



PROSPECTUS

City of Norfolk, Virginia Public Art Program
Commission for a Commemoration of the
RFP 5914-0-2018/MF - End of Massive Resistance
SUBMISSIONS DUE: 2:00 PM EST, November 30, 2017

The Norfolk Public Art Commission and the End of Massive Resistance Planning Committee seek to commission an artist to design and create artwork.

HISTORY: On May 17, 1954, the United States Supreme Court ruling in *Brown vs. Board of Education of Topeka*, Kansas declared segregated public schools contrary to the 14th Amendment of the United States Constitution and thus, unconstitutional. Within the next few years, Virginia, along with other southern states, mobilized for action against what they perceived to be a violation of states' rights. To avoid compliance with the court's decision, Virginia embarked on a program of "Massive Resistance."

Massive Resistance, a term coined by Sen. Harry F. Byrd, Sr., the leader of Virginia's Democratic Organization and a leader among southern Congressmen and Senators, called for Virginia localities to stand together in "Massive Resistance" to the Supreme Court decision to integrate public schools. Virginia's governor was called on to close integrated schools. Localities that chose to keep their schools open on a desegregated basis would not be entitled to receive state funding. At the time, Norfolk had the largest public school system in the Commonwealth and state funding made up a fifth of the annual school budget.

In 1958, Federal District Courts in Virginia ordered schools in Arlington, Charlottesville, Prince Edward County, Norfolk, and Warren County to desegregate. To circumvent the courts' orders and prevent integration, Governor J. Lindsay Almond, Jr. closed the schools in Warren County on September 8, 1958. Still hopeful of finding a solution, Charlottesville and Norfolk postponed the opening of their schools. But on September 19, Almond closed two schools in Charlottesville; and on September 27, he closed another six all-white schools in Norfolk, displacing 10,000 white students.

Norfolk's white community was not prepared. For five months, parents sought alternate venues for their children's education. Lawsuits were filed to reopen the schools. Groups organized to fight the governor's order. Edward R. Murrow's nationally televised CBS documentary, "The Lost Class of '59," brought unwanted attention to Norfolk's crisis. On the editorial page of *The Virginian-Pilot*, editor Lenoir Chambers (1891-1970), argued for months for the reopening of the state's schools. His collection of editorials blasting the principle of Massive Resistance would win a Pulitzer Prize in 1960.

During the summer of 1958, 151 African American students had applied for admission to the six all-white schools, all of whom were originally rejected by the Board. By September, after months of testing, interviews and redrawing of school district lines, only 17 students were

deemed eligible. Several black parents wouldn't allow their children to undergo the intensive/invasive interviews and testing. They attended tutoring classes at First Baptist Church on Bute Street for sixteen weeks while the schools were closed. There they "received instruction in deportment, in handling racial conflict, and in meeting the academic challenges" (Lewis, p. 203). Following rulings by the U. S. Court of Appeals, 4th Circuit and from the Virginia Supreme Court, Norfolk's six previously all-white junior high and high schools reopened on February 2, 1959 with the Norfolk 17, as these African American students came to be called, in attendance.

As they entered the schools for the first time, the Norfolk 17 relied on their training to deal with the ostracism and racial conflict they encountered – they were spat upon, called names, had things thrown at them, were tripped, and one young woman was stabbed. They experienced physical and emotional abuse. The 17 students were instructed by black leaders to say everything was fine; Norfolk Public School officials, relieved to hear that things were largely uneventful, conveyed that message. The local and national press reported that there was no violence, and that "it was an eerily calm conclusion to one of the most difficult half-years Norfolk had ever endured" (Parramore, p. 375). The violence that did occur went unreported for many years as it was important to have desegregation work, to pave the way for future students to find equality in public education.

The abuse did not stop after the first day – it continued for months and years. While most of the students have tried to leave their experiences in the past, some have come forward to share their stories at events and through newspaper interviews. In 2002, the City of Norfolk honored them for their bravery and courage with a year-long commemoration of the 50th anniversary of the end of Massive Resistance. It educated a lot of people unfamiliar about Massive Resistance, sparked interaction/discussions between blacks and whites, including Norfolk 17 members and white "Lost Class" members. The commemoration ended with a luncheon at which then Gov. Tim Kaine apologized to the Norfolk 17 on behalf of the Commonwealth. Finally, the suggestion for related public art came from the commission that oversaw the 50th anniversary observance.

Additional information may be found at www.lib.odu.edu

PROJECT DESCRIPTION: The End of Massive Resistance Public Art Planning Committee seeks to hire an artist to design and build a commemoration that will tell the many layers of the story of the struggle for equal education, the end of the Massive Resistance. We hope the commemoration will express the courage of the many individuals affected by prejudice and discrimination and of the environment of the time and also tell of the changes that happened, how ideas reformed and of relationships that grew as people began to understand. The artwork should educate viewers of the history and importance of Norfolk's role on the national stage.

The final artwork should have an emotional impact, communicate a depth of feeling, meaning and human understanding of this time and this history and courageously talk about what happened. We are not looking for detailed representation but want to clearly show the story and a real sense of the struggle for equal education. The selected artist will work closely with

the community to understand the history of this significant event, the changing race relations and what it means to Norfolk. We want an artist who can deeply engage with the project and work with the committee to introduce the piece to the public.

PROJECT SITE: The commemoration will be located within the new Government Center located at St. Paul's Boulevard and Main Street adjacent to Norfolk City Hall. The entire block has been redesigned with a new Circuit, Juvenile and General District Courthouse, a light rail line, new traffic patterns and new landscaping. The square will be the eastern gateway to the City and is extremely visible from all points of downtown. There are a variety of potential locations and the Committee welcomes the artist's vision of the commemoration and the site most appropriate. See labeled site plan attached.

SIZE/MEDIA: The artworks should be large enough to create a visual and emotional impact. The committee will consider any durable, permanent materials that are safe and easily maintained.

PROJECT FUNDS: Up to five finalists may be selected to be interviewed by the Public Art Planning Committee via Skype. The finalists are not expected to complete a design at this stage but will be interviewed about past work and creative process. There will also be a preliminary discussion of the sites. The committee reserves the right to select the final artist without a finalist process.

The total budget for the completed, delivered and installed artworks is \$350,000. This will cover artist's honorarium, fabrication, materials, shipping, insurance, and travel expenses necessary to complete the project, project plaque, final documentation and any incidental expenses. The artist must hire a Virginia licensed contractor to install the artwork(s). The selected artist may be asked to present a community educational workshop or presentation.

Please note that a city contract will be issued with a design phase requiring review and approval by the Public Art Commission prior to fabrication.

The selected artist must carry a Commercial General Liability Insurance Policy naming the City of Norfolk as an additional insured, and must provide certificates of insurance to that effect guaranteeing thirty (30) days written notice before any changes to the policies become effective. Insurance can be purchased and certificate presented after the first payment is made. If the artist employs anyone in connection with this work, the artist must carry a workers' compensation insurance policy and an automobile liability insurance policy if appropriate. The artist shall also be responsible for assuring subcontractors, if there are any, meet the same insurance requirements.

CALENDAR: This calendar is subject to change.

November 30, 2017 at 2:00 p.m. EST time, submittal due date and time

December 2017, selection announced

Spring 2019, completion of art

SELECTION CRITERIA AND AWARD CONSIDERATIONS: The commission will be awarded based on many factors such as the aesthetic value, creativity and contemporary relevance of the proposed piece. The city will consider the diversity of beliefs and values and general standards of decency of the citizens who fund the commission and purchase public art for the City of Norfolk. The award will be made to the responsible offeror whose submission is determined in writing to be the most advantageous to the City taking into consideration the evaluation factors set forth in this Request for Proposal.

The following criteria will be used in the proposal evaluation process:

- Artistic merit (excellence, originality, creativity and innovative approaches) as evidenced by submitted materials
- Professional artistic experience to fulfill the requirements of this project either in studio, educational, community, employment and/or art projects and the ability to undertake the design, creation and installation of the artwork
- Appropriateness of materials, style and concepts in relation to this prospectus

PROPOSAL REQUIREMENTS: Submission must be submitted via CODAworx website at <https://www.codaworx.com/rfp-toolkit/rfp/end-of-massive-resistance-59db8c321a709> or delivered to 810 Union Street, Suite 303, (City Hall Building) Norfolk, VA 23510 by 2:00 PM EST on November 30, 2017. There is no application fee to apply or use the CODAworx online application system.

The following materials are required:

1. **Statement of Understanding**, online agreement of compliance to all State of Virginia codes. See last page of this document for Statement of Understanding.
2. **Letter of Interest**, maximum 1 page, outlining your interest in this project and how you will approach the artwork design and creation. Please include your name, address, telephone, email and website for all artist/design team members.
3. **Resume**, maximum 2 pages outlining your professional accomplishments. If submitting as a team, please include resumes for each team member, with each resume not exceeding 2 pages. Include 3 professional **references**, including name, affiliated organization (if appropriate), email address, phone number, and relationship to each reference.
4. **Artwork Images**, please submit at least three (3) and up to five (5) different completed artworks or past commissions. For each completed artwork, you may submit up to six (6) images per project representing artworks most relevant to the scope of this opportunity. Audio and video files may be one of the six. Instruction on how to format images for CODAworx can be found at <https://www.codaworx.com/rfp>

QUESTIONS/FOLLOW UP: Questions about this project may be directed to Melinda Fenton, Office of the Purchasing Agent, 757-664-4023 or melinda.fenton@norfolk.gov. For assistance with the CODAworx online application process, contact CODAworx tech support, Stefanie O'Keefe at 608-347-9621 or stefanie@codaworx.com.

This Request for Proposals is governed in all respects, including but not limited to the award decision, by the Code of the City of Norfolk, 1979, as amended, especially Chapter 33.1, the Procurement Chapter, and its associated regulations. For more information on doing business with the City of Norfolk or to become familiar with the City Code generally, its Procurement Chapter and regulations, or the ethics and non-discrimination sections of the Procurement please go to the city web site at <http://www.norfolk.gov/purchasing>. The City encourages women and minorities to submit proposals and for non-minority artist to participate with small businesses and women and minorities through partnerships, joint ventures, subcontracts and other contractual opportunities. Please describe any planned use of such businesses in fulfilling this contract.

Before submitting proposals, please review the website <http://www.norfolk.gov/bids.aspx> for possible updates and addendums.

TO ALL OFFERORS: Statement of Understanding

Fill out, sign and submit with your proposal the following:

All information submitted in this proposal is true and artwork represented is accurately attributed.

In the preparation and submission of this proposal, I did not directly or indirectly enter into any combination or arrangement with any person, firm or corporation, or enter into any agreement or act in any way to conspire to rig bids.

In compliance with the Code of the City of Norfolk, Virginia Section 33.1-9, trade secrets or proprietary information submitted by Offerors in connection with a procurement shall not be subject to public disclosure under the Virginia Freedom of Information Act; however, the contractors must invoke the protection of this section prior to or upon submission of the data or other materials, and must identify the specific area or scope of data or other materials to be protected and state the reasons why protection is necessary. An all-inclusive statement that the entire bid is proprietary is unacceptable and will not be honored. A statement that costs are to be protected is unacceptable and will be disregarded.

This Request for Proposals is governed in all respects, including but not limited to the award decision, by the Code of the City of Norfolk, 1979, as amended, especially Chapter 33.1, the Procurement Chapter, and its associated regulations. I have read and am familiar with the City Code, its Procurement Chapter and regulations, and the ethics and non-discrimination sections of the Procurement.

Signature _____

Date _____

