek bed and drink water** from that creek. ... But the creek served a lot of purposes. We used to go down to that creek during the summer and catch crayfish, and tadpoles, and a whole bunch of stuff out of there. **It was, you know, nice clear water then;** I don't know what it is now." -Bruce Lightner (PEJ Oral History)

THE WETLAND:

"We have found animals in there. Dead animals. We found clothes. **We found every sort of thing. Just haven't have found a body.**" -Lithia Daniels (PEJ Oral History)

"If I were a young girl now and thinking like I thought back then, I would say the wetlands was a swamp and it is a swampy area. But **now I know that that is a very special place for animals, the smallest kinds of animals ... those creatures that God created just like he created us,** and it's a place where they can live and grow and we can appreciate because it's one of God's creations, too." -Emma Dorsett (PEJ Oral History)

"And this particular wetland, the Walnut Creek wetland was a special one because it's in the heart of a black community that has had neglect in the past because of what it was, and what it is today. So **these are the things that we push because of history** and because I had lived through these times and my own history. ... I understood the wildlife that I saw and treasured the wildlife and knew that if we developed a wetland park here and knew that **other people could experience that kind of joy and enlightenment** when they experience the wild creatures in an urban setting." -Norman Camp (PEJ Oral History)

"**It was 'Snakeville.'** They were out here. They were plentiful. Even I killed them! Nothing had been out here for a long time. So they took over." -Willie Mae Hicks (JTC/DW Interview)

NEIGHBORS & COMMUNITY:

"So when we moved here, on Calloway Drive, this was a show place. People couldn't believe it. People just rode, people would just ride, you know, like your Sunday afternoon rides, **they would ride here to see what was going on, what this was like, all these big beautiful homes.** Because, you know, that's what it was, it was new to them. It was new for black people owning their own homes, brick homes." -Elaine Peebles Brown (JTC/DW Interview)

"**It's been a very caring neighborhood, very caring.** And if you were sick, we carried you food. If something happened we were right there for each other. ... And it was nothing to come home in the afternoon and **Mrs. Charles and Mrs. Rogers both were good cooks, and they might make homemade rolls or make a cake** and they would give you a couple of slices for dinner. It's just been a lovely, lovely neighborhood." -Willie Mae Hicks (JTC/DW Interview)

"At Christmas time, at Christmas Eve we all light, **used to light the bags with the luminaries**, the candles inside, and take pictures of those. ... And then every year, **July the Fourth, we'd all go from one home to another** but we'd all have a barbecue or a picnic." -Elaine Peebles Brown (JTC/DW Interview)

"We went to church together, went to school together. You know, we lived in the neighborhood together. And so we

couldn't help for knowing each other. ... **We were loved. We thought everybody was family.**" -Freddie Hicks (JTC/DW Interview)

"**They were proud. They were proud.** Because, I mean, you live in the first black subdivision and you built it, too? And everybody, people were, people all over the city were – were striving to achieve that." -Elaine Peebles Brown (JTC/DW Interview)

"The people that migrated in were people that were **entrepreneurs, teachers, judges, doctors, lawyers.** ... It was all made up of fabric, different fabric of people, educated and uneducated. But everybody got along and everybody was close-knit." -Freddie Hicks (JTC/DW Interview)

"And one day the bus driver told us to go to the back of the bus. **And I said, 'No, we refuse.' And all the other kids who had gotten on in Rochester Heights with me, they followed me because I was a big kid.** And I said, 'No don't, don't give up your seat. Don't go to the back of the bus.' And so I led that first little boycott. And then when we got to school, and the parents, you know, and the nuns called our parents and told them what a terrible thing we had done – that's the first and the only time in my life I can ever remember that I did something that was supposedly wrong, and then my parents upheld me." -Elaine Peebles Brown (JTC/DW Interview)