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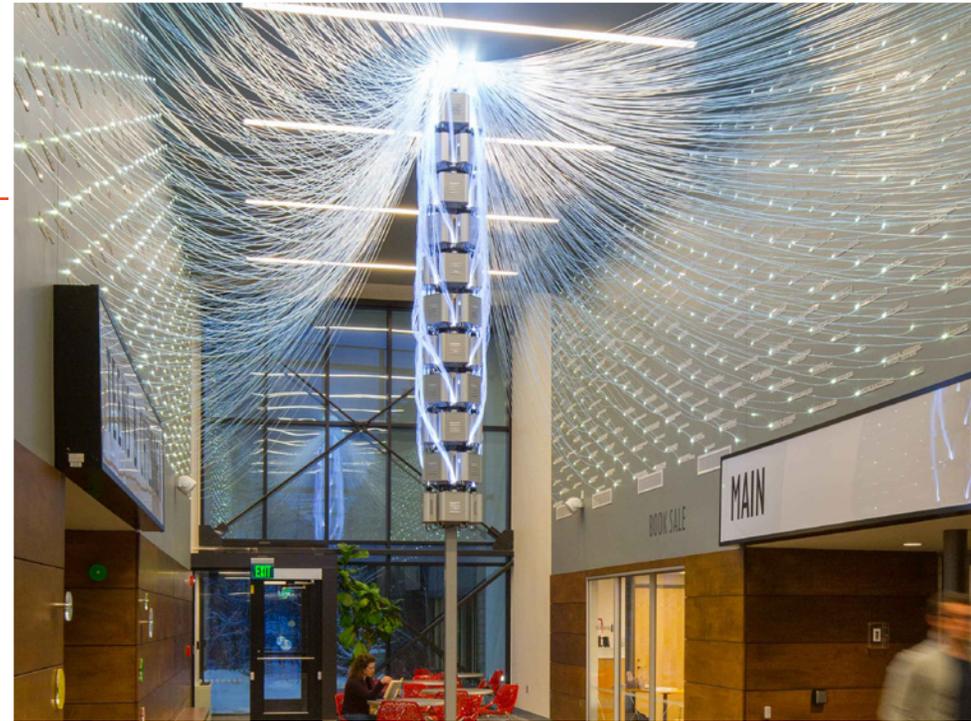
PLACES OF  
POSSIBILITY

Public **ART** & Placemaking  
Toolkit for Rural Communities



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# INTRO

## WHY RURAL ART PROGRAMS ARE SUBLIME

Congratulations! You live in a rural place. Chances are, you travel to purchase your major supplies or you order some of your goods online. Your local coffeehouse or diner is a central gathering space. You read your local newspaper alongside national news, and you know most of the people who populate the stories. You choose to live in this place purposefully – maybe your family has history in this community. You weigh in on local issues because your voice counts. For all of these reasons and more, your rural location is perfect for placemaking and public art. Public art and art-making are community-based – informed, supported, and enriched by local participation.

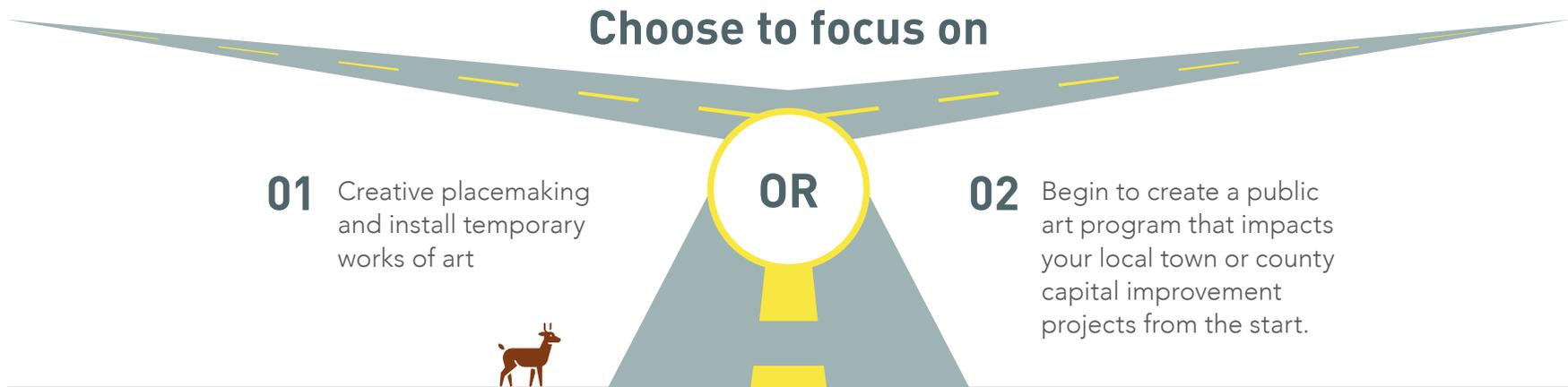
**YOU ARE HERE.  
JHPA IS HERE  
WITH YOU.**

You see an opportunity to create change in your community, and you know that innovative art and placemaking might be the best way to engage your community in that change. Here comes your first decision.



# FORK IN THE ROAD

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Installing a temporary project is the simpler way to begin. Besides the amazing learning experience, if your first project isn't quite what you hoped, it is temporary and you can remove it and try again.

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**You may be inspired and ready for action, but you may also need some assistance getting started. We are public art and placemaking consultants ready and willing to help you get started.**

**WE CAN HELP YOU:**

- Develop public art plans
- Host design thinking workshops with artists, stakeholders, planners, and/or community members
- Plan placemaking projects
- Implement temporary installations
- Administer public art selection processes
- Coordinate permanent public art installations

## CREATIVE PLACEMAKING

“In creative placemaking, partners from public, private, nonprofit and community sectors strategically shape the physical and social character of a neighborhood, town, tribe, city or region around arts and cultural activities. Creative placemaking animates public and private spaces, rejuvenates structures and streetscapes, improves local business viability and public safety, and brings diverse people together to celebrate, inspire and be inspired.”

- Anne Gadwa Nicodemus and Ann Markusen



# PUBLIC ART

Placed in the public realm, public art is free and accessible to all people to experience on their own terms. Public art can be temporary or permanent, large-scale or small, abstract or realistic. It can stand alone or be a well-integrated and functional element of a building or plaza. Public artists have the unique opportunity to express current issues, create an identity for your community, recognize a moment in history, and inspire actions in the future. Public art has the potential to visually connect civic spaces, inspire walkable communities and to imbue the manmade environment with community character.



## WHY:

- Provides access to art for all people regardless of background, age or ability
- Public art promotes community character and values
- Inspires connections to place
- Celebrates a unique environment and cultural heritage
- Connects civic spaces with creative elements
- Fosters social interaction and creates memorable experiences
- Invites pedestrian activity and inspires a healthy, connected community
- Adds character to man-made environments
- Creates an identity for your town by telling its stories and histories
- Creates focal points that can become destination drivers
- Has the potential to attract cultural visitors
- Highlights the existence of the creative economy and stimulates it
- Connects civic spaces with creative elements
- Generates pedestrian vitality in your downtown
- Revitalizes deteriorated or underutilized spaces, increases safety and inspires redevelopment
- Inspires community participation in the creative design of civic space

# MAP IT

## INVENTORY YOUR RESOURCES



### GOAL:

Start with what you have.

In this section we will help you do 3 things:

1. Map the people
2. Map the physical sites
3. Map the events in your town and in the region



## ACTION TEAM (A TEAM)

### CREATE YOUR ACTION TEAM (A TEAM)

Take inventory – identify the artists, makers, and creative entrepreneurs in your town, your region, and your state. Assemble an Action TEAM (A TEAM) selected for their diverse professional backgrounds and their interest in improving public places through art and thoughtful design. This volunteer group will help you define the goals and mission and then join as advocates and educators. Your team may include senior level town staff, arts curators, cultural representatives, artists, planners, architects and local business owners. Above all, your people should be enthusiastic, positive and flexible.

### WORKSHOP IT:

Make a List of the Creative Professionals in Your Community:

- Professionals in design, architecture, performing arts, landscape designers, curators, filmmakers, authors, communications
- Artists (all levels): emerging, professional, crafters and makers, (cabinet makers, fiber arts, metal, ceramic)
- Educators and students



## AMPLIFY IT

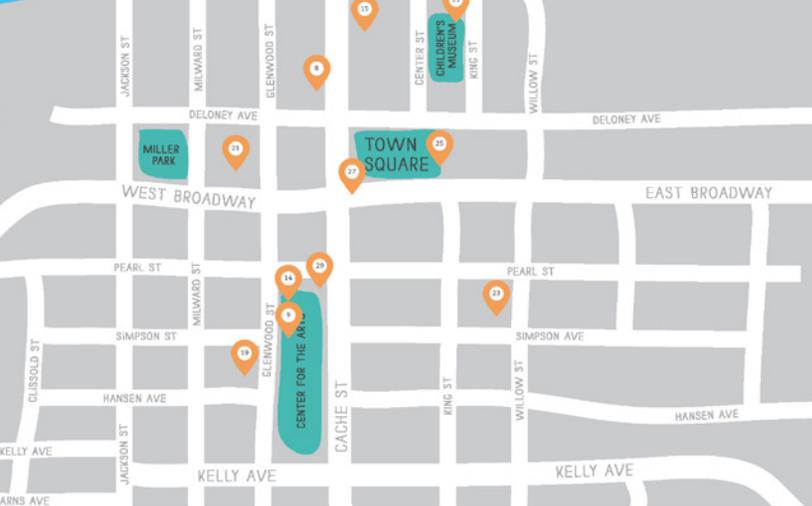
Gather contact information – these people can be the start of your database!

*Use the MAP People Worksheet in Appendix*



## TIPS

- Once you have your A TEAM, review this step again, you may find new people and places you have not considered
- Your A TEAM will benefit from those who are good listeners and good team players. You want a cohesive group



## TIPS

- The town/county capital improvement project schedule is a vital part of public art planning. Find out when it gets approved, project budgets, and key stakeholders
- Do some sleuthing on your community's documents that guide future development

## AMPLIFY IT

Create a database (a spreadsheet will work) and use a physical map too! Walk around and take pictures. Identify sites and places on a map where you could see public art and placemaking, keep in mind sites prime for permanent works verses temporary one. Use this information to help you plan future projects in conjunction with community development efforts.

## PLACES OF POSSIBILITY

Map the places in your community that could benefit from a creative intervention.

Find opportunity everywhere. Your community is filled with spaces where temporary art and creative interventions will improve the use and feel of a place.

### MAKE A LIST:

- Deteriorated spaces or neighborhoods
- Sites targeted for new development
- Underutilized spaces
- Areas slated for public or private capital projects
- Document existing artworks within your community

### WIDEN YOUR VIEW:

- Add facilities like your library, healthcare areas, schools, and civic buildings
- Spaces such as parks, plazas, pathways, gateways (entrances to town and neighborhoods), alleyways, the sides of buildings, empty parking lots, and parking garages should also be on your map
- Does your Department of Transportation (DOT) have plans for road improvements? These plans are good places for public art interventions
- Call your local elected officials or community planners to find out if your community has plans to build a recreation center or new firehouse

*Use the MAP Change Place Worksheet in Appendix*

## EVENTS

Map the events that define your community. Work with your chamber of commerce, local businesses, non-profit organizations, and other community organizers.

### MAP COMMUNITY EVENTS

Inventory the events that already exist in your town. Seasonal events provide an established foundation to expand on and can be great inspirations for temporary or permanent public art.

- Annual events such as concerts, art and artisan fairs, and farmers markets
- Cultural gatherings such as theater and music performances
- Historical celebrations
- Seasonal events like apple picking, pumpkin carving, holiday lighting, and holiday artisan fairs

### WIDEN YOUR VIEW

- Grow existing events
- Athletic competitions (run, walk, ride, hike, swim, ski, shoot etc.) provide consistent community gathering events
- Your non-profit organizations are event machines. What kind of events do they offer?
- Do you have storytellers, poets, and filmmakers who create events?

*Use the MAP Events Worksheet in the Appendix*



### TIPS

- Think about the social issues in your community. How can public art raise awareness?
- Do any of the temporary and seasonal events relate to new capital projects? For example: is your town building a new rodeo arena, could you host a chili cook-off to solicit community input on the types of public art that could be included in the project?



Create a community calendar of events.

# CREATE PLACE

The fastest road to innovative, community-based art solutions is creative placemaking. Placemaking is an important tool in integrating arts and culture into community design to create engaging, inclusive public spaces.



## GOAL:

Design soulful projects to serve community needs based on design thinking approaches. Design temporary installations to test and refine new ideas, engage the public, and understand community needs and opportunities associated with a specific site.

### BEFORE YOU START...

Creative placemaking does not have to be expensive. In fact, it is better if it is temporary and experimental. Project for Public Spaces has coined the term, "Lighter, Quicker, Cheaper," to describe an innovative approach to temporary transformation of public spaces.

### RESEARCH IT:

Check Project for Public Spaces, Springboard for the Arts, LAND Studio and other resources listed in the appendix for inspiration.



## TIPS

- Every public place should be designed to attract people with creative, discoverable elements that make visiting fun and exciting.

# HOW TO DESIGN PLACEMAKING ACTIVITIES

## RESEARCH AND DEFINE

You have mapped the people who can help (A TEAM), identified the places of possibility, and documented the existing events in your town.

Envision a change your community would like to see (use broad goals). Identify opportunities for change/awareness in the community tied to a specific place.

*Use Map Change Place Worksheet in the Appendix*

## BRAINSTORM

Develop and propose a creative intervention to help achieve the change you identified.

Research like-minded precedents in similarly sized communities.



## PLAN TO EVALUATE

Develop methods to measure if the change you are seeking occurred. Set achievable objectives that will help you reach your goal. (These are outcomes, not means or the methods you will use.)

Define how to measure each objective (count walkers, cyclists, drivers) and design a variety of ways you can collect data (surveys, interactive games, video booths, or QR code linked to a survey for mobile phones).

## PROTOTYPE

Test your project in public. Embrace simplicity and consider how to work around obstacles. If a street closure requires a permit, can you set up shop on a sidewalk? People respond to experiences much better than plans on paper.

## REFINE

Make changes to your concepts based on public input, observation and practice.

Test your refined ideas with another temporary installation.

Gather feedback that is consequential.

Discuss outcomes. Was this the right approach to address the desired change? Is a new approach needed?

Identify a solution or goal. If you have a solution, move on to the next section and build a case for your permanent installation, event or temporary installation.

## EVALUATE:

- Beyond the number of people who attended, what was the diversity of participants?
- Did your audience engage in activities? With the art? Did they express opinions?
- Did participants like the changes to the space?
- How long did people stay?
- How would you categorize the ideas expressed? Were the ideas about the space or the art, the sounds or the weather, the artworks or the activities?
- What would you do differently?
- How will you use the public comments as data?

## TRY IT:

PARKing day, when community members build alternative, artistic designs that sit in downtown parking spaces, was originally conceived to show a community how their town might be more human-centric than car focused. For one day, instead of cars in spaces, install a garden, or handmade benches, or a tiki bar with umbrellas. Through this the community experiences a new way of looking at their downtown.

*Use Project for Public Spaces, Springboard for the Arts, LAND Studio and other resources in the Appendix*



## i TIPS

- Consider social issues in your community. Can placemaking and public art address awareness of these issues, and inspire change?
- Take a look at the community's physical structures. Are these structures causing economic or social issues (a poorly-designed main street, park, plaza, garage)?
- Imagine your alley as a pocket park, your park as a game board, your bus stop as a mini library, or your town square as an outdoor marketplace.



# MAKE YOUR CASE

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Funding is a mighty part of landing a permanent piece of art. To support your first temporary installation you'll want to think about the support needed to conceive, plan, land, and care for the artwork. Pay your artist for their time, innovation and artwork. Follow these steps and build the case for your project or program.



## GOAL:

Define the project (temporary or permanent) so that a funder will be moved to action.  
Create a realistic program outline.

### DEFINE YOUR CONCEPT, COMMUNITY NEED & BENEFIT

By defining the who, what, when, where, why, and how of your project, you are creating a case study, a document you can present to elected officials, potential funders and key stakeholders. This document outlines your mission, vision, and goals for your program or project and is an important communication piece.





## TIME TO WRITE

*(all of these pieces come together as your case statement)*

- **Mission:** your statement of business and the reason this effort exists
- **Vision:** this is what's possible. It's your dream scenario
- **Goals:** these are broad, primary outcomes
- **Objectives:** measurable activities you will accomplish to achieve goals
- **Action Plan:** who is doing what and in what timeframe (see appendix for resources)
- **Stakeholders:** who is in this project with you (construction company, town and county, artists, funding and other partners)
- **Location:** geographic location where the action is happening. Photos and maps.
- **Budget:** all the costs and where you think the funding might come from. Make the budget realistic (research similar projects in other communities). See Fund It for more information
- **Timeline:** work backward from your completion date

*Use the Case Worksheet in the Appendix*

### TIPS

- Take potential donors to the site, include testimonials in your case from key stakeholders and respected community leaders, illustrate your point – add images



# FUND IT

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Your public art project becomes reality the moment you fund it. Let's cover the basics of finding support for your project. There are five streams of funding that can support public art and placemaking. Building relationships is the heart of all potential funding.

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## INDIVIDUALS

Gifts from individuals are the simplest way to fund your project. Your A TEAM can help. Ask for support from your closest team members and then ask for introductions to their networks. Call, email, and write to introduce your project. Ask for a meeting where you garner input and understand their giving strategies. Offer project updates and build the relationship. Once you know your donor, ask for a gift in an amount that reflects the donor's capacity and interest. Thank them. Involve them. Invite them to events. Track everyone in a database or spreadsheet.

## LOCAL BUSINESSES OR CORPORATIONS

With your team, list local businesses that benefit from marketing their product(s) with your project. Pitch a business in writing and in person and outline sponsorship benefits. Larger corporations give marketing dollars and foundation funding. Rather than a pitch, you apply to corporate foundations just as you do with a grant, making sure your project matches their guidelines. If local, meet with a business and offer several ideas within your project (youth, materials, community piece).





## GRANTS

Grant funds come from private (family) foundations and through local, regional and federal sources. These funders have one piece in common – an application process. Research! Local (town, county) or regional (arts council, HUD, department of transportation) funders welcome calls, emails or in-person meetings. Read online information before contacting to assure your project is a match and to understand the process. Federal funders (NEA, NEH) put all instructions online, and have videos to help.

For private foundations, meet with your local community foundation (donor advised funds and local foundations), and do online research. Foundation Directory Online and Guidestar are good subscription sources and free at many libraries. Look for foundations that match your project and keep computer files of your research. Read foundation websites before contacting, but do contact the grants officers. Relationships will add invaluable depth to your inquiry or proposal.

## CROWDSOURCING

Crowdsourcing, groups of people who fund your project in smaller sums through online sites, works best as your last push for project funding, or to get your project started. Take a look at crowdsourcing sites like Kickstarter, Crowdfunder, FundRazr, Indiegogo, RocketHub, StartSomeGood, YouCaring, to understand how they work.

## EVENTS, AUCTIONS, SALES

Hold an event, BUT, the event should be paid for by gifts and sponsorships before you begin to sell tickets or offer items for sale. Ticket sales rarely cover the cost of hosting an event. Let everyone know that yours is a fundraising event so they bring their wallets. Thank everyone who participates.

## BE PREPARED

Create a project budget and have your annual budget ready before you seek funding. There are good online tools to help. You'll need conceptual materials too. Make them simple, graphically pleasing, and with lots of photos.



### CAUTION:

- For every 4 asks, on average, you will get 1 yes
- Don't get bogged down in any one section of your case. You may need to update and change certain aspects as you proceed
- Remember: fundraising is about developing long term relationships. Make sure to follow best practices.
- Be professional, follow up, and communicate consistently and thoughtfully
- Local government agency: make sure your elected officials understand any matching fund requirements before you submit grants

Use the Annual Case Outline, Gift Charts, and Pledge Forms in the Appendix



## TIPS

- Have a clear, compelling and memorable message that you can say in one sentence
- Show people examples of similar projects in other communities
- Hire an artist, architect or landscape architect to create a concept rendering

# AMPLIFY IT

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Everyone loves a good story!  
Tell the story of your project  
or program, from start to finish.  
You can convey your excitement  
in many different ways.



## GOAL:

Use creative techniques  
to share your story and  
to build an audience and  
support for your work.



### SET UP YOUR COMMUNICATIONS COMMAND CENTER:

- **Contacts:** your list (database or spreadsheet) for sharing information (press, elected officials, committees advocates, art community, stakeholders, volunteers)
- **e-News:** you'll need a newsletter platform like Mailchimp, Constant Contact or Emma
- **Facebook:** set up a dedicated page
- **Website:** a simple one works
- **Instagram, Twitter, Pinterest:** set them up if you'll keep them fresh
- **Intern:** if social media is not your thing, find an intern to assist you
- **Print:** what are the main sources – local newspaper, coffeehouse or school flyers, advertisements in event programs?

### WIDEN YOUR MESSAGE:

- Cultivate relationships with the media. Invite them to meetings, take them on tours and keep them informed with press releases and photo opportunities
- Embrace input. Opinions can be positive or negative but people respond because your project moved them to express their thoughts
- Announce all milestones: selection panel, artist selection, concept and final design approvals, installation, public meetings
- Invite regional speakers to talk about the benefits of placemaking and art
- Show films or videos at events, and post them on your online platforms
- Host professional workshops for artists
- Offer design workshops at public events
- Communicate the project's relevance. Express your message about how this work relates to your local spaces and people



### **i** TIPS

- Visual materials tell your story. Keep visuals of the artist's work, concept drawings, images of related projects that you've discovered, your town's current artworks, and anything visual to share on social media channels and through newsletters

# LAUNCH IT

This is where we help you launch a public art program by establishing a set of guidelines and an agreed upon civic process for integrating art into capital improvement projects. You have reached this milestone because your temporary interventions are successful. If you haven't done some temporary projects yet, start there first. Rural towns love temporary placemaking and public art!

It's time to put your civic nerd hat on. It's easier in rural towns because you can sit down and talk business over coffee with your elected officials. It's time to make friends.

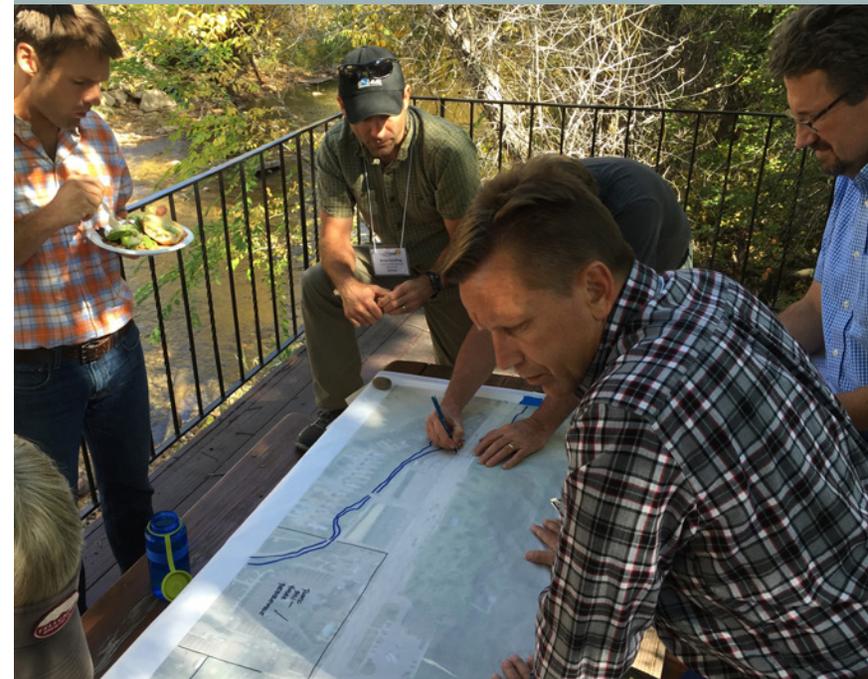


## GOAL:

Create a public art plan and adopt a set of guidelines for commissioning art in your town for both public and private capital projects. Learn how to follow best practices, celebrate community values, and integrate artists into your community's development process at the earliest phase possible.

“If you plan cities for cars and traffic, you get cars and traffic. If you plan for people and places, you get people and places.”

- Fred Kent, Project for Public Spaces





## **i** TIPS

- The community of public art professionals and creative placemakers are eager to share best practices and many post Percent for Art ordinances, artists contracts, cultural plans, and other important information online

## **RESEARCH IT:**

- Local government elected and appointed officials: get to know them by name, by title, and by their thoughts on public art
- Local government staff: meet with public works, planning, parks and recreation
- Department of Transportation staff: meet those in charge of projects. Check out their grant guidelines too
- Existing public art projects. Is there public art in your town? Where did it come from? Who owns it? How was it funded?
- Public art plan. Is there one in place?
- Design or planning review committee. If your town has one, meet the members and read their minutes
- Local cultural council. Meet the members of your town or state's cultural council. What is their stance on public art projects? Do they give funding for public art?
- Are there existing development regulations, ordinances, and/or provisions that would support public art?
- Does your community have a comprehensive planning document? Is there a place where public art will fit in? For example, is there a focus on amenities like gateways, parks, pathways, complete streets or community character?



## **CAUTION:**

*The process to integrate public art in capital improvement projects will differ from the process to commission public art with private developers.*

## BEFORE YOU START...

Read *Public Art by the Book*, by Barabara Goldstein

Join Americans for the Arts, go to the Public Art Network and read all their information about public art.

Read the following white papers available on Americans For the Art's Public Art Network:

- Public Art: An Essential Component of Creating Communities, Monograph by Jack Becker
- Public Art in Private Development, Monograph
- Public Art Best Practices



## **i** TIPS

- With your A TEAM, senior staff, elected officials and others, create a list of upcoming capital improvement projects that are a good fit for including public art. Why? This list should be updated and referenced annually and will help you plan ahead to integrate artists early and increase funding for projects
- Early integration of the artist onto the design team is key: artist selection process should be started well before (one year) the construction process

## DRAFT A PLAN

You have done your homework, you are building momentum, and generating interest in creating a public art program. Now you need to draft a plan that works for your community.

Know the main components of a public art plan (see appendix).

Schedule meetings with your A TEAM to research and answer the questions below as they relate to your town in order to hammer out a draft plan.

## ADMINISTRATION

Who will oversee and implement the public art program?

Will staff in existing local government office (parks and recreation, public works, planning), a local non-profit, or could the A(ction) TEAM oversee public art administration?

What will the administrator's duties consist of?

Is it a paid or volunteer position?

## FUNDING

How will public art and administration be funded?

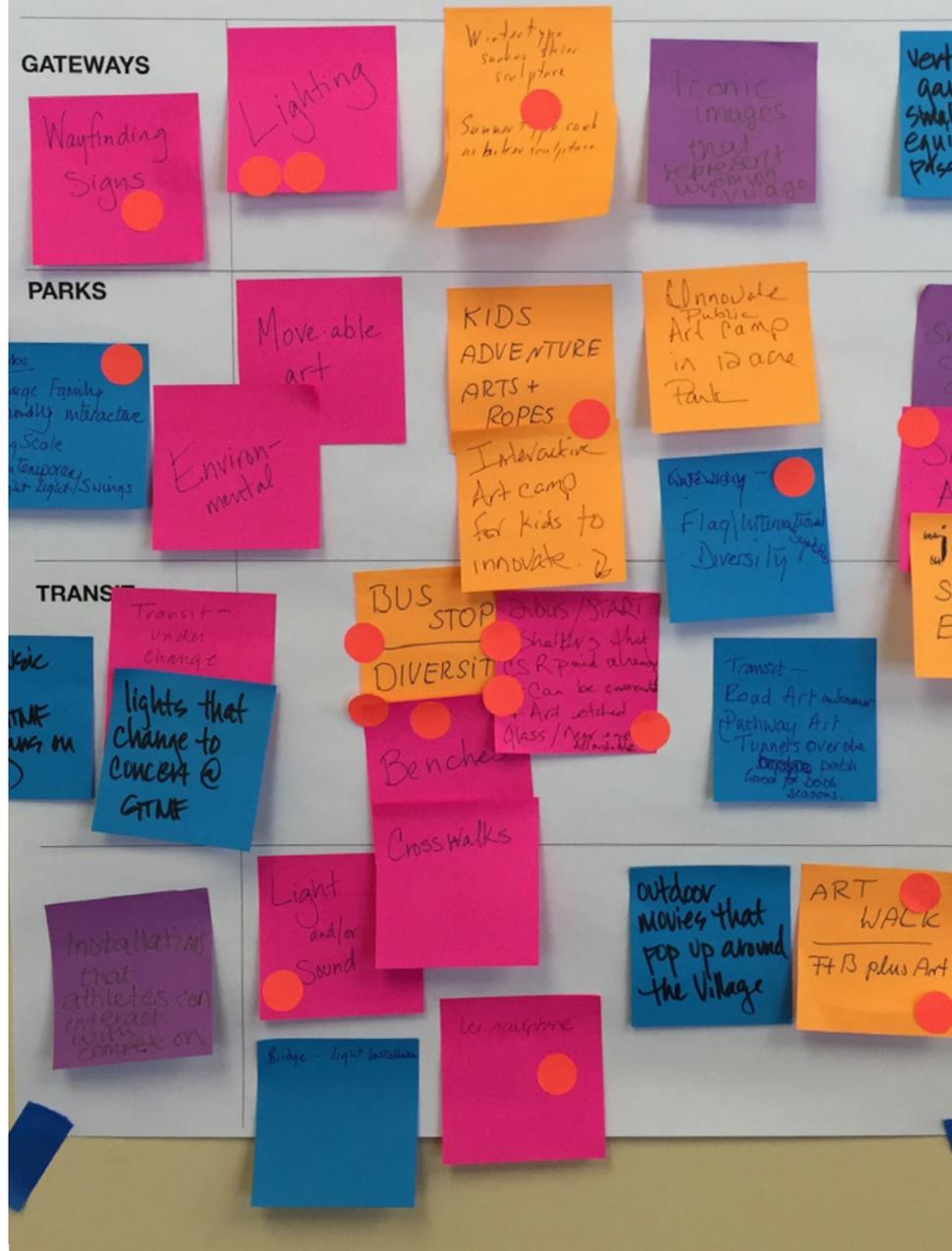
How are capital improvement projects (CIPs) identified and when is funding approved annually?

Will your elected officials support a Percent for Art ordinance in the 1% to 5% range?

When would the commissioning agency need to approve the public art funding so that you can integrate artists early and successfully into the construction process?

# TEMPORARY

Temporary installations can be cost effective, drive people to a shoulder season or low reservation time, enhance existing events, test new concepts for further development or investment, highlight key areas, drive traffic, enhance an overlooked area, contribute to the visitor experience.





## **i** TIPS

- Try presenting your plan and gathering input in creative ways such as at places where people gather
- Learn from those who have already done this work, read plans from other communities

### **COMMISSIONING**

Who will be the commissioning agency and what are their duties?

What are the roles of other departments as they relate to funding, review, installation and maintenance (town, public works, parks and recreation)?

### **REVIEW PROCESS**

What are the criteria for deciding if a capital improvement project is eligible to include public art? Who will decide?

Who will review the artist selection, design and construction process?

### **MAINTENANCE**

Who will maintain the art?

### **EDUCATION**

Who will fund, host, and maintain the educational information about the public art?

### **VISION**

Can you develop a unique vision for public art in your community that highlights local history, heritage, and the local environment?

Draft your plan and share it with elected officials, senior town staff and community leaders to get feedback. Fine tune it and present it.

# COMMISSION IT

You love where you live. The permanent artwork you commission should be a reflection of your affection for and attention to place (an oversized pink dinosaur may not show your affection appropriately). Remember, you will be living with this artwork for a long time, perhaps even generations. Commissioning a permanent work requires significant funding, a clearly articulated process, a plan to engage the community every step of the way and technical expertise.



## GOAL:

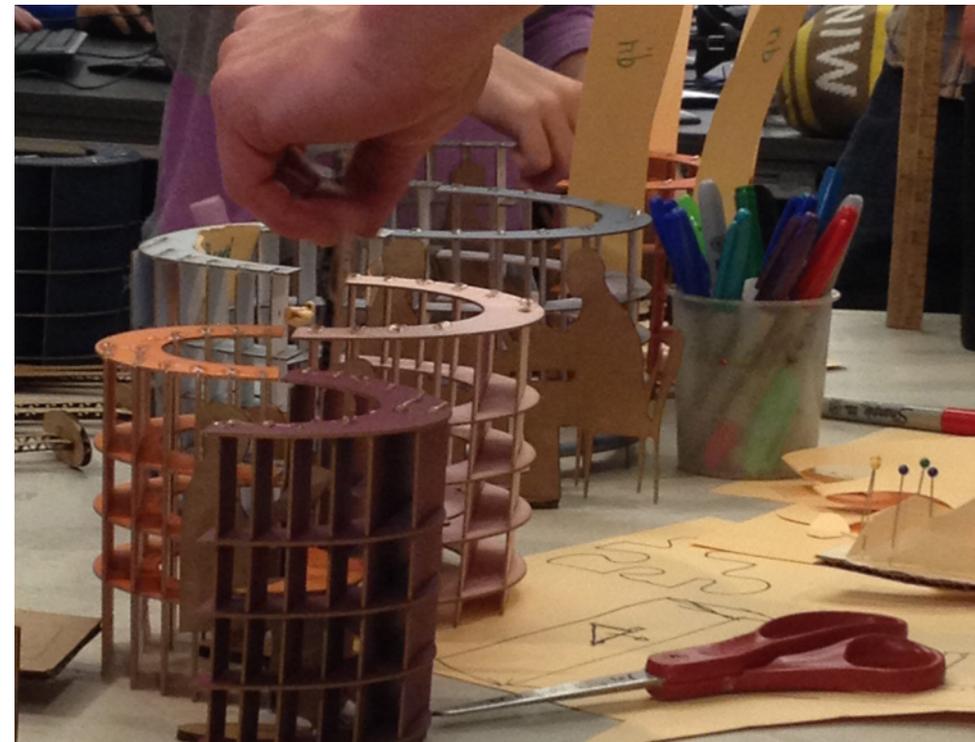
Follow best practices in commissioning a permanent installation.

This is where you get to put your public art plan into practice. Together, with elected officials and community planners, you have identified an upcoming capital improvement project that will include public art and you have the funding for it.

### BEFORE YOU START...

Read the following white papers available on Americans For the Arts' Public Art Network:

- Call for Artist Resource Guide
- Methods of Artist Selection Issue Paper
- Public Art Best Practices



# PROCESS

## LEGAL

You are about to announce a public art opportunity. Make sure these KEY documents are reviewed by the commissioning agency's attorney:

- The Request for Qualifications, Request for Proposals or invitational
- All contracts
- Site permissions or easements

## PROJECT BUDGET

Your elected officials have agreed to dedicate funds to support a public art installation. The budget should cover the following:

- Legal documents
- Administration fees to support project management from artist selection through installation
- Artist fees for site visits, concept development, construction documents (engineering), fabrication, installation, and shipping among other known expenses
- Marketing
- Contingency
- Long-term maintenance

*Use the Sample Budgets, Score Sheets, and Contracts in the Appendix*



## **i** TIPS

- Read the Visual Artists Rights Act and share it with your town attorney. Contracts should support both the artist and the commissioning agency
- Is the budget sufficient to accomplish your goals? Will you need supplemental funding? Look at projects of a similar budget in like communities to see what can be accomplished with the funds you have



## TIPS

- Start with functional, low cost, highly visible permanent installations such as manhole covers, trash cans, and street furniture. Stay on top of the construction schedule so you prove to be reliable and budget conscious
- For the artist budget, offer a template so that the artist considers all costs associated with fabrication, transportation, and installation

## AMPLIFY IT

Develop a community engagement plan.

- Placemaking activities used to generate public art concept described in the RFQ
- Workshop to develop the RFQ and identify the goals of project
- Workshops for artists interested in applying for the project
- Finalist presentations
- Residencies or Workshops with the finalists to gather public input
- Public presentation of the final concept
- Installation celebration

## LAUNCH YOUR CALL FOR ARTIST OPPORTUNITY

Find the right artist.

- Advertise your opportunity on call hosting websites – see appendix for information
- Announce your opportunity on the commissioning agency’s website, in newsletters, and on social media channels
- Send press releases to the local newspaper and radio
- Place posters around town
- Contact your state and regional arts councils, arts centers, community colleges, and universities
- Reach out to professionals who may have interactions with public artists: architects, landscape architects, fabricators and curators (galleries and museums)
- Get in touch with your local artists!

## IDENTIFY YOUR SELECTION PANEL

Your selection panel should include a diverse group of stakeholders with relevant professional experience including: planners, engineers, architects, curators, artists, educators, local business owners, and key stakeholders involved in the project. The selection panel will participate in the review of key milestones in the project including: review of the RFQ, artist selection, conceptual design, construction documents, and installation process. Identify people who are trusted and respected members of your community that can work well together and will become ambassadors of the project.

*Use the Sample Contracts, Budgets, Score Sheets, Agreements and more in the Appendix*



## **i** TIPS

- Support the artist in the development of their conceptual design by scheduling community workshops, presentations or even a short-term residency. Introduce your artist to the local people and history of your town

## **TIMELINE OF REVIEW AND KEY APPROVALS**

Create a timeline of the review process that aligns with the construction schedule. Start with the artwork installation date and work backward. Include key milestones and artist deliverables that will require official review. Allow room for schedule changes.

Use the *Sample Timeline, Staging Plan and Gantt Chart* in the Appendix



### **CAUTION:**

- *Make sure you have time to integrate the artist early into the capital improvement project design and construction process. Ideally the artist becomes part of the design team working in collaboration with the architects of the project.*
- *Consider site constraints such as underground utilities, Department of Transportation right-of-ways, development regulations, the scale of the artwork, and materials that will be used. Look for leverage in the project. Can functional items like railings be artist-designed?*

## **BEFORE YOU START**

- Call local company before you dig!
- Contracts approved
- Site permissions/easements granted
- Obtain insurance documents from the artist and subcontractors hired by the artist
- Maintenance plan has been reviewed and approved by a qualified conservator or other professional
- Construction document approval: engineering (structural, lighting)
- Landscaping plan
- Building inspection
- Lighting inspection
- Signage

# INSTALL IT

Charge your mobile device, slide your project budget in your back pocket and put on your hard hat. Hat hair will be your new best look. A public art administrator is a general contractor – you will be coordinating with the artist, the construction manager, subcontractors, landowners and partners. Successful installations require organization, impeccable communication, and attention to detail. It is a tough job, but you are up to the task!



## GOAL:

Install a work of art on time, on budget and safely.

### EVERY PROJECT IS UNIQUE

You will learn something major every time you install a new work of art. Artists, sites, and materials will create a new and interesting set of constraints that will be ever changing.

### RELY ON THE EXPERTS

Experts include building, design, and landscape contractors, curators, general contractors, experienced public artists, engineers, town and county staff from public works, parks and recreation, and architects. These professionals are experienced and will help you avoid costly mistakes.



## CHART ROLES AND RESPONSIBILITIES

Align the artist's schedule with the construction schedule. Not only will you find efficiencies, but you'll see creative collaboration, problem solving, and design teamwork. If the artwork is integrated into a construction project, your local government may provide heavy equipment, project coordination, and may help you find the right subcontractor for the job. Your chart should include equipment, expertise, oversight, labor, and coordinating inspections.

## ESTABLISH THE TIMELINE

Work backward from the installation date. Overlay the timeline created by local government staff. Integrate the artist's timeline and staging plan with the construction plan.

## COMMUNICATE

Identify all project stakeholders including community planners, elected officials, landowners, business owners, civic groups, and non-profit organizations. Keep each informed of every step which means that you should email this group at least once a month.

## ARTIST POINT OF VIEW

Consider where the artist stands with the project so you can help them succeed. Your artist may not be used to playing the role of general contractor. Maintain consistent communication and clearly define the roles and responsibilities of everyone involved. Your artist is a stakeholder and all of your partners need to be informed and aligned with the project timeline, budget, and outcomes.



## **i** TIPS

- Create an artist checklist that outlines all the deliverables from the contract
- Ask everyone to look at the project as if they own it. You'll identify any red flags and fix them before problems arise

# OWN IT

Woo hoo! You have landed a fabulous piece of art that reflects your community and place. This is not the end of your project. It is a gorgeous beginning. Celebrate the arrival of the artwork. Hold temporary placemaking events that complement the work. Light it at night or on special occasions. This is your opportunity to receive community love and input, and plan for the next piece. Note who comes to celebrate and give input. These are your people and they will help with the next project.



## GOAL:

Tell the stories that connect the community with the art so your locals value the public art and desire to be part of the process of creating new public art. Set aside maintenance funds and engage your community in care, conservation, and long-term enjoyment.





Use the maintenance resources in the Appendix

## AMPLIFY IT

- Host an annual artwork cleaning day
- Plan a scavenger hunt
- Offer tours of the public art collection – self-guided, led by members of the A TEAM, or by trained volunteers
- Train local teens or college students to be art ambassadors
- Collaborate with musicians and restaurants to host an annual bike/walk event, with music and small eats available at each public art station
- Create digital and printed maps of the public artworks in your community
- Partner with your parks and recreation department or chamber of commerce to highlight key artworks on their websites

Maintaining your public art is vital to building a high quality collection that will be vibrant into the future. Public art resides out in the open, subject to the harsh conditions of sun, rain (toxic), wind, and vandalism. When you are planning a commission, maintenance is vital. Maintenance funding is not contingency funding. Contingency dollars are for the creation and installation. Maintenance is for future use.



### CAUTION:

*Maintenance of the public art is one area of building a collection where you may need to call in the experts. If a maintenance issue arises, always consult with the artist first if they are available. If the artist is deceased or out of contact, consult a conservator before you do anything. All new works of art should include a maintenance program developed by the artist in consultation with a professional conservator.*

# APPENDIX

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JOIN IT: Before you start, join [Americans for the Arts Public Art Network](#). Americans for the Arts Public Art Network has information on best practices, developed by some of our country's top public art administrators, that will help you avoid making mistakes and get you started on solid ground.

READ IT: Begin your adventure by reading the items listed below.

## Americans For The Art's Public Art Network Must Reads

- Call for Artist Resource Guide
- Methods of Artist Selection Issue Paper
- Public Art: An Essential Component of Creating Communities, Monograph by Jack Becker
- Public Art in Private Development, Monograph
- Public Art Best Practices
- Public Art: An Essential Component of Creating Communities, Monograph by Jack Becker

## Public Art by the Book, by Barbara Goldstein

["Creative Placemaking" by Ann Markusen  
Markusen and Anne Gadwa](#)

## BOOKMARK IT: these are organizations that inspire and inform us with their expertise.

[ArtPlace America](#)

[National Endowment for the Arts: Exploring  
Our Town](#)

[Tactical Urbanism](#)

[Project for Public Spaces](#)

[LAND Studio](#)

[Springboard For The Arts](#)

[4 CULTURE](#)

[San Francisco Public Art](#)

[San Jose Office of Cultural Affairs](#)

[Portland Regional Arts Council](#)

[Association for Public Art](#)

[Public Art Archive](#)

[Boise City Department of Arts and History](#)

[Greater Pittsburgh Arts Council](#)

[Creative Time](#)

[CODAWORX](#)

[Smart Growth America](#)

[Community Builders](#)

[Main Street America](#)

[Citizens Institute for Rural Design](#)

## FOLLOW IT: some of our favorite blogs...

[Public Art Network](#)

[Public Art Archive](#)

[Museum 2.0](#)

[ArtPlace America](#)

[Project for Public Spaces](#)

Each section in the Appendix corresponds to a section in the Toolkit and includes relevant, useful information.

DO IT: important steps to take to help you succeed.

USE IT: sample forms, templates and documents for you.

RESEARCH IT: before you begin, do your homework.

## MAP IT

**DO IT:** Become familiar with your community Geographic Information System (call the local planning department)

### USE IT:

- Map It People Worksheet  
[PDF Worksheet](#)
- Map It Change Place Worksheet  
[PDF Worksheet](#)
- Map It Community Workshop Agenda  
[PDF Worksheet](#)
- Map It Events  
[PDF Worksheet](#)

## CREATE PLACE

### USE IT:

- Design Thinking Workshop  
[PDF Worksheet](#)
- Pre.Post.EvaluationForm  
[PDF Worksheet](#)

## FUND IT

**DO IT:** Check to see if your library provides online access to the Foundation Center

### FOLLOW IT:

- Foundation Center
- Board Source

**RESEARCH IT:** Become familiar with the funding opportunities available to you.

- [Main Street Wyoming](#)
- [Main Street Montana](#)
- [Main Street Colorado](#)
- [Idaho Commerce](#)
- [New Mexico Main Street](#)

### National

- [National Endowment for the Arts](#)
- [National Humanities Council](#)
- [Department of Agriculture](#)
- [Environmental Protection Agency](#)
- [US Department of Transportation](#)
- [Housing and Urban Development](#)

### State

- [Wyoming Arts Council](#)
- [Montana Arts Council](#)
- [Colorado Arts Council of Arts Science and Culture](#)
- [Colorado Creative Industries](#)
- [Idaho Arts Council](#)

## LOCAL COMMUNITY FOUNDATIONS

### USE IT:

- Gift Chart  
[PDF Worksheet](#)
- Pledge Form  
[PDF Worksheet](#)
- Annual Case Outline  
[PDF Worksheet](#)

## LAUNCH IT

### RESEARCH & READ Percent for Art Ordinances:

- [Missoula Montana Percent for Art Ordinance](#)
- [Denver Public Art Ordinance](#)
- [Hailey, Idaho Public Art Ordinance](#)
- [New Mexico Arts Commission](#)
- [Santa Fe, New Mexico Public Art](#)
- [Americans for the Arts Best Art Towns](#)

### RESEARCH IT:

- Public Art Master Plans from other communities
- Public Art Review
- [the Art Lawyer.com](#)
- [Percent for Art Ordinances](#)
- [Public Art Plan Key Elements](#)

### USE IT:

- Sample Timeline  
[PDF Worksheet](#)
- Overview of Art Plan  
[PDF Worksheet](#)

## COMMISSION IT

**LIST IT:** Places to advertise your Call For Artists

- [CallForEntry.Org](#)
- [CODAWORX](#)
- [PublicArtist.Org](#)
- [The Art List](#)
- [Art Opportunities Monthly](#)
- [Artist Resource.Org](#)

**USE IT:**

- Sample Artist Budget [PDF Worksheet](#)
- Sample Score Sheet [PDF Worksheet](#)
- Sample Conceptual Design Agreement [PDF Worksheet](#)
- Sample Commission Agreement [PDF Worksheet](#)
- RFQ Worksheet [PDF Worksheet](#)

## OWN IT

**RESEARCH IT:**

- [Ixia - public art evaluation resources](#)
- [IDEO: Design Thinking for Educators Toolkit](#)
- [DataArts](#)
- [Building a Creative Rural Economy Greg Baeker](#)

## MAINTAIN IT

- [American Institute for Conservation of Historic and Artistic Works](#)
- Smithsonian American Art Museum has these resources listed:
  - [Heritage Preservation](#)
  - [Canadian Conservation Institute \(CCI\)](#)
  - [Getty Conservation Institute](#)
  - [International Council on Monuments and Sites U.S. Committee](#)
  - [National Center for Preservation Technology and Training \(NCPTT\)](#)

**RESEARCH IT:**

- Gift of Art Disclosure Form [PDF Worksheet](#)
- Public Art Removal Policies [Word Worksheet](#)
- Procedures for Donating Works of Art [PDF Worksheet](#)
- Temporary Project Evaluation to Conduct with Artist [PDF Worksheet](#)
- Temporary Art Display Application [PDF Worksheet](#)

## GENERAL INFORMATION

**TOOLKITS CREATED BY OTHER ORGANIZATIONS:**

- [Mainstreet America Toolkits](#)
- [Springboard for the Arts Toolkits](#)
- [Cultural Mapping Toolkit](#)

- [IDEO – Design Kit: the Field Guide to Human-Centered Design](#)
- [Creative City Network of Canada](#)

## HEALTHCARE, HOUSING & TRANSPORTATION BRIEFS:

**USE IT:**

- Art in Healthcare
- Art in Housing
- Art in Transportation

**RESEARCH IT:**

[Federal Highway Administration Livability Initiative](#)

## PHOTO CREDITS

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Brian Brush, Yong Ju Lee, **Filament Mind**  
*Photography: David Agnello*

Home Ranch Welcome Center  
John Frechette, **Strands**  
*Photography: David Swift*

Mobile Design Studio at the farmers market  
*Photography: Lisa Flood*

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Place of Possibility, Town Square  
*Photography: JHPA staff*

**PAGE 6**

Terry Chambers, Bland Hoke, Shane Lyndsay  
of Custom Iron Design, **River In Reverse**  
*Photography: Bland Hoke*

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Knitters of Jackson Hole, **Felted Flowers**  
*Photography: Bland Hoke*

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John Frechette, **ArtSpot**  
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Amy Ringholz, **The Courtyard**  
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### PAGE 12

Design Thinking Workshop for Youth,  
Teton County Library  
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Place of Possibility, North Cache Park  
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John Fleming, **Willow Grove**  
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Connie Wineke, **Public Typewriter**  
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FoundSpace, Jackson Hole Land Trust, **"ART"**  
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Bronwyn Minton, **Cairn Project**  
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Doug Ross, **"Obey" Town Bike Network Education Icons**  
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JHPA Volunteers  
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Bland Hoke creating Grand Pans  
Photography: Matteo Steiner

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Jackson Hole High School students paint pathways mural  
Photography: pARTners

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New Mobility Institute Workshop  
Photography: JHPA staff

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Bland Hoke, Feathoars  
Temporarily sited at the Center for the Arts  
Photography: Bland Hoke

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Don Rambadt, Sky Play  
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Mobile Design Studio, Thought Bubbles  
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Terry Chambers, Bland Hoke, **Snow Fields**  
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Prototype for **Sound Wave**  
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Joffa Kerr, **Running Man**  
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Jackson Hole High School students paint pathways mural  
Photography: pARTners

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Sound Wave  
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John Fleming installing Willow Grove bases  
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Installing Sky Play  
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Town of Jackson 100th Anniversary Utility Box wraps  
Amy Ringholz, **Owl**  
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### PAGE 33

Ben Roth, **Animal Bike Racks**  
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