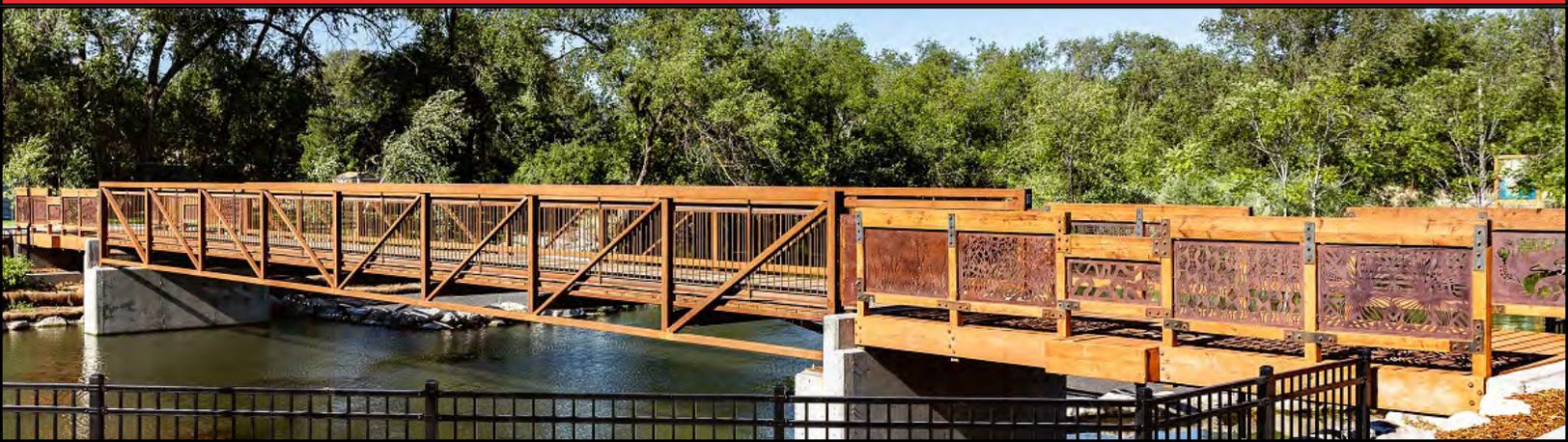




PUBLIC ART SIMPLE PRACTICES

APPLYING TO *CALLS FOR ARTISTS*



Welcome

To assist artists in preparing quality applications, we've outlined some simple practices to consider when reviewing and preparing an application in response to a Call for Artists from the Salt Lake City Public Art Program (Request for Qualifications or Request for Proposals).

These strategies will empower artists to compete more successfully for public art opportunities both within Salt Lake City as well as nationally.



Content

<u>What is Public Art?</u>	04
<u>Basic Terminology</u>	06
<u>Responding to a Call</u>	08
<u>Selection Process</u>	12
<u>Community Engagement</u>	15
<u>Contracting, Payments, Timeline</u>	16
<u>Insurance, Liability, & Waivers</u>	18
<u>Closing out the Commission</u>	19
<u>Asking for Assistance</u>	20
<u>Opportunities</u>	21

WHAT IS PUBLIC ART?

Public art is art that exists in public places. In Salt Lake City, an artwork is considered public art if it's original, one-of-a-kind, and—almost always—site-specific. An artwork is not considered public art when it is signage, an advertisement, mass-produced, or a reproduction of an original work of art. Examples of public art include sculptures, murals, mosaic inlays, artist-designed furniture, hardscapes, infrastructure, etc.

Recognizing the social and economic benefits realized through an aesthetic experience in public spaces, the public art program's purpose is to add high-quality, site-specific

artists' work to natural and built environments. Salt Lake City's growing public art collection includes over 130 permanent artworks, in various mediums, in parks and City buildings, state parks, recreation centers, sidewalks, city streets, and plazas in all seven City Council Districts that make up the city. The Public Art Program is funded through the Percent-for-Art Ordinance that was established by Salt Lake City in 1984 and allocates a percentage of eligible City project funds for commissioning artists for services and site-specific artwork to be integrated into new construction projects. As of today, that percentage is 1.5%. The Public Art Program is managed by the Salt



Salt Lake City Public Art Program

Salt Lake City's Public Art Program continually seeks new ways of integrating artwork, by both experienced and emerging artists, into everyday life in our urban surroundings. The Public Art Program supports local artists regularly by opening some opportunities to Utah artists only.

Click [here](#) for more information about the Salt Lake City Public Art Program

Sign up for the SLC Public Art Program's mailing list [here](#) to be notified of upcoming local and national public art opportunities.

“

Public art is art
that exists in
public places.



BASIC TERMINOLOGY

The following is a list of common terminology you may come across when applying for or exploring Public Art opportunities:

Call for Artists (Call)

An opportunity notice that gives artists the information they need to know to apply to be considered for the project. It may include but not be limited to budget, deadline, eligibility, project background, etc. Calls for Artists may be issued as Requests for Qualifications (RFQ) or Request for Proposals (RFP).

Request for Proposals (RFP)

An RFP is a Call for Artists that asks artists to send in a site-specific draft, mock-up, or design of the finished project they are applying for. Successful applicants will be selected based on the feasibility and appeal of their design. RFP applicants may also be asked to provide similar qualifications to an RFQ.

Request for Qualifications (RFQ)

An RFQ is a Call for Artists that asks artists to send in their qualifications to be reviewed by a selection panel but does not ask for a specific proposal to be submitted. Successful applicants will be selected on the merit of their past work, resume, experience, interview, and/or references. The selection panel at the Salt Lake Public Art Program is made up of the Salt Lake Art Design Board; City staff and community members are often included during the selection process.

Capital Improvement Program (CIP)

Salt Lake City's CIP is a multi-year planning program of capital expenditures needed to replace or expand the City's public infrastructure. In simple terms, CIP pays for projects like parks, public buildings, and street projects. Percent-for-Art funds may only be used on projects funded by the City's CIP program.

Art fabrication

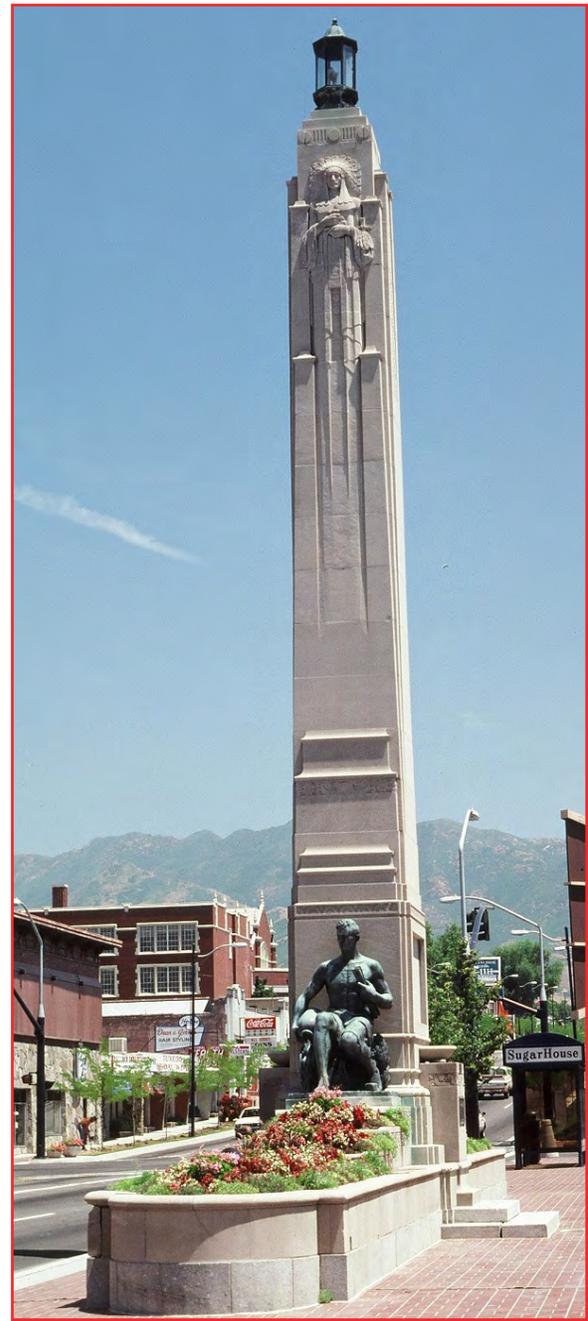
The process or service of producing large or technically difficult artworks through entities and resources beyond an individual artist's studio. When artists or designers are incapable or choose not to produce their own designs or conceptions, they may enlist the assistance of an art fabrication company. Typically, an art fabrication company has access to the resources, specialized machinery and technologies, and labor necessary to execute particularly complex projects.



RESPONDING TO A CALL FOR ARTISTS OR A STEP-BY-STEP GUIDE OF THE APPLICATION PROCESS

While every application is different, this section offers a brief summary of what materials you might expect to provide when responding to a Call for Artists. It may seem obvious but be sure to carefully review the eligibility and submission requirements when applying to a Call. Incomplete, incorrect, or late applications will most likely result in automatic disqualification. Here are some other points to consider when preparing your application materials and/or proposal:

- Artist Background;
- The site, project scope, and artwork goals as identified in the Call;
- Method for research and how you envision developing an approach or proposal;
- The audience for whom the work is intended for;
- Commission budget;
- Possible locations for artwork placement;
- Identify partnerships and/or ways to develop them;
- Maintenance, technical, and/or public safety issues;
- Project timeline;
- Visuals to articulate ideas and demonstrate practice;



Additionally, you may be asked to provide some or all of the following materials when applying.

1. Writing a Letter of Interest

Not all projects will or should be of interest to you. However, if the project is of interest to you and you believe it is feasible in scope, timeline, and budget; consider addressing some of these questions in your letter:

- Why or what about the project is of particular interest to you?
- Do you have a connection to the community, site, or project?
- Have you done other projects of similar scope/scale?
- How might your work relate to and benefit the project?

2. Preparing a Draft Budget

Do your research and get this as realistic as possible. It's your chance to instill the confidence that you can succeed at what you are proposing. Will you need to hire a subcontractor, engineers, or a fabrication team to help create and/or install your artwork? It's also your chance to make sure you make money on the project. Even if you haven't been asked for a preliminary budget you should still evaluate the above-mentioned categories to ensure you have a complete understanding of what the project will cost. If selected for a project, you will be required to provide an itemized budget before you can proceed. Keep in mind that your final budget might also include other expenses such as equipment or studio space rental.



Below is a sample budget to give you an idea of what kind of expenses to account for:

Sample Public Art Budget

This document is only a guide. It provides a template for a public art project where the artist is responsible for the design, fabrication, and installation of an artwork. The percentages outlined for each section of this budget should be reallocated based on the specific circumstances of an individual project.

Description:	Amount:
Artist Design and Project Management Fee (20%) Includes artist design fee and costs of managing the project. May also be used to pay artist's assistants and other management consultants hired by the artist.	\$ 20,000.00
Fabrication (30%) Can be paid by to a fabricator(s) hired by the artist, paid to the artist who completes their own fabrication, or a combination. Includes cost of fabrication drawings.	\$ 30,000.00
Installation (20%) Includes all costs associated with site preparation, transportation of artwork, installation of artwork, lighting	\$ 20,000.00
Insurance (5%) Varies according to location. Can include general liability and fine arts insurance.	\$ 5,000.00
Artist Travel (5%) When an artist is not local to the site, or has to travel to visit the fabricator.	\$ 5,000.00
Professional Consultant Fees (5-10%) Examples of consultants include: conservator assessment of artist proposal (highly recommended), required construction drawings or approvals by architect or engineer, lighting consultants, etc.	\$ 6,000.00
Contingency (10% of Budget) A fund to pay for unforeseen costs or changes associated with the artwork. If not used, can be paid to artist or invested in maintenance fund for this artwork.	\$ 10,000.00
Documentation of Artwork (1%)	\$ 1,000.00
Signage, Educational Materials and Programs (3%)	\$ 3,000.00
TOTAL PROJECT COSTS:	\$ 100,000.00

Office of Public Art : www.publicartpittsburgh.org

3. Images of Representative Work

The selection panel might be viewing hundreds of images during a meeting, so good clear photos are essential. This is the primary method through which your body of work will be considered for the commission. Ensure that your images are high quality, straightforward and are just of the artwork itself. In other words, don't add text, backgrounds, pictures of your dog next to the artwork, etc. unless the work (for example an interactive piece) is more comprehensive with people/activity in the photo. In some instances, additional requirements for image size, number of pixels, specific dpi, etc. are identified. Read and follow the guidelines for submitting your images.

4. RESUME/CV

Maintain a current, brief, relevant résumé or C.V. in a simple format without pictures, fancy fonts, colors, background graphics, etc.

5. Eligibility & Submission Requirements

Do your research and get this as realistic as possible. It's your chance to instill the confidence that you can succeed at what you are proposing. Will you need to hire a subcontractor, engineers, or a fabrication team to help create and/or install your artwork? It's also your chance to make sure you make money on the project. Even if you haven't been asked for a preliminary budget you should still evaluate the above-mentioned categories to ensure you have a complete understanding of what the project will cost. If selected for a project, you will be required to provide an itemized budget before you can proceed. Keep in mind that your final budget might also include other expenses such as equipment or studio space rental.



SELECTION PANEL & PROCESS

The selection panel is typically made up of the Salt Lake Art Design Board, community or city key stakeholders (i.e. if the project takes place in a park, a representative of Public Lands would be asked to be a key stakeholder), and the Salt Lake City Arts Council (to act in an advisory and administrative capacity).

Art Design Board

The Salt Lake Art Design Board is an advisory group of citizens representing different City Council districts, appointed by the Mayor and confirmed by the City Council, to oversee Salt Lake City's Public Art Program. They are selected for their related arts expertise and willingness to serve the community. The Art Design Board is directed, by ordinance, to select artists for public art commissions in Salt Lake City and recommend those artists to the Mayor for final approval. By ordinance, the Board must be comprised of the following members:

- Three individuals who are professional working artists or arts administrators/educators
- One architect
- Three individuals with related expertise in the arts, public process, and the benefits and issues related to public art
- No more than two Board members may be from the same District



Selection Process

A public art project will typically follow the process listed below:

- A site is selected for public art funding
- The Board and Public Art Program create a Call for Artists with project specifics and parameters for the kind of public art to be placed at the site
- If all submission requirements are met, applicants will be reviewed one by one and ranked accordingly
- The Board will meet to discuss top-ranking artists and determine one or more finalists.
- (Optional) Finalists may be asked to present their proposals to the Board
- Once Board members have voted and decided on the finalist(s), the Public Art Program submits the artists' names and/or proposals as a recommendation to the Mayor for final approval.
- The Mayor approves the Board's recommendation
- Finalists are notified of the decision and contract negotiations may begin





COMMUNITY ENGAGEMENT

The majority of our CIP-funded public art projects require a community engagement component as part of the contract and final deliverable. The community engagement component can be accomplished in a variety of ways: an activity, community-informed research, and/or public event organized and led by the commissioned artist to engage the community in which the artwork is being placed or could be led by a consultant group working on the project. Community Engagement could include creating a survey or leading a community focus group or conversation – the approaches considered for engaging the community are endless.

Things to keep in mind when developing ideas:

- Site Specificity (Neighborhood, Location, History – try to tie in one or all of these)
 - Target Audience (this can be as broad or as specific as you would like, it all depends on what your goal is)
 - Budget (expenses for your community engagement will typically come from your awarded commission, budget accordingly)
 - Examples of past engagement activities include:
 - Engaging community members through
- surveys or focus groups to inform the conceptual approach or themes of the artwork
 - Inviting community members to help create a portion of the art
 - Art-making activities aimed at informing the artwork’s design
 - Community members are invited to contribute to the artwork itself, such as submitting photographs, etc.
- *You may be asked to present your ideas for a community engagement activity as part of the selection process or in an RFP. Don’t make it an afterthought! The thought and effort you put into planning a community engagement activity can make your application stand out.

CONTRACTING, PAYMENTS, & TIMELINE

Once your commission has been approved it's time to enter into a contract with Salt Lake City. Note that your commission is not official until the contract is signed by all parties and recorded by the City. Once your contract has been recorded by Salt Lake City – Congratulations, you can now begin work! Be sure to pay special attention to any hard deadlines outlined in the contract as well as the payment schedule and any special benchmarks or deliverables that need to be met along the way. The language in contracts can sometimes be hard to understand. We encourage you to review contracts thoroughly, ask questions, and seek your own legal counsel before signing to ensure you have a full understanding of the terms and conditions.

Depending on the scope of the project, payments may be received in two or more installments. The payments typically coincide with major benchmarks or progress checkpoints in the project. Below is an example of what a payment schedule might look like:

View a Sample Artist Commissioned Work Agreement [here](#).



- 1st Payment – upon signing and recording of the contract.
- 2nd Payment – upon submission and approval of engineer-stamped drawings for the artwork.
- 3rd Payment – demonstrated evidence of 70% completion of the artwork.
- 4th Payment – upon completed installation of artwork.

In addition to payments, the Public Art Program and other stakeholders will check in periodically to ascertain the progress of your work and ensure it is on schedule. Remember that progress does not just refer to the production of the art itself; it also can include fulfilling insurance requirements, permitting, community engagement, engineering approvals of your design, and any deliverables being handled by subcontractors. Be sure to factor in all these possible milestones when planning everything out and drafting your budget.

Additionally, if the project is tied to a construction timeline such as a new park being built or a street remodel, this may also affect your timeline.



INSURANCE, LIABILITY, AND WAIVERS

SLC has several insurance requirements for all commissioned artists. Typically, you will be required to hold the following insurance policies for the duration of the contract:

- Commercial General Liability Insurance
- Auto Insurance (this is dependent on the project)
- Worker's Compensation and Employer's Liability (or waiver of coverage)

The specifics of these insurance requirements are laid out in each contract prior to signing.



CLOSING OUT THE COMMISSION

Once you've delivered and/or installed the finished artwork, your work is still not over! There are still a few items of business you may need to complete such as:

- Maintenance Plan – all commissioned artists are asked to submit a maintenance plan that outlines the best measures and materials for repairing and maintaining the artwork in the future.
- Engagement Activities– as outlined earlier, your engagement ideas can be scheduled before, during, or after the installation of your work depending on your goals. This could include a community celebration of your artwork.
- Wrap Meeting – a post-installation meeting with the Public Art Program to discuss feedback and your overall experience.



ASKING FOR ASSISTANCE

We encourage applicants to reach out at any time with questions. All questions regarding any Call for Artists may only be directed to Salt Lake City Public Art Program staff at the email address listed below unless otherwise specified. Artists may be disqualified if any unsolicited contact related to this Call is made with a member of the Art Design Board other than the Public Art Program staff during the selection process.

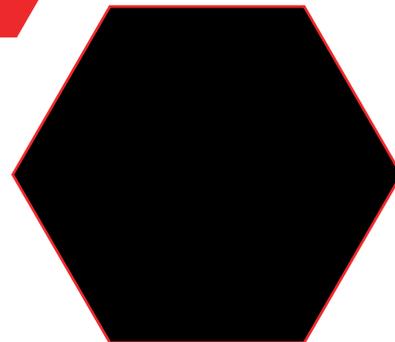
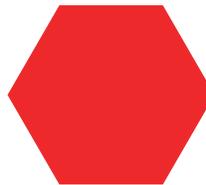
Be sure to give yourself ample time to consider your participation in any project and reach out to our staff, at any stage in the process, with any questions or concerns.

Contact: publicartprogram@slc.gov

Website: <https://publicart.slc.gov/for-artists/calls-for-artists/>

If you do not have access to a computer or WiFi to apply, the Salt Lake City Public Library branches offer free computer and WiFi access.

If further assistance is needed regarding accommodations to complete the application materials, such as translations and/or interpretation services, please email publicartprogram@slc.gov for assistance and we can connect you with our partners at the International Refugee Committee (IRC).



Where do I find Public Art opportunities?

UTAH

State of Utah: artsandmuseums.utah.gov

Utah Public Art: utahpublicart.org

Public Art Archive: publicartarchive.org/utahpublicart

Salt Lake City: publicart.slc.gov

Ogden: ogdencityarts.org/arts-in-ogden/public-art

Summit County: co.summit.ut.us/publicart/program

Park City: parkcity.org

Springville: smofa.org/public-art-opportunities

Salt Lake County: saltlakecountyarts.org/art-in-public-places

NATIONAL CALLS

CAfe: callforentry.org/index.php

Public Art: publicartist.org

Americans for the Arts: artsusa.org

SAMPLE DOCUMENTS:

Insurance: denverpublicart.org/wp-content/uploads/2019/09/Sample-Insurance-Documents-2019.pdf

W9 2024: irs.gov/pub/irs-pdf/fw9.pdf