



1. Identify your community's values related to Public Art.
  - a. Speak with civic leaders, artists, citizens to determine your community's philosophy and values, which may differ from a neighboring community.
  - b. Is there consensus that Public Art is a good way to promote community vibrancy in your community?
2. Determine the purpose for the Public Art.
  - a. Some examples are to celebrate an individual; historical event(s); pure artistic expression; the culture of the community; community theme(s).
3. Find a champion for the Public Art.
  - a. Identify a person or a local or State arts organization that will champion, support and assist with the project.
4. Determine if funding will be public or private, or a combination of both.
5. Determine what Type of Public Art is desired. (attached is **Exhibit A - Types of Public Art**)
6. Determine the optimal location of the Public Art.
7. Determine what the approval process is for Public Art in your community.
  - a. Research applicable regulatory ordinances, legal requirements. (For example, Greenville's Art in Public Places Committee.)
  - b. Determine if there are any site restrictions or materials requirements for the optimal location of the Public Art.
8. Establish a budget for the Public Art project.
  - a. Prepare a sample budget, to include all costs such as payment to artist; preparing the site; lighting; signage; ongoing maintenance; conservation; etc. (attached is **Exhibit B - Sample Budget**)
  - b. Prepare a sample contract
  - c. Identify any possible grants that may be available.
  - d. Identify any possible funding community partner(s), public or private, or both.
  - e. Find examples of successful Public Art projects to use as models.
9. Make a plan for managing community expectations for the project.
10. Make a plan for gaining community support for the project.
11. Determine method of selection of the artist.
  - a. Generally done by a Call for Artist or a Request for Qualifications of the artist. RFQs require minimal expenditures of time and money from artists and primarily rely upon examples of an artist's previous work. RFQ's typically include an artist's vita, selected references, and a statement of interest about the project. Most artists and many commissioning organizations prefer this approach for Public Art. It can more easily develop a short-list of qualified artists to interview for the proposed project. The outcome creates opportunities for in-person interviews or offering a reasonable fee to compensate development of conceptual ideas for the project. It does not anticipate that artists prepare or present specific ideas. Such ideas are only developed after learning more about the project through site visits and interactions with project personnel and constituent interests. Typically 3 to 5 qualified artists are selected and invited to interview for the proposed project. Short-listed artists are to be compensated for travel expenses when invited to interview.
  - b. Determine if a Request for Proposals (RFP) process should be used instead. An RFP is generally effective if a limited number of artists are invited to participate in a selection process, the criteria for selection is explicit and uniform, and there is an honorarium paid to each artist for submission. Proposals should only be requested when you are prepared to consider the proposal as a conceptual approach to the project and not the final design. All ideas and images presented for the project, including copyright, belong to the artist.
  - c. Determine if open to all artists or limited geographically by State, county, city or municipality.
  - d. Determine how to distribute the Call for Artist or Request for Qualifications of the artist or RFP.

- e. Be sure to communicate a deadline; artist eligibility; selection criteria; project description; budget; project timeline; artwork goals; location of project; site history and/or description; any site or materials restrictions; application requirements; selection process.
  - f. Determine if any local regulatory approvals are required in the selection process and include that in the RFQ or RFP.
  - g. Determine jury composition, if selection is by jury, and include that in the RFQ or RFP.
12. Design Review
    - a. It is advisable to create a project advisory committee for each project comprised of key stakeholders, including representatives of the city, site, and community. Each should have clear roles established and defined as to how their input will be utilized in the design and planning of the project.
  13. Selection Process
    - a. Include any required local regulatory approvals.
    - b. Determine jury composition.
    - c. Make sure selected Public Art meets community values and philosophy.
  14. Prepare Contract
    - a. Try to find a legal volunteer for the arts to assist with contract preparation and negotiation.
    - b. Be sure contract includes indemnifications, insurance requirements, payment schedules, intellectual property issues, conservation and maintenance of the artwork(s).
  15. Plan media coverage of the selection and progress reports to build interest.
  16. Plan installation schedule
  17. Plan installation logistics
  18. Plan for ongoing maintenance and conservation of the Public Art
  19. Plan media coverage of the public unveiling event
  20. Public Unveiling Event
  21. Post Event Follow-up/debrief/lessons learned
  22. Lessons Learned & Best Practices

## EXHIBIT A: TYPES OF PUBLIC ART

- Architecture
- Art in Transportation/Bus Stop Art and Sculpture
- Assemblage
- Ceramics
- Community Art/Socially Engaged Art
- Earthworks/Land Art
- Green Art/Environmental Art/Eco-Friendly Art
- Interactive Art
- Memorials/Monuments/Civic Statuary
- Mosaics/Stained Glass
- Murals/Paintings
- Sculptures/Sculpture Parks
- Street Art (Graffiti)/Street Furniture (Public Benches)
- Transient/Temporary Art Works
- Performance Art (Indoor or outdoor performance art; flash mobs; choreographed dance in public places)

## EXHIBIT B: SAMPLE BUDGET

Blue Ridge Arts Council Seneca, SC Cats	
Material for steel cats	\$515
Payment of artist	\$1200
Brochures	\$300
Materials for Benches	\$600
Donations to school art departments	\$1200
<b>TOTAL SPENT</b>	<b>\$3815</b>

## FREQUENTLY ASKED QUESTIONS

- **What is the best method for ensuring the art is really incorporated into the community?** *Include local businesses when deciding where to place the art. Consider using the art as a scavenger hunt and creating pamphlets that lead viewers through the community. The pamphlets can be displayed in local businesses throughout the community.*
- **What can help ensure the success of a public art initiative?** *Find something unique in your community and promote that through art. Also, work with as many people in the community as possible. Include local artists, media, businesses, etc. These supporters will help promote the art and the relationships can be mutually beneficial.*

## LESSONS LEARNED & BEST PRACTICES

- If possible, spread the art across the community, rather than having one piece in a stagnant location. By having the art flow through the community, viewers can be guided through a town where they might stop into a shop or restaurant.
- Gain the support of local businesses in the community. They will benefit from the art and might be willing to incorporate the art into their establishment.
- Include local artists. They understand the community's culture and heritage and can help create art that reflects the community.
- Make the art interactive. Consider moving sculptures or paintings around the community to allow people to not only view the art, but search for it. This will keep the same art new, even if someone has already seen it, just in a different location.

## ADDITIONAL INFORMATION

**Need more information on how to incorporate public art into your community? Contact one of the individuals below who has successfully coordinated a public art initiative in their community:**

Suzette Cross, President, Blue Ridge Arts Council  
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(864) 719-0059

This How-To: Public Art Guide is part of the How-To Guides for Community Vibrancy, an initiative of Ten at the Top's Community Vibrancy Task Force. The task force includes stakeholders from across the Upstate with a goal to maintain and reinvigorate the vibrancy in our region's small towns and urban areas. For more information about Ten at the Top, please visit [www.tenatthetop.org](http://www.tenatthetop.org).  
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