



BEST TIPS

Seattle Office of Arts & Culture
Public Art Boot Camp
2015 - 2018

Grass Blades, John Fleming; *Black Teen Wearing Hoodie*, Jasmine Brown; *A Salish Welcome*, Marvin Oliver; *Bamboozled*, Shawn Parks

photo credits: Minh Carrico, Ben Benschneider, Marvin Oliver, Minh Carrico

PUBLIC ART BOOT CAMP

The Seattle Office of Arts & Culture (ARTS) was the second US city to adopt a percent for art program in 1973. As the city has grown and expanded; so too has the public art program and the Office itself. One current goal of the public art program is to address historic and current institutional racism, or at the very least the paucity of artists of color working in the public realm. Beyond fixing education at its most basic level and addressing economic disparity, there are steps that a local arts agency can take to train and help the next generation of public artists. ARTS has been tackling this problem through capacity building.

In 2003, ARTS created its first public art training program known as the Emerging Public Artists Roster program, designed to introduce regional artists to the idea and practice of public art. In 2015, ARTS transformed the program into Public Art Boot Camp, but this time the goal was to advance racial equity by centering artists of color and providing them the information and experience they needed to enter the niche world of public art.

ARTS staff focused the program on artists of color because public art and the art world overall are predominately white, in administration, policy, and art making. In order to advance racial equity in Seattle's public art program, we needed to provide training and opportunities to artists of color who otherwise aren't able to access the same knowledge and resources.

ARTS has conducted four public art boot camps from 2015 through 2018, training 157 artists, 81 of whom were BIPOC (Black, Indigenous, and people of color). In addition to the training, ARTS also provided boot camp participants the opportunity to apply for a temporary art commission, giving these artists their first experience and commission in public art. Since then, these artists have continued to produce work and expand the role of art, community, and identity in the public realm.



WHY 5 BEST PUBLIC ART TIPS?

The idea for this booklet, evolved from the wealth of information provided by artists who presented at Seattle's Public Art Boot Camp from 2015 - 2018. Public art is a unique art field that everyone can enjoy for free, without going into a museum or gallery. We asked each artist presenter, *What do you wish someone had told you before you started? What are your 5 best tips?* These are some of their answers.

The artists have been generous with their knowledge, varying in experience from emerging and mid-career to established. They work with various media, outlooks, aesthetics, backgrounds, ages, ethnicities, and sexual orientations. We know these gems of wisdom will assist artists as they consider entering the public realm. Towns, cities, and countrysides could benefit from fresh ideas and new artists, and even those who have been working in public for years wish to know more.

We see this little booklet as a teaser to inspire you. Learn, experiment, and expect to have some frustrations along the way. Every project does. Most of all, keep moving forward. Let these insider tips help pave the way. We look forward to seeing your public artworks!

Explore tips from more than 60 of the best artists in the public art field regionally. You can also find more public art information on our website: <http://www.seattle.gov/arts/programs/public-art>

All the best ~ you can do this!

Marcia Iwasaki

Project Manager & Public Art Boot Camp Co-founder
Seattle Office of Arts & Culture

Many thanks to Elisheba Johnson, co-founder and fellow visionary



Marcia and Liz

photo credit: Otts Bolisay



Public Art Boot Camp tour, presentation, performance, and classroom collaboration

photo credit: Sunita Martini

"Bootcamp demystified the whole process for me so I can better visualize how a project is structured and which projects are suited to my set of skills. It has given me the insight that public art is for every community."



KATHRYN ABARBANEL

www.filmstudycenter.org/fellows-works/kathryn-abarbanel

1. Maximize the opportunity. Use it to challenge yourself and propel yourself towards other opportunities.
2. Don't lose yourself in translation. Don't lose sight of your artistic voice or vision in the process of navigating through others, or through the execution of the work itself in unfamiliar scale or material.
3. Rely on others. These projects are big. Their (your) success is contingent upon the effort and experience of many people. Identify who you need to help you, seek their advice, and be willing to adjust your project accordingly.
4. Communicate obsessively. Plan every step. Good communication and planning helps avoid many problems. Walk through your entire plan, and walk through it with the people you are working with. Identify weak points and question marks. Problem solve and prepare backup or alternate plans, just in case.
5. Something will go wrong. Don't worry. You can't predict it, you won't know what it will be. You can only be prepared to tackle it when it happens. Plan what you can so it goes smoothly and you are available for what you didn't anticipate.

KATHRYN ABARBANEL recently completed a Master of Design degree at Harvard University in Critical Conservation, as well as a degree in Art, Design & the Public Domain. She maintains a strong focus on critical engagement with monuments, memorials and public memory. She continues to work as an assisting faculty member there in the Art, Film and Visual Studies department, along with pursuing her artistic work through the Film Study Center. She is now working primarily in film, and about to complete her first feature length work.

JUAN ALONSO-RODRÍGUEZ

www.juanalonsostudio.com



1. Understand the difference between studio & public art and their audiences.
2. Consider time commitments and balancing time devoted to a public project vs. other work.
3. Consider durability, vandalism, safety, liability, sustainability, and appropriateness.
4. Have a clear conversation with each potential fabricator and ask questions.
5. Prepare for an interview that shows you are knowledgeable and confident.

JUAN ALONSO-RODRÍGUEZ is a Cuban-born, self-taught artist with a career spanning over three decades in Seattle. His work has been exhibited throughout the US, Canada and Latin America. His awards include a 2010 Seattle Mayor's Arts Award, The Neddy Fellowship, PONCHO Artist of the Year, two Artist Trust GAPs, two 4Culture Individual Artist Grants, ArtSpace's 2016 DeJunius Hughes Award for Activism and the 2017 Conductive Garboil Grant. Juan is a Seattle Arts Commissioner and serves on the city's Public Art Advisory Committee.

ARTSITE

DENISE BISIO & ROGER WATERHOUSE

www.artsiteltd.com

1. Engage an installer early! Develop a realistic installation budget and work with your installer to make installation easy. Install can run 10-20% of the total budget but little tricks can reduce these costs.
2. Work with art friendly resources including fabricators, engineers, craters and shippers.
3. Know all of your expenses before fabrication. The goal is to put as much of the budget in your pocket. Certain materials, approaches, etc can influence overall budget.
4. Don't forget crating and shipping! We've seen numerous artists not consider this at all and ultimately it can be spendy.
5. Think about all of the risks! Even if your art work is light weight, not attached overhead or tall, there are always risks to consider in public art.

DENISE BISIO AND ROGER WATERHOUSE launched ArtSite in 2014 with a primary focus of supporting public artists and stewards. Our combined 40 years of experience encompass engineered construction, materials and object handling, logistics and project management. We offer our services and experience through a collaborative and supportive approach for both the artist and the job site.

LELE BARNETT

www.lelebarnett.com

1. Pay attention to the larger art world.
2. Create work that is unique and conceptually interesting.
3. Read art history books.
4. Go to museum and gallery exhibitions.
5. Read art magazines, reviews and art blogs.



LELE BARNETT is an Art Advisor and Curator based in Seattle with over 20 years of experience in the art world. She currently works independently, as well as with the Facebook Artist in Residence Program and the Washington State Art Collection. Recently, she served 8 years as Curator of the Microsoft Art Collection, where she collaborated with employee teams, project managers, architects, designers, and contractors. Prior to that, Barnett curated independent exhibitions for the Bumbershoot Festival and the Washington State Convention Center and has worked in galleries across the country. She was also co-founder for McLeod Residence: a home for extraordinary living through art, technology, and collaboration.



LEO BERK

www.leoberk.com

1. Pay yourself what you're worth. When you are budgeting for a public art project, think of yourself as a designer/contractor. Try to account for all of your hours within reason--client meetings, research, design, administrative, not to mention fabrication time. Choose an hourly rate for each of your services and consider what you're worth and how much someone in a comparable (non-art) situation would charge. Ask your project manager if you're not sure what a fair rate would be. You may not be able to pay yourself for all of your hours in your first public art budget, and that's ok.
2. Learn CAD and how to read architectural drawings. SketchUp offers a free, user friendly CAD application. I use Rhinoceros 3D which offers a great discount for students and educators. Find someone to teach you how to read architectural drawings or review drawings with you.
3. Describe your project succinctly. You're going to need to call or email a lot of people like fabricators, suppliers, and contractors to research, design, and execute your project. Figure out a succinct way of describing your project to these people that may have never worked with an artist before. Be confident, professional, and respectful. These people can provide a lot of knowledge based on their experience (and even discounts).
- 4 Consider maintenance. When you make your proposal to the client, include some information to show you've considered how your project will be maintained. Maintenance is the biggest client concern that goes unaddressed by the artist. This is a big responsibility and cost for them. Show you've given it thought, and you will definitely impress them.
5. Communicate. Ask your project manager to explain the communication channel for your project. There may be lots of people involved in your project from client representatives, public art project managers, fabricators, architects, landscape designers, contractors, subcontractors, and other public artists working on the same site. It's really important to understand who should be included on communications, when you should directly contact someone, and when they should directly contact you. Your project manager will instruct you on the communication channel that involves everyone that you work with.

LEO SAUL BERK lives and works in Seattle. His work has been shown in solo exhibitions at the Frye Art Museum, Seattle Art Museum, Lawrimore Project, and Howard House in Seattle. Berk has won grants and awards from the Seattle Art Commission, Artist Trust, and 4Culture and was the recipient of the 2010 Arts Innovator Award and the 2013 Betty Bowen Award. His work has been published in Art in America, and the LA Times, and has been acquired by the Seattle Art Museum, Frye Art Museum, University of Washington, City of Seattle, and the United States Navy.

GLORIA BORNSTEIN

www.gloriabornein.com



1. Consider context. Tell the story of the place: its diversity of people, use, history, and natural phenomena.
2. Design art for all ages. Ask who your audience is.
3. Consider scale in relation to surrounding architecture and bodies in space.
4. Oversee and manage the fabrication and installation process carefully.
5. Bring poetry and magic to public life.

GLORIA BORNSTEIN. Bornstein's studio and public pieces uncover hidden and disappearing narratives that are individual and communal, giving voice to the invisible. She gathers cultural, functional and environmental stories unique to a place then develops the concept. This aspect of her process allows for great flexibility in her choice of form and materials for artworks that capture the spirit of a place

BELIZ BROTHER

<https://www.arts.wa.gov/artist-collection/?request=record;id=1803;ty>

1. Look closely at your contract payment plan. Make sure the schedule of payments coordinates with your fabrication and installation schedule. Don't get caught having to front the money to pay for materials, subcontractors or installation costs. Expect to have a final payment held back until all work is completed but usually you can negotiate a payment schedule that meets your timeline to realize the artwork.
2. Images of your process and final project might get you your next job. In fact they probably will. Nothing can help you more than having high quality photographs and other forms of documentation of the entire process.
3. Prototypes or full scale mock-ups are useful. Consider putting this as an item in your budget. It doesn't have to be the whole project, even just a portion can be very helpful in determining elements of the final design.
4. Architectural models. Don't be intimidated by 3D architecture models that other members of the design team might be generating. Your proposal does not have to look like that. Use whatever methods you can to best express your ideas in the context of the site where you are proposing to put you work.
5. Believe in your own strengths as an artist and your ability to communicate through your artwork. Get feedback from the people who selected you on what and why they responded to in your artwork.



BELIZ BROTHER lives in Seattle, WA. In her artwork she uses a diversity of materials for both indoor and outdoor sites. She has created artist-initiated projects for the public environment as well as pieces performed in public places. Her commissioned projects have involved collaboration with other artists, communities, public entities, and design and construction professionals.

CRIS BRUCH

www.crisbruch.com



1. Understand your contract. Compare it to a "gold standard" such as 4Culture's or Office of Arts & Culture's contracts that respect artists' rights and show appreciation for the role of an artist. If you have misgivings about a contract, get some advice. Washington Lawyers for the Arts offers workshops and individual consultation. Do not accept a project that does not include a contract.
2. Don't spend a lot of time on ideas that will not be do-able. Find a balance between a concept that challenges and interests you, and one that is probably feasible. Find the points of intersection between your enthusiasm and the desires or requirements of the client, committee, and audience.
3. Think and create beyond your experience and capabilities. Ask for support from your project manager, other artists and architects, fabricators, and engineers to help expand your range of possibilities.
4. Rebound from criticism or rejection. When faced with criticism or rejection, be clear, be open, be forthcoming, be timely, and be positive. If a commission gets into difficult territory, it is often due to poor communication. Sometimes you just have to get the ping-pong ball back over the net.
5. Make the best art you can. While you have different responsibilities as a public artist spending public funds, your primary responsibility is to make the very best art that you possibly can. Try to create with real love for what you are doing.

CRIS BRUCH has been a Seattle artist for 30 years, and works as both a public artist and a studio artist. Primarily known for sculpture, his work involves a wide range of materials and has included performance, video, sculpture, drawing, and printmaking.

CABBAGE TREE MOB

ERIN SHAFKIND/ WILL GUNDY

www.cabbagetreemob.com



1. Get started early! We wish someone had told us how much thinking, writing, budgeting, drawing, planning, photographing, and documenting goes into applying for and creating public art.
2. Be prepared to face the fact that you might spend more in sweat equity than you make in dollars! Try to have realistic goals with your finances and time management.
3. Communicate with your leads in whatever organization/institution you are working with. Make lists, come prepared with all your tools, and ask to borrow stuff ahead of time. Don't ask them to do work for you that you ought to be doing. Make a better than best impression, if possible.
4. Know your site! Research museums, web resources, and people on site. If you're working as a collaborative team, do the research together. We spent time at the Museum of History and Industry researching trades from the past. We've studied Lawrence Halprin (the landscape architect behind Freeway park); we've dug through the history of Seattle on the City of Seattle Web page. Every source gives a different perspective!
5. We aren't just collaborating with each other, we are collaborating with the public. We still embed concepts that pull everything together for us and keep us excited about doing the work, but not everyone needs to get our story. Our most successful installations have been accessible on multiple levels.

CABBAGE TREE MOB is committed to engaging the public with color, humor, and surprise to give people access to art. Toward this end we are especially interested in tangible work that invites physical involvement from our public collaborators. All of our projects endeavor to bring our fabricating skills and conceptual integrity into alignment with the place, history and people for which our work is intended.

MINH CARRICO

www.minhcarrico.com

1. Be comfortable with being uncomfortable.
2. Personal and professional growth often arise from working through difficult situations. Being open to the possibilities of growth requires letting go of our emotions that regularly hold us back.
3. Listening and flexibility. Listening to stakeholders is paramount when producing public art but flexibility is even more important.
4. Find a devil's advocate. Working in public art is not a solo procedure. Connect with experienced artists who are willing to provide honest feedback about your project.
5. Manage a healthy work/life balance. It's easy for an artist to work all the time but it's physically and mentally unhealthy. Keep regular studio hours and leave the studio to recharge.



MINH CARRICO is a Seattle-based visual artist and educator. His multidisciplinary art practice examines the issues of citizenship, displacement, standardization, and the construction of identities. Minh is currently a professor and co-chair for the Visual Arts at Edmonds Community College.

CELESTE COONING

www.cargocollective.com/celestecooning

1. When someone is paying you, their opinions matter. Listen carefully to the needs of your clients and the community, while you simultaneously deliver artwork that is GENUINE to your unique creative voice.
2. Timelines and budgets. Always keep these two things in mind. Million-dollar ideas are just a dream without the capital. No one really knows how much time and money went into a project. Maximize your resources. At the end of the day, what you see is what you get.
3. Value your time and your talents. The most successful creative people say no. "Creative People Say No" is an extract from Kevin Ashton's new book, *How to Fly a Horse — The Secret History of Creation, Invention, and Discovery*. See: <http://www.businessinsider.com/successful-creative-people-say-no-2015-1>
4. Celebrate your successes. "Celebrate your success and stand strong when adversity hits, for when the storm clouds come in, the eagles soar while the small birds take cover." -Author Unknown
5. Stay fiercely focused.



CELESTE COONING is best known for creating large-scale, hand-cut installations that adorn storefronts, city parks, special events, and the stage. 2013 marked the transformation of Cooning's signature cut paper aesthetic into a permanent outdoor sculpture through 1% for Public Art and Seattle's Office of Arts and Culture. Bounty functions as a threshold for Jackson Park Perimeter Trail in Seattle's Pinehurst neighborhood. The stylized, ornate fronds harken to the lush, abundant beauty of the Pacific Northwest.

DAN CORSON

www.dancorson.com



1. Keep your overhead as low as you can. Do you really NEED that fancy studio, or can you rent one for a month when you need to mock something up?
2. There is a big schism between the gallery/museum scheme and public art. There is also prejudice, sometimes based on fact and historical experience. Be aware that you will have to navigate that.
3. If you are not good at accounting and taxes, get someone else to do it and spend that time working on your artwork.
4. Get experience. Work on some design teams with city planners and architects. Learn from their analysis of space and city planning. Learn how to read plans/elevations/engineering drawings. Learn about basic engineering principles. It's kind of like learning the times tables or eating vegetables as a kid, they are unpleasant at first, but good for you in the long run.
5. If you don't have public artworks to show, use ephemeral work and installations to share your vision. Include a photo or illustration of a compelling model to show how you can translate your vision into permanent public artwork. Remember good photos are VERY IMPORTANT to selling your work and experience. They say you are serious, and that they might be able to take the leap to hire you if you have not only told an interesting story (concept), but also presented it in a compelling, professional way. If you want to save money throughout your career, take some photography lessons, borrow a good camera before you buy one and do your own photography, if you are good at that. If not, spend the cash or barter for professional pix of your work.

DAN CORSON is an internationally recognized artist whose large-scale immersive installations and public artworks often engage the viewer as co-creators. Originally trained in theatrical design, Corson's artworks are infused with drama, passion, layered meanings and transform from day to night in mesmerizing ways. He is particularly interested in green design and new technologies and how these tools can help frame and amplify the natural world and our complex and shifting relationship to it.

MARITA DINGUS

www.maritadingus.com

1. Be true to yourself

Find your own voice

Make the art that speaks your voice

2. Maintain your skill levels

Take classes, attend workshops

Learn from peers

Teach

3. Sell yourself

Keep your resume and art works catalog current

Respond to calls for artists

Submit examples of your work that fit the call

Clearly articulate why you are the best artist for the commission

4. Sell your art

Secure gallery representation

Stay fresh, relevant

Show in traditional as well as nontraditional venues Exhibit locally, nationally, internationally

Keep a catalogue of purchases and buyers

5. Make yourself known - expand your network

Support your peers

Volunteer for public art commissions, boards, and juries



MARITA DINGUS is an African-American feminist and environmental artist. She is primarily a mixed media sculptor who uses discarded materials, drawing upon relics from the African Diaspora. Discarded materials represent how people of African descent were used during the institution of slavery and discarded, but who found ways to repurpose themselves and thrive in a hostile world. She seeks to use recovered materials, reconfiguring and incorporating them into pieces of art where possible and appropriate, and to mitigate waste and pollution in all her work.

MICHELLE DE LA VEGA

www.michelledelavega.com

1. Make sure you have support - don't try to do it all alone. Large-scale projects without the proper support can result in sub-par work, accidents and injuries, and a miserable artist. Budget for an assistant if you don't have one. It's worth the money. Interns are also an option. Make sure you clearly outline expectations with assistants and interns so that you get the support you need.
2. Create a general timeline with benchmarks. Divide your project up into sections with deadlines. You can be flexible within your schedule, but this will give you a map embedded with smaller timelines. This will help you mentally and productively.
3. Line up your sub-contractors early. Plan ahead with any outsourced labor. This will give you a chance to make sure you've contracted reliable people early on. If there are warning signs in the beginning of the process, you'll have time to find replacements.
4. Budget, budget, budget. People will tell you that public art and installation projects always go way over budget. This happens a lot, but it does NOT have to be true for you. Get your spreadsheet out and create a realistic and detailed financial plan. You can expect variables, but you can build that into the budget too. Your project does not have to put you in the hole. You can create great work AND make sure you are compensated - and not in debt - at the finish line.
5. Find mentors. Reach out to people who have done projects similar in scope and/or process to yours. This can be an invaluable resource. Lots of people are willing to be supportive and share their experience and wisdom with others. Finding one or two mentors will be invaluable, and usually gratifying for both parties.



Michelle de la Vega is a multidisciplinary installation and community engagement artist based in Seattle, WA and Spring Valley, MN. Her large-scale creative ventures push social and aesthetic boundaries through activating dialogue, bridging divides, and investing in community on a wide scale. Michelle's social practice model deeply integrates groups and individuals into the generative processes and exhibitions of her cross-disciplinary installations. Her conceptually driven projects include sculpture, immersive environmental design, video, collage, photography, choreography, text, and partnership building through project based community engagement.

CARINA DEL ROSARIO

www.cadelrosario.com

1. Be respectful and gracious with the community members living or working in the site where you will be installing or performing. Tell them your plans. Give them additional, straightforward information. It's easier if you start at a site in which you already have ties.
2. Consider giving souvenirs from the project like photos, CDs/DVDs, food, or gift cards to the community members with whom you are collaborating. Include this in your budget.
3. Track your time during the project so you can have a more realistic idea the next time you budget for a public art project.
4. Invest in professional photographic and/or video production of your projects. If you cannot afford to pay financially, see whether the photographer or videographer would be willing to barter.
5. When documenting your project, ask permission of the people who may be in any of the footage and, if you can, have them sign a release form. If it's in a public place, you could also post a sign announcing that photography/video will be taken in a designated area. If passersby don't want to be included, they should let you know. You can then point out how to get around the area so they can avoid being in the footage.



CARINA DEL ROSARIO is a cultural worker who uses photography, visual art and education to build community. Her art work has been exhibited in museums, galleries and public spaces, and is in the collections of the Cities of Seattle and Kent, and King County 4Culture. She is also a teaching artist.

JENNIFER DIXON

www.jenniferdixon.net



1. Remember, the work should be site-specific.
2. Thoughtfully consider how users will experience the artwork. For example, what "speed" will the work be read? Is it a site that is primarily a drive-by? Any small details would be lost and a grand gesture would probably be more successful. Is it in a residential area where many of the users walk the site daily? How can you create an experience through the work that could potentially unfold or change at different times of the year or with changing weather conditions?
3. You don't have to do it alone. There is a whole community of people: scholars, public artists, fabricators, people in the trades, who are usually more than willing to answer questions. When asking for help or advice, show up to your appointment prepared so that you are not wasting anyone's time. Always offer compensation. Usually people are happy to give advice for free, but don't assume that's the case.
4. Find out from your project manager what kind of project dollars might be available so that your budget can be stretched. For example, if the project calls for new sidewalks, would they consider an art element - custom stamping or decorative elements that could enhance the site? What about footings, landscaping elements, etc.
5. While obtaining estimates from fabricators or subcontractors, do your research. Talk to people who have worked with them. If they seem flaky, they don't return your calls, they're not prepared when you talk to them, they are mean to their employees, they dismiss your concerns yet promise that they can do the work at a reasonable price -- pay attention! Any one of these examples is a red flag. This may seem obvious, but when you are really, really trying to get the most out of a small budget, you may have to give yourself a reality check and be reminded that cheaper is not always better.

JENNIFER DIXON is a cross-disciplinary artist whose work has been exhibited locally and nationally. Her artwork involves introspective exploration through the creation of small intimate objects, drawings, prints, and books and external or outward-focused investigations of communities and places realized through the generation of larger public artworks.



GARTH EDWARDS

www.garthedwards.com

1. Listen to the client and take notes.
2. Make a lot of sketches and make a scale model.
3. Anticipate questions when you are getting ready for a meeting.
4. Do work that fits your talents and be realistic about when you can deliver it.
5. Email your version of conversations just to be sure everyone is on the same page. Don't be afraid to disagree or suggest other approaches.

GARTH EDWARDS is originally from Oregon and moved to the Seattle area in 1982. He has always been attracted to work in the public realm. He likes learning how to use new materials and is grateful for the people he has worked with and the public art projects he has worked on. They have taken him to prisons, schools, a theater, a couple foundries and all over the country. He has been working on public art projects for more than 35 years, and while they comprise his main body of work, he loves to draw, which he does for himself.

FABRICATION SPECIALTIES, LTD.

www.fsartfab.com

1. Be self-reliant with your assembly processes. Use simple hand tools and mechanical fastenings whenever possible.
2. Avoid using techniques or processes in which you have no previous experience.
3. Be very clear with your instructions and expectations for any sub-contracted work.
4. Avoid using kinetic elements or electronics.
5. Do not promise more than can be accomplished (budget, materials, etc.).



FABRICATION SPECIALTIES is an artist owned and operated specialty contractor. performing collaborative art projects with artists, museums, cities, counties, states, federal agencies, architects, designers, corporations, collectors and galleries.



RYAN! FEDDERSEN

www.ryanfeddersen.com

1. **THE MERE-EXPOSURE EFFECT IS IN YOUR FAVOR.** So you've been rejected from a few applications or dozens. Good news! There is this psychological phenomenon by which people tend to develop a preference for things merely because they are familiar. Every time you are in front of a panel, you are building familiarity. Having been a panel tech, I can tell you first hand, artists start to get fans and advocates even whilst being rejected. Being rejected in one panel, can directly relate to be selected in the future.
2. **YOU CAN'T FAIL (UNLESS YOU QUIT).** As a creative person, you are uniquely advantaged to work through the challenges that will inevitably arise. All you have to do is not stop problem-solving until you get to the place where the work is still successful. This may include a hard look at your priorities. If you can't see a solution, check your self-imposed barriers. Do you refuse to ask for help? Hate spending more money? Don't have the time? Solutions often hide past our comfort zones.
3. **STAY NASTY.** If your artwork has been challenging in the past and you've been selected for a big opportunity, they did not choose you to make "safe" work. Do not abandon your artistic mission to please every (possibly imaginary) worrywart in the room. You may need to be more nuanced while working in the public realm, but keep your teeth. Find the place where your artistic vision and their project goals align. You might be surprised by the potency of work the agency or client is comfortable with.
4. **IT'S NOT WHO YOU KNOW, IT'S WHO KNOWS YOU'RE ANY GOOD.** Connections are important, and Public Art is actually a pretty small world. Every interaction you have is an opportunity to make an advocate or a future obstacle. Be good to work with. Be professional, courteous, responsive, and enthusiastic, regardless of your working conditions. Reputation is important. Your goal should be to leave every interaction where you'd feel comfortable listing your point person as a reference.
5. **WHO'S THE BOSS? (SPOILER, IT'S YOU).** When it comes down to it, whatever your professional agreement, you are your own supervisor. Keep Tip 4 in mind, but understand that at the end of the day, you are responsible for your performance, your reputation, and your art that's out there in the world. When working with clients, curators, and organizations, the division of responsibilities will vary wildly. Don't get bogged down by what you think someone else "should be" doing. It's not their job to be your personal assistant or your PR person. You are in control of your own public image and success.

RYAN! FEDDERSEN (b.1984), Confederated Tribes of the Colville (Okanogan / Arrow Lakes) is a mixed-media installation artist who specializes in interactive and immersive artworks that invite audience engagement. She was raised in Wenatchee, Washington and follows in a long lineage of creative people. She draws on the indigenous traditions of performance, community practice, and social engagement. Her work investigates ways of creating content through the intrinsic or connotative properties of materials paired with imagery and action.

JOHN FLEMING

www.johnflemingartist.com



1. Build as much of the work as you can by yourself.
2. Unless you have a shop, specialized skills, and the equipment, hire professionals for the tricky/heavy stuff.
3. Unless you're a techie, avoid lighting and computers. Or, hire specialists that know what they're doing.
4. Don't underestimate what sun, rain, freezing, time, and vandalism can do to your work.
5. Be very clear about what things cost and who's paying for what. Surprises will come up.

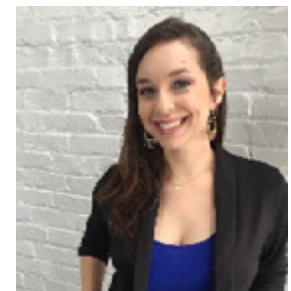
JOHN FLEMING grew up in small towns in northern New Mexico and Arizona, where most of his childhood was spent outdoors. Digging in the dirt led him to study ceramics and adobe construction, and eventually architecture. Fleming worked as an architect in New Mexico, India, and Seattle. Always a believer that any practice of architecture is intertwined with art, he now works almost exclusively as a public artist.

ELIZABETH GAHAN

www.elizabethgahan.com

1. Don't over promise. There are always unforeseen costs, and with permanent art they usually have a bigger price tag. For example, adding several additional sheets of metal adds up a lot faster than a few sheets of plastic.
2. Good communication is important. Loop in the client on what you intend to do and then follow up as you make progress. Be sure to get written confirmation each step of the way. Be sure you are following up with the right person, not only the project manager, but also any additional parties involved. Organizations like 4Culture and the Seattle Office of Arts & Culture have very mature and established programs with public art procurement support. They are well-versed in public art, working with artists, and best practices in the industry. Your project managers will be excellent facilitators, resources, and advocates. NOT all commissioning institutions or clients will be as knowledgeable about commissioning public art, working with an artist, or knowing what to expect from a commission. In these cases, you may find you have to be your own advocate. Be sure you clearly understand who is responsible for approving your designs, providing site information, and defining project expectations. Conversely, be sure you explain the level of support and resources you need to be successful in the project.
3. Contracts, review panels, and thorough communication may seem like an unwanted obstacle or take time you'd rather spend working in the studio, but they are not only a safeguard for the client, they are important for your success, protection, and understanding of the client's expectations.
4. Always do a site visit, even if it is out of town. It is always a valuable experience to see the install location and the context. It is also important to meet the people you will be working with on the project and get a good understanding of the working dynamic with the client.
5. Be sure you clearly understand how benchmarks for progress will be assessed, how you will be expected to invoice, and the timetable for how you will be paid. Do not assume that the client will pay as you go. Always ask specifics on progress and payment structure within the agreement and negotiate if this will not properly support the project timeline.

ELIZABETH GAHAN's paintings and installations focus on the relationship between nature and the built environment. Her work is recognizable by its vibrant, saturated color, as well as combining organic and architectural forms. Her temporary installations are made primarily of corrugated plastic and vinyl, while new adventures in permanent art have included metal, powder coating and cast acrylic.



RANDI GANULIN

www.randiganulin.com

1. "Creating and analyzing are two separate processes." - Corita Kent / John Cage.

The sky's the limit, at least at the beginning. Let your mind go, and sketch anything you can imagine, no matter how weird or wild. Then, pull back and ask yourself, a) what's feasible and, b) what's comfortable to manage.

2. Go to the site first thing and take photos and measurements. Even before the initial walkthrough of the site, I will go with a tape measure and camera and take pictures. This provides me with images at multiple angles on which to base my prototypes, as well as a sense of being in control and setting me (mostly!) at ease.

3. Fail early and enough. Consider yourself an inventor, a tinkerer... buy sample materials and experiment. Prototype your idea, make revisions, then prototype again. Use Photoshop or another paint program to set your sketch or model onto a photograph of the actual site. A tablet & stylus are a great investment, because they are much easier to draw with. When something's not working, don't be afraid to let it go.

4. Become an information hog. Snuffle up all the information you can. Research materials, framing and hanging methods, the history of the area, the community surrounding it, the light at different times of day and night. Don't stay holed up in your studio. Talk to whoever will listen to you about the project, ask for advice, and then listen carefully to their answers and/or suggestions. Take notes.

5. Get out and see as much art as you can. Be inspired by it! Get connected to the art community. Learn who's making art in a similar vein.



RANDI GANULIN grew up in Los Angeles, combining studies in illustration, printmaking and communication design, receiving her MFA in photo-based media from Otis College of Art and Design in 1996. Her work has been shown in numerous venues across the US and is included in several public collections, including the New Mexico Museum of Art and the Center for Fine Art Photography. She teaches in the Department of Fine Art at DigiPen Institute of Technology in Redmond, WA.



MANDY GREER

www.mandygreer.org

1. Public art project managers are usually awesome professionals who have a wealth of knowledge and experience. Make their job, and consequently your job, easier by being very organized in your email communications with them. Make a separate folder for their emails and keep all of them. Don't let email threads get too long or you won't be able to find important details. Create new subject headings to keep track of information, rather than just replying to an old email.
2. When creating your budget, begin with a 10% contingency fund, then look up state taxes. Build out for materials and labor. When doing material budgets, be as detailed as possible. List every little thing you can possibly think of, down to screws, packing tape, etc. All the things you estimate or overlook will bite you in the butt when you have to spend your own funds for the project. Imagine who you will have to pay if you get behind schedule (extra carpenter, labor, packing, delivery, etc.). Build this into your labor costs. This isn't contingency fund stuff. The contingency is for things you can't even imagine. They will happen too. Be sure to build in funds for time going to meetings, site visits, returning to a site to meet with more people. It all adds up to many hours and many \$20 parking fees.
3. Truly, only make work you can stand behind. There are many ways you will have to adjust from studio work to public art, but it shouldn't be so different that it isn't recognizably yours or lacks the essence of who you are as an artist. Permanent public art has to stand up over time materially, but also conceptually. If it doesn't have the conceptual vigor of what makes your art yours, it will look dated in 10 years. You are trying to make something that is both contemporary and timeless.
4. Conservators all seem to be super interesting people. Ask them lots of questions. They are intimately familiar with the ins-and-outs of art that lasts and will often know tricks and hacks to make things stand up. They often prefer work that is built to be easily repaired, rather than work that "lasts". They need to be able to take things apart to repair them, and they don't want to break it to do so. For instance, screws are better than glue. And water-based is better than synthetic glue.
5. At sites, PEOPLE ARE PROTECTIVE OF THEIR TURF. Respect that and find out what they are really worried about. Listen. Gardeners, building and facilities managers, librarians, doctors, teachers, (i.e. the enduring users of the site) will be there with the work long after you are gone. You want them on your side as you move forward with ideas and proposals, so they need to know you respect their turf.

MANDY GREER is a multi-disciplinary artist who creates heightened narrative space through fiber-based installation, photography, performance, film, and community-based action. She has received numerous awards including the Arts Innovator Award from The Dale and Leslie Chihuly Foundation, the Louis Comfort Tiffany Foundation Award and an Artist Trust Fellowship. She has worked with choreographers Dayna Hanson, Degenerate Art Ensemble, Zoe Scofield, and Alice Gosti. Her work has been exhibited nationally and internationally and featured in the New York Times, Hi-Fructose Magazine, Art Ltd, Art Week, TextilKunst, Fiberarts Magazine, Huffington Post, and Hyperallergic.

LAURA HADDAD

www.haddad-drugan.com



1. When you first meet with a community, focus on listening rather than telling. This is their turn to speak in the public art process. It's a good idea to go into a community engagement meeting with a little research under your belt, so you can ask questions about specific things that interest you and get more nuanced information from the conversation. People typically enjoy talking about issues and aspirations affecting their community.
2. If you are STUCK trying to come up with an idea, take a break from actively thinking about it and see what percolates to the surface on its own. This can be especially true after you've spent a period immersed in research and analysis. If you give your research some breathing room, the things in which you are most interested will often weave into your subconscious, forming a concept unexpectedly.
3. DON'T TRY TO FIGURE OUT EVERY DETAIL TOO EARLY in the process. It is likely that several aspects of the project will change between when you develop your concept and when you install the art. The more flexible you can make your concept, the easier it will be to adapt to external circumstances as well as your own evolving aesthetic pursuits.
4. If you are having trouble VISUALIZING the size your piece needs to be, try sketching over photos of the site either by hand or in photoshop. When possible, use scrap wood or cardboard to build a rough, full-size (1:1) mock-up of your piece and bring it out to the site to get a sense of whether the dimensions will hold up to the size of the site. One of the most common mistakes of new public artists is to make the piece too small. Usually, bigger is better!
5. Whatever happens, HOLD ON TO the most important part of YOUR CONCEPT. Working collaboratively with architects, landscape architects, engineers, community members, and contractors is like a dance or theatrical production. It's important for each team member to be heard and something better will usually result from many disciplines working together. In this type of working relationship, it's important that you clearly and concisely convey your concept to the rest of the team. Sometimes, it is necessary to make conceptual compromises or changes to the site around your artwork that will affect its perception. Be willing to do this if you can still retain your big ideas, or if there is not a good alternative solution. This will build good will when it is time to fight to retain an aspect of the project that is essential to your concept. Continue to return to your conceptual touchstone, be it an image or a word, throughout the process to help you make decisions along the way. Have fun!

LAURA HADDAD is a public artist who is interested in hybrid places that perform aesthetically, functionally, ecologically, and poetically. With a focus on integrating site-specific art into urban infrastructure, her work derives conceptual meaning from the qualities of a place. She has created over twenty one-of-a-kind public art installations in places across the country, with local examples including Emerald City at the entrance to Sea-Tac Airport and Cloud at the Angle Lake light rail station, and serves on the Seattle Design Commission and Office of Arts and Culture's Public Art Advisory Committee.

ARAMIS HAMER

www.aohamer.com



1. In the beginning, stick to what you know. On my first commission, I went back and forth on my proposal idea, considering my subject matter was a purple African American woman. After reflecting on my previously submitted portfolio, I realized that the panel selected me as a finalist knowing the type of work I create. So, I decided to paint what was true to myself and where I would enjoy the process.
2. Always include a contingency in your budget. Building a wall for my project consumed more of the budget than I expected. The contingency plan that my contractor/friend recommended I include, saved us in the end. Deliverables are due before payment.
3. Maintain a good relationship with your project manager. This is the person who will help you and lend support on your journey. Her recommendations saved me time and money. She was my advocate on the project and did a lot of leg-work for the community engagement portion. I shared my fears and doubts with her and she shared her past mural experience to help me get through. "Fake it 'til you make it."
4. You can't let the rain stop you. I check the weather daily and multiple times a day. The hourly forecast is my best friend. Usually it doesn't rain the entire day, so get in during the dry patches and get work done.
5. You will be intimidated and scared... but keep going! Growth is change and change is uncomfortable. I'm looking forward to the next project as a new, experienced muralist.

ARAMIS O. HAMER, a Chicago transplant, has been able to exhibit her colorful creations at many different including MoPOP (formally the EMP Museum.) Some of her works highlights the beauty of Black culture through images of radiant African American woman and ideas inspired by hip-hop, urban cityscapes, and graffiti. As a self-taught artist, Aramis lets the pull of her imagination be her guide.

BLAKE HAYGOOD

www.blakehaygood.com

1. Always have great images! Spend as much as you can afford, do not skimp on this! Don't submit bad images. If you have 8 good images, but the call says up to 10, submit only 8 and leave 2 image spaces blank. Follow the directions. Find out how many images will be projected at a time.
2. Continuity and consistency. It is very important to establish a flow with your images. Do a mockup of a submission and ask other artists for advice.
3. Don't take it personally if your work isn't chosen; it is difficult to get into a public collection.
4. Submit to smaller calls, they often have great jurors/panelists judging the applicants, and less competition.
5. Art that is difficult to place due to content (specific to public collections): religious iconography; naughty bits, nudity; scary, devils and monsters, skeletons; vices like gambling, drinking and smoking; or no color (sad but true).



BLAKE HAYGOOD helps rotate and maintain the Portable Works Collection, with more than 2,800 works; assists in curating city exhibitions; and provides handyman services in the office when needed. He is a practicing artist and his work can be viewed at www.blakehaygood.com.

TIFFANY HEDRICK

<http://www.seattle.gov/arts/about-us/>

1. Place as much emphasis on the physical strength of your work as you do on the conceptual. Strive to mitigate structural and material vulnerabilities to the best of your ability.
2. Know who you're working with. Don't be afraid to request references and check them. Ask other artists about their experiences. In the research phase of a project, create a list of additional fabricators and suppliers you can contact in the event products or services become unavailable.
3. Consider what design aspects can help promote longevity. Incorporate as many features as possible that will encourage lasting preservation or simplify conservation and restoration.
4. Request samples from suppliers you are considering working with before committing to purchase. Execute product and material tests early and frequently. Whenever possible, purchase from local sources.
5. Provide the most detailed documentation possible. Think of it as an owner's manual for your work.



A native to the northwest, TIFFANY HEDRICK has lived in almost every region of the country. She has worked in many different fields, started several companies and enjoys a broad range of interests and undertakings from archeology to organic seed harvesting. Tiffany has been conserving and caring for the permanently-sited artworks in the City of Seattle's Civic Art Collection since 2004. She has a Bachelor's degree in Art History and a Graduate degree in Art

JENNY HEISHMAN

www.jamesharrisgallery.com/artists/jenny-heishman

1. Be a self-starter. Create your own opportunity to do a project in a setting outside of the gallery.
2. Build a community of support with other artists. This is one of the most valuable things to have as an artist.
3. It's okay to say no. Often artists are asked to do projects at events for free, with the payoff being exposure. It's okay to do the ones that you are artistically interested in - maybe the space inspires you or the context of the event, or something else - but also good to say no thank you.
4. Apply to projects that interest you and keep applying!
5. Develop interests outside of your art practice. Art is life and life is art. Allow yourself to enjoy, investigate, expand into other interests and this will feed your practice in a rich way.



JENNY HEISHMAN is a sculptor who began her artistic career creating functional ceramic works. She has since expanded her practice to incorporate all kinds of materials and to address the ideas of ceramic works as functional. Heishman uses familiar shapes and object references but by using a wide range of odd materials she is able to play with the objects that we know and make them appear new to us. Her work is playful and allows viewers a new look at the objects we think we already know.



PERRI HOWARD

www.vmgworks.com

1. **HEY, CAN I BORROW YOUR PARACHUTE?** Many companies have materials and supplies lying around between jobs. Be bold and ask if you can borrow some stuff. Can you offer to transport, recycle, or dispose of the material after you artify it? Are you able to thank your lender publicly or list them as a sponsor? Can you offer to put a refundable deposit on the material to cover costs in the event of loss or damage?

2. **I'LL TEACH YOU TO DRAW IF YOU LEND ME THAT CHAINSAW.** Barter-and-trade is a wonderful form of exchange that is increasingly underutilized in capitalist cultures. This life-affirming approach inspires trust, sharing, and collaboration. Do you have a skill, service, or goods to offer in exchange for art installation materials? Do you work in studio art as well as public art? Would you be willing to trade an original wood block print for the use of some scaffolding? If you have photography or design skills in your quiver, could you offer that in exchange for some goods or services? Maybe teach a class or offer private lessons?

3. **BARN RAISING IS STILL A THING.** Did you design something great and now you're in over your head? Don't nix that idea, just offer the community a chance to help in your artistic "barn-raising" by becoming part of the installation or tear-down team. Maybe the local high school kids form an "art patrol," acting as protectors of your temporary work. This inspires stewardship and connection and makes everyone proud.

4. **THE COURTSHIP IS INDICATIVE OF THE MARRIAGE.** When you're an artist, wonderful opportunities happen. That's just the way it is. Greatness abounds. Sometimes it can be exhilarating (and exhausting) when everyone wants to tap your bliss and creativity. So, to protect your soul, try saying this: "Thank you so much for considering my work for this amazing opportunity. I am deeply honored and really can't thank you

enough. I want to make sure I have the bandwidth and capabilities to pull this off successfully. Can I call you next week with a solid 'yes' or 'no'?" Then it's time to sit down and have a conversation with yourself: Do I like (or at least respect) the people I will be working with? If yes, then... Do I understand the terms of engagement? If yes, then... Will I be adequately compensated and supported? If yes, then... Am I excited by the opportunity — or is it a "should do?" If excited, then... Are all my questions being answered sufficiently and in a respectful manner? If yes, then YES!!! If you are pressured to say, "I do" before you're ready, don't let your poor, sweet, starving self say "I do."

5. **DON'T YOU WISH THIS COULD LAST FOREVER?** There is always a contract. Sometimes you may have to write your own, but don't go to work without a contract. Read it, sign it, copy it, keep it. Because your work is temporary, that contract should have beginning and end dates. When the community falls in love with your temporary work, they may want it to last forever. Forever is not the same as temporary. Forever is a new and different contract. Forever can be sneaky sometimes. Here are some red flags to keep an ear out for: "Let's just leave the artwork up until it starts to fall apart." "I'm 100% sure we can find funding to keep this going, could you keep track of your hours and out-of-pocket expenses until we do?" "Would you consider donating this work to our city/town/organization?" "Could we move this artwork to a different location?" There is no right or wrong response to each of these red flags. Consider the question, have a conversation with yourself, and decide on a gut level if temporary is ready, willing, and able to last forever.

PERRI HOWARD is an artist whose work includes painting, drawing, sculpture, and sound. She is the owner of VMG: Velocity Made Good, dedicated to creatively engaging the public. Her studio work and public art explores the relationship between human perception and sense of place. Public projects include large-scale sculptures for civic spaces, sound installations for festivals and events, and arts integration master planning for rails-to-trails, municipalities, and transportation systems, revealing familiar contexts in a new light.

JASON HUFF

www. <http://www.seattle.gov/arts/about-us/staff>

1. **EDIT YOURSELF.** Be selective of the public art projects you apply to. Instead of applying for every opportunity, only submit to the projects that truly interest you. You may not want to spend the next three years on a project you don't like.
2. **BE REALISTIC** about the calls you apply to. If you are just starting out, look for public art projects that have smaller budgets. These projects are usually designed for artists with less, or sometimes no, public art experience. Rosters and temporary projects are also good ways to get your foot in the door.
3. **DEMONSTRATE** to the selection panel that you are the best fit for the project. There are many factors other than pure talent that go into public art selection. Carefully read through the project scope and background information; it may contain clues as to what the agency is looking for in an artist for a particular project. If you can, show works in your entry that reflect the project scope. Write a letter of interest that speaks to the scope of the work and demonstrates how your artistic interests align with the project.
4. **DON'T BE AFRAID TO CALL** the project manager Agencies are always looking out for new artists and project managers welcome questions that can lead to stronger candidates. Project managers won't give away any tips for the project, but they can tell you if your approach is strong or off the mark.
5. **DON'T TAKE REJECTION PERSONALLY**, but take it professionally. Only one artist (usually) can be selected, and there are many talented, experienced artists wanting the commission too. If you have questions about the selection process, call the project manager and ask for honest feedback.

JASON HUFF was born and raised in White Plains, New York. He received his BFA in art from the New York State College of Ceramics at Alfred University and his MFA in ceramics from the University of Washington. Jason continues to work in ceramics and has exhibited his work regionally at Gallery IMA, SOIL, Bellevue Art Museum, Gallery IMA, and nationally at the Contemporary Crafts Gallery.



C. DAVIDA INGRAM

www.obsidianlit.org/c-davida-ingram

1. Decide on the conversation with beauty you want to have. Notice I did not say, MAKE SOMETHING BEAUTIFUL. I don't mean that. I know some people think conceptual artists are vapid, but it's important, for me at least, to know that I am saying something worthwhile about beauty as I start and create a project. So I ask you: What's your deal? What does beauty mean to you? Whatever the answer, you should hold that idea as close to your heart as you can while you create, because nothing you do will matter at all if your work is soulless—it can be trite, stodgy, squalid, incandescent, lush, heart breaking - without your soul work it just won't kin. Trust.
2. Define your creative process. Consider its messy parts, and parts that are unclear. Understand that making is a process. When I work with musicians, I realize that I am very different in my creative practice. The outcome is the same. But how we get at what we know is different. What's your process? Some things are a process. Other's happen lightning fast.
3. Make a budget. Add it to an Excel sheet. Make an envelope. Write IMPORTANT. Duct tape it your fridge and store all project receipts there. Buy with a debt card and download your account activity with the PFM (personal finance management) link so you can track your expenses. Do this until you close the project. Pay someone or find a volunteer if you need help. (Be a likeable person and you can barter or just have it that way because it's a sweet way to be).
4. Write your blurb. If you are working on a topic that is part of your lived experiences, bounce it off of your peers. Notice what makes them feel something—even confusion is ok. If you are not working from lived experience, make sure your project budget includes ways to support the communities that you are cribbing from and credit them.
5. Gather photos. Or do a photoshoot with an image that is compelling, uncluttered and well lit. Credit your photographer without fail (including when it is you).



C. DAVIDA INGRAM is a conceptual artist whose artwork creates counter-narratives about race and gender via social practice projects, performances, and installations. Her work explores desire, space, time and memory using blackness as its prism. Ingram is specifically interested in expanding inquiry-making around 21st century black female subjectivity.

MARCIA IWASAKI

www.linkedin.com/in/marcia-iwasaki-37669715



1. Begin realistically by applying for temporary art opportunities. You'll learn a tremendous amount. Have at least one or two projects completed before attempting a permanent project. Aim for projects between \$10 – \$30K initially, and after you've gained experience, aim higher.
2. Be selective with opportunities and look to small and mid-sized arts agencies beyond the large three (Office of Arts & Culture, 4 Culture, and ArtsWA). You'll be a bigger fish in a smaller pond. Google public art programs around the region and don't be afraid to apply out of state.
3. Initiate every project with a completely open mind. Learn as much as you can about the site, the unique community, history, goals, and expectations. Don't assume all the stakeholders and community to see your design as "brilliant". Listen carefully to opinions and be willing to adjust, while keeping your own artistic voice.
4. Every project has multiple roadblocks which initially appear unfixable. By brainstorming together with the team, inevitably a creative solution comes up that makes the art even better.
5. Most public artists have day jobs, so request time flexibility as needed. Most permanent projects can take two to four years to complete. There's a lot of hurry up and wait, that may take months or years. Projects will be frustrating from time to time, but once your artwork is in public for all to see, it can be life changing and rewarding!

MARCIA IWASAKI is a Public Art Project Manager for the Seattle Office of Arts & Culture. She has managed over fifty public art projects integrated into parks, community centers, fire stations, sidewalks and more. She has overseen residencies where artists work with city departments to plan for future integration of art into their facilities, and has coordinated training programs for emerging public artists. Prior to moving to Seattle, Marcia worked at the Boston Children's Museum's Harvard East Asian Program and was one of three co-founders of the Boston Dragon Boat Festival, which just celebrated its 34th anniversary.

ELISHEBA JOHNSON

www.wanawari.org/team.html

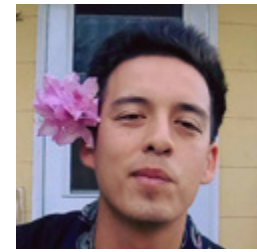
1. **READING IS FUN:** Read your contract carefully, this is a legal document
2. **WRITE IT DOWN:** Mark deliverables in your calendar
3. **COPY EVERYTHING:** Make copies of everything
4. **LET THE CONTRACT BE YOUR GUIDE:** Your contract is your guide to the project, use it that way.
5. **DON'T SIGN IT IF IT FEELS WRONG.** Don't give away things like copyright. Ask for revisions or feel ok walking away.



ELISHEBA JOHNSON is a conceptual artist heavily influenced by the Fluxus movement and the accessibility of art experiences and objects. She sees art “taking the role of philosophy in the 21st century” and providing “the frame for discussing and solving our complex and important civic problems.” Johnson, who has a BFA from Cornish College of the Arts, was the owner of Faire Gallery Café, a multi-use art space that held art exhibitions, music shows, poetry readings and creative gatherings. From 2013-2019, Johnson worked at the Seattle Office of Arts & Culture as a public art project manager and developed numerous capacity building initiatives. Elisheba is a co-founder of Wa Na Wari, which creates space for Black ownership, possibility, and belonging through art, historic preservation, and connection. She is also currently a member of the Americans for the Arts Emerging Leaders Network Advisory Council and has won four Americans for the Arts Public Art Year in Review Awards for her work.

CHRISTOPHER PAUL JORDAN & KENJI STOLL

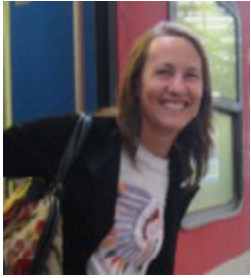
www.chrispauljordan.com | www.yokenji.net



1. When applying as a team start with small collaborations to get to know each other and to understand each of your priorities for prospective project(s). A solid foundation for a collaboration will go a long way to strengthen both your applications and your work.
2. Accountability creates the most relevant art. Create transformative ways to collaborate with relevant community in conceiving the work. Build reciprocity. Be an active listener. Learn when to set your own creative visions aside and listen for the answers you need.
3. A niche is “a shallow recess in a wall” (Multiply your talents). Each project you complete should be treated as a learning experience and expand your skill set. Explore the differences between ‘creating a body of work’ and ‘copy and paste’ approaches to making work.
4. Be a connector. Learn when to step up and when to step back. Train your competition. The people you invest in should surpass you. Compensate people for their support in your projects as much as possible: (for training / assistance, advice / expertise, interviews, videography / photography, outreach, etc)
5. Have fun. Have fun with your design team, have fun with your fabricators, have fun with your neighborhood, have fun with your interviewers. You will learn twice as fast.

CHRISTOPHER PAUL JORDAN Born in Tacoma Washington (1990), Christopher Paul Jordan integrates virtual and physical public space to form infrastructures for dialogue and self-determination among dislocated people. Jordan’s paintings and sculptures are artifacts from his work in community and time-capsules for expanded inquiry.

KENJI HAMAI STOLL is a multidisciplinary visual artist born, raised, and based in Tacoma, Washington. Initially drawn to art as a teenager through graffiti murals, he now works with communities to reimagine public spaces; and co-directs youth organization Fab-5, whose mission centers on empowering young people to become creative leaders who inspire change in their surroundings. His past collaborative work includes community based public art projects for Tacoma Housing Authority, Metro Parks Tacoma, and Sound Transit’s Tacoma Link Extension.



SARAH KAVAGE & NICOLE KISTLER

www.kavage.com / www.nicolekistler.com



1. DO think about SCALE! A mockup, to scale, of your proposed piece in its site will let you know right away if your piece is not large enough or getting lost in its surroundings.
2. DO think of public space as political (it is!). Carefully consider: Who cares about this space? Who holds power over it? Who does your work speak to? How do you fit into this dynamic?
3. DO get out and see the site in person, on foot, at different days and times. Talk to people informally and formally about the site and the neighborhood. Don't presume you can speak for a community, especially without spending time there. Sometimes just creating something that is beautiful and thoughtful is the best, and most appreciated, approach.
4. DON'T build what you can't maintain. Think very carefully about incorporating technical components, lighting, sound, etc., and how vandalism or other unwanted interactions could affect the piece. Temporary public art will require monitoring to keep it looking and functioning well. This is also an opportunity to observe how the public is reacting to the piece.
5. DO be flexible. It may not be easy, or possible, to stay true to your vision and respond to the community. Radical shifts may need to happen. Push yourself and the work will be better for it.

SARAH KAVAGE is an artist and urban planner, researcher, observer, and writer. She has an MA in urban planning from the University of Washington and over 15 years of experience in land use, urban design, public health, environmental impacts, and transportation policy. Studying and living in cities has given her an appreciation of the life of the street and the public sphere, and has shaped an artistic vision that is pragmatic, idealistic and populist.

NICOLE KISTLER creates works that reimagine place and bring people together in community. She has 14 years of experience managing large-scale public arts, arts planning, public involvement and landscape design projects with work shown nationally. As the City of Seattle's first Urban Agriculture Artist-in-Residence, she recently installed a series of story-based cast iron sculptures for the Beacon Food Forest. By creating frameworks through which individual stories and perspectives can be shared she hopes to build a larger narrative about love and life.

KURT KIEFER

www.linkedin.com/in/kurt-kiefer-b9ba484



1. Tell a story and keep it simple. You're an artist and people really want to hear the stories you have to tell. This is true when you're creating an exhibition, presenting a performance, interviewing for a job, or when you're having drinks with someone you've just met (or tea with your grandmother). You can tell a story with both words and pictures and should know how to do both. Think about the times when you've wanted to escape a conversation, then don't do that. Simple stories have a beginning, middle and an end.
2. Legibility is key. Your portfolio is your calling card. Most people will simply glance at it. Make it very easy to read, both visually and verbally. Resist the temptation to be too clever or cute. Look around at other people's materials and see what is easy to read and learn from them. Ask other people to look at your materials and give you good feedback.
3. Proofread. Spelling and grammatical errors stick out like sore thumbs.
4. Learn basic technology. Whether you have your own computer or not, you must learn how to use one. Become comfortable with word processing, simple spreadsheets, digital photography and image editing software and use them in the simplest ways possible. These are all tools that you must master, in addition to all the things you need to know to make your artwork.
5. When all else fails, read the directions. Always understand what you're applying for, who you're presenting to, and why you're doing it. Read the things that are sent to you. Don't be afraid to ask questions, but don't ask questions that could have been answered if you had just read the materials.

KURT KIEFER is an artist and public art project manager. He's been working with artists on projects both large and small for over 25 years, including non-profit organizations in Washington DC and the San Francisco Bay Area, University of Washington campuses, CenturyLink Field and Seattle's South Lake Union neighborhood. Currently a project manager in the Sound Transit Art Program, Kurt is committed to supporting new voices and expanding the community of artists working in public places.

CAROLYN LAW

www.carolynlaw.net



1. Invest in your team. Taking time to get to know your network of project teammates and investing in the community you are working in early on in the creative process most always bears fruit. Cultivating these relationships can sow the seeds of future stewardship and investment in the completed artwork that would not exist if you just showed up and installed work.
2. Work with a project manager. Working without the support of a middle person is a gamble. Step wisely into relationships in which you need to be your own business advocate as well as the creative.
3. Your project manager is there to support you. Don't fear your project manager. They are the line of communication between you and the client, they are there to support you and to make sure the work is well executed, done on time, and with support from outside sources as needed.
4. Reveal your hand in the work. As a studio artist, you are a firsthand source of information about the process of making. Even when you subcontract fabrication to someone else, try and make sure to invest something of your own sweat equity or craft into the project to leave evidence of your hand.
5. Sustain the relationship with your work. Take time to visit your artwork, and care about what happens to it over time. Whether it endures catastrophe or weathers gracefully, the life of your artwork after installation should matter to you. Others will have a relationship with your work that transcends your active piece in the process. Observing people interact with your creation can also inform the way you approach future public commissions.

CAROLYN LAW has been working as a professional studio and public artist for over 35 years. Her public art experience encompasses a wide range of commissioned art projects, art plans, and curated exhibitions in public places. She has been actively involved in civic affairs concerning the built public environment through on-going participation on various review bodies such as the Seattle Design Commission, Light Rail Review Panel, and Baseball Stadium Community Review & Art Oversight, and 4 Culture and the Port of Seattle Public Art Review Committees.

HORATIO LAW

www.horatiolaw.com

1. Be a self-starter--go directly to the community you want to connect with and propose a project (I have never had any organization that would say no to a community art project,) and then use that connection to apply for a project grant from your regional art council.
2. Get on the other side of the table--you can learn so much about presentation and the selection process by volunteering on a public art selection committee in your community, or with Office of Arts and Culture or 4culture. Let the public art managers know about your interests in representing your community.
3. Consider alternative space for temporary and participatory art including community centers, corporate and non-profit organization public space.
4. Include your collaborators--individuals, community, character of neighborhood and community resources--as part of your artistic palette.
5. Organize your own community of temporary and community based public artists, artisans and fabricators and create opportunities to talk to each other, exchange experience, idea, materials and fabricators.



HORATIO HUNG-YAN LAW is a Portland-based installation and public artist who focuses on making creative projects with communities. The core of his art stems from his Asian American identity and his experience as an immigrant. His projects explore the effects of our current culture of consumption and the invisible foundation of a community identity, memory and history.

ULISES MARISCAL

www.mariscal.com

1. Do what you are more familiar with at the beginning and try to enjoy as much as you can.
2. Put enough time on your application and photographs.
3. Communication between you and your project manager is very important, be flexible.
4. Get involved with the art community.
5. Don't get discouraged if you don't get selected, keep applying you will get it eventually.



ULISES MARISCAL began painting at the age of 12 in Mexico City and was always impressed by the great murals that David Alfaro Siqueiros and Diego Rivera left all over Mexico, along with each of their political and social messages. Through his paintings he strives to communicate the ways he manages to survive. The constant obstacles he goes through as a human being are some of the primary subjects of his art and are why he paints. The chaos, the uncertainty, and the confusion make the type of work he creates more humane and empathetic to other people's struggles.

TIM MARSDEN

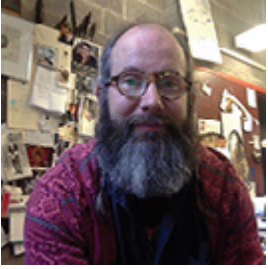
www.etmarsden.com



5 things my mum never told me bout keeping art nice:

1. Art is great, now if only we could do something about those pesky people.
2. Think about the location and the artwork's relationship to it (scale, materials, etc.)
3. Have a maintenance plan.
4. Address issues early.
5. Enjoy the work, embrace the problems.

TIM MARSDEN is a practicing artist who works in a variety of media, mostly painting but also sculpture and installation art. He is also presently the Art Collection Specialist for Sound Transit and has worked in collection care for over 15 years, most recently at Seattle Art Museum.

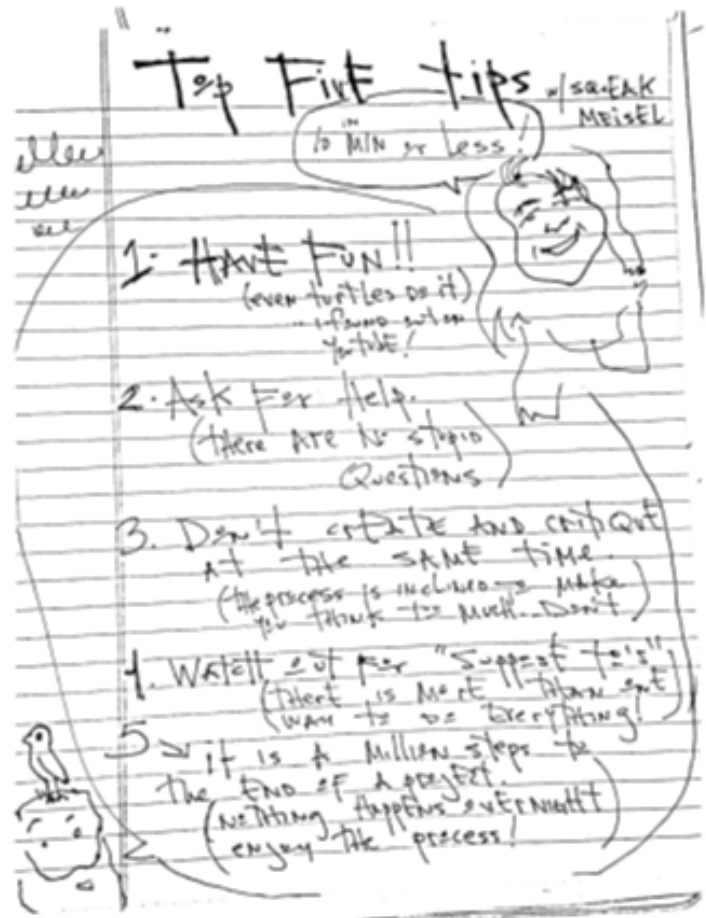


SQUEAK MEISEL

www.squeakmeisel.com



1. Have fun!! Even turtles do it... I found out on YouTube!
2. Ask for help. There are no stupid questions.
3. Don't create and critique at the same time. The process is inclined to make you think too much. Don't.
4. Watch out for "supposed to's." There is more than one way to do everything!
5. It is a million steps to the end of the project. Nothing happens overnight. Enjoy the process!



Squeak Meisel spent his youth riding around on Kansas dirt roads in his grandfather's fuel delivery truck, spitting carry seeds at road signs. He is an Associate Professor of Fine Art at Washington State University in Pullman, WA. In addition to having several permanently sited public works in the Seattle area he has exhibited his temporary site based works both nationally and internationally. Meisel was one of 28 finalists for the Portland art Museum's 2013 Contemporary Northwest Arts Awards.

YUKI NAKAMURA

www.yukinakamura.com

1. Join mailing lists. Contact your local public art agency. You can join their mailing list to receive current calls to artists for local and national projects.
2. Apply for Public Artist Rosters. The Public Artist Roster is a registry of artists who are eligible for a public art commission. I am currently in 4 public artist rosters: Seattle Arts and Culture Established Artist Roster; Sound Transit Roster, Seattle; Oregon Public Art Roster, Regional Arts & Cultural Council, Portland and Washington States Arts Commission.
3. Ask at least one person to review your cover letter and images.
4. Keep applying.
5. Have a mentor. I have a couple of experienced artists as my mentors who have accomplished both public art and studio work.



Yuki Nakamura is a native Japanese from the Shikoku region in the southern part of Japan. She graduated from Joshibi University of Art and Design, Tokyo in 1994, and earned a Master of Fine Arts degree from University of Washington in 1997. She has had solo exhibitions at Peeler Art Center, DePauw University in Greencastle, SOIL Gallery in Seattle and Howard House Contemporary Art in Seattle. Her multimedia collaborations have been featured at Henry Art Gallery in Seattle, Santa Fe International New Media Festival, Whatcome Museum in Bellingham and Hyogo Prefectural Museum of Art in Kobe. She is currently working on public art projects including Sound Transit's Overlake Village Station in Redmond and Evergreen State College in Olympia.

AKIRA OHISO

www.ohiso.com

1. Embrace constraints.
2. Be open to letting your work evolve.
3. Plan for everything, but expect the unexpected.
4. Stay true to your work.
5. Enjoy the process.



Ohiso is an artist, writer and musician who gained popularity as an outspoken blogger and social media voice. He was the co-founder and editor of Green Door Magazine, an upstate New York publication that promoted green living. He received his Masters of Social Work degree in 2003 and has worked for years in the social services profession where his experience working with vulnerable populations continues to inform his engagement in the digital world. A recent transplant to Seattle, his digital drawings document the unyielding gentrification and displacement of a city that creates great wealth and great suffering.

HANAKO O'LEARY

www.hannyagrri.com

1. Remember all these steps take time. The number one tip is to start early, don't procrastinate.
2. Connect! Get to know the people, place, and history of your location. Create a work with this context in mind. Make friends, share stories, be flexible, and listen. This process should inform your artistic design.
3. Prepare for bureaucracy. Be prepared to deal with red tape. Bureaucracy is slow and prone to say no. Know the specifications, understand the limitations. Be professional. Be clear and specific about what you want to do. Listen to your project manager. They have been doing this longer than you.
4. Strategize a game plan. Experiment with materials early and come up with a production plan. Keep in mind the weather changes. Know the de-installation process.
5. Share your art! Accept help when it is offered, keep in touch with those who contribute to your project. When people get involved in creating the work, they can connect to it. They are likely to help you protect it while it's up.



HANAKO O'LEARY was born and raised by her Japanese mother and American father. Spending most of her life on American soil, but always under a Japanese matriarchy, Hanako learned to bridge these identities through art, employing traditional Japanese imagery to narrate her current American story. Hanako has received an extensive arts education within institutional walls and beyond. She exists through her hands. Thus she has had many a love affair with a range of tactile artistic mediums. She is currently building her ceramic series, Izanami, as a resident artist at Seward Park Clay studio.

DEBORAH PAINE

1. Look for all artist opportunities, both big and small
2. Research galleries - don't cold call, find one that "fits" into the work you do
3. Be professional, put your best work forward
4. Don't assume, ask questions
5. If you want to be an artist, don't stop making your artwork!



DEBORAH PAINE, in her time at the Office of Arts & Culture, directed the management, placement and care of the Portable Works Collection, with more than 3,000 pieces of art. Deborah oversaw and administered purchases of portable artworks. She also developed and supervised the printing of interpretive materials and catalogues related to the Portable Works Collection.

SHAUN PETERSON

www.qwalsius.com

1. MENTORS & NETWORKING. Consider the kind of work you do.
Find galleries or art communities you feel you belong to.
Identify mentors you can approach. Finding a mentor may not happen overnight
Be aware mentors can work outside of your genre of work
Learn from their mistakes
2. LEARN FROM "THE MAN". Consider the other side of the table and their responsibilities
Take application guidelines seriously
Make time to look over and reflect on your submissions
Ask others to review your work applications
3. DOCUMENT YOUR WORK
Take the time, because it won't come back
What does your work say about you?
Make a system for tracking your history that suits you
4. EXPLORE PRESENTATION SKILLS
If you don't tell your story, someone else will, or no one
Explore free applications that will help organize your visualization
If you don't have the technical skills you need, seek reliable sources
5. BE TRUE TO YOUR STRONG TRAITS
Apply to calls you best align with, not those you don't
Use your creative talents to keep the dream alive
Branding is for companies, not for content of substance



SHAUN PETERSON is a pivotal figure in the revival of Coast Salish art traditions. An enrolled member of the Puyallup tribe, Shaun carries the name, Qwalsius, originally carried by his great grandfather, Lawrence Williams. His works are informed by his heritage in way of paintings, prints, carvings, fine jewelry and major public installations. He has exhibited work in New Zealand, Japan, China and Prague.

KRISTEN RAMIREZ

www.kristenramirez.com

1. Remember all these steps take time. The number one tip is to start early, don't procrastinate.
2. Connect! Get to know the people, place, and history of your location. Create a work with this context in mind. Make friends, share stories, be flexible, and listen. This process should inform your artistic design.
3. Prepare for bureaucracy. Be prepared to deal with red tape. Bureaucracy is slow and prone to say no. Know the specifications, understand the limitations. Be professional. Be clear and specific about what you want to do. Listen to your project manager. They have been doing this longer than you.
4. Strategize a game plan. Experiment with materials early and come up with a production plan. Keep in mind the weather changes. Know the de-installation process.
5. Share your art! Accept help when it is offered, keep in touch with those who contribute to your project. When people get involved in creating the work, they can connect to it. They are likely to help you protect it while it's up.



KRISTEN RAMIREZ works for the City of Seattle managing public art projects for the Office of Arts & Culture and serving as artist-in-residence to the Department of Transportation (SDOT). Prior to her government work, Ramirez worked for over twenty years in education in the Bay Area and the Puget Sound regions. She has taught at Cornish College of the Arts, the University of Washington, Tacoma Museum of Glass, Pratt Fine Arts Center, Edmonds Community College, and through Path with Art, a non-profit that serves adults in recovery. Her studio practice takes her increasingly into the public realm through community-based projects and murals.

PETER REIQUAM

www.reiquam.com

1. Know your budget! When we are awarded a commission, we are given a budget within which we have to design the project. Especially starting out, a \$30,000 budget sounds like a lot of money, but believe me, it doesn't go as far as you might imagine. You have to really get down to the nitty-gritty on your budget and make sure that you don't lose your shirt. Every project is different, but they all require a few basic expense items that you cannot ignore or cut corners on. First of all, be aware that in Washington State, sales tax comes right off the top, which means that your actual operating budget is considerably less than that \$30,000 you started with. Next, you need to be realistic about what it will take to get this project built: materials, labor (yours and your fabricator's*) structural engineering, liability insurance, studio overhead (rent and utilities), transportation of the work to the site, equipment rentals, additional labor for installation, documentation of the finished work and if possible, a little contingency to cover the things you may have overlooked or that didn't go exactly according to plan. And finally, don't forget to include an artist's fee - typically 10 - 15%, this may be the only pay you get from this project that may take several months to complete.

2. Develop good relationships. It takes a long time to develop good relationships with people and companies that may produce certain components of your project, but it really pays off if you continue to make public projects for years to come. I've been doing this for a long time and some of the people I have worked with over the years have retired or died and I've had to develop new contacts, but each one plays an important roll and knowing them well and working with them repeatedly gives you consistent, predictable results and makes it easier to get things done. A few examples of the kinds of relationships I'm talking about include, CAD services to translate my sketches into accurate detailed plans, water-jet or laser-cutting outfits that can produce precise parts that fit together cleanly - this can save an enormous amount of time and really improve the quality of the fabrication. Metal forming - I work with one shop for rolling of pipe and plate, another for making straight bends in sheet metal and a third for metal spinning. Machining - rather than taking up valuable studio space with machines I will only use occasionally, it makes more sense for me to design parts and have skilled machinists mill them out. Again, this frees me up to do what I do best and it results in accurate, precise parts that I might not be able to make myself. Structural Engineering - having a good relationship with a structural engineer who knows your work and your working style is invaluable. These are just a few examples. If you aren't able to fabricate your work yourself, then it's really important to develop a good working relationship with a quality fabricator who has developed the kinds of contacts I've mentioned.

3. Plan, plan, plan! No matter how well organized or how disciplined you are, you can never have a perfect plan. There will always be some item you forgot to include in your budget, or some unforeseen glitch that crops up during the process that you didn't account for, or some critical piece of hardware you forgot to take to the job site that puts the whole installation on hold while you run off to the nearest Tacoma Screw. It's inevitable, but the more you think about the entire process from the very first sketches through the final installation, the more likely things will go smoothly and everyone will be pleased with the results. My installation crew always tells me I'm the most prepared person they've ever seen, I have a plan, I've thought it through, I've communicated it clearly, I've brought every tool known to man, but invariably, I've forgotten something, it happens, I just try not to stress too much about it and get the problem solved as quickly as possible and get the job done.

4. Document right away! This may seem obvious, but when you do work in the public realm, all you have to show for it is the photo documentation. It's important to document the work as soon as possible after it's installed. It will never look as fresh. Once the wind and rain start dirtying the finish, once the first scuff marks from an over-zealous fan appear, the work has begun to age. I document my own work, partly because I want to have ultimate control over the images, partly because I want the work to be framed a certain way, and partly because I'm cheap. I also really enjoy the process of doing that final capturing of my vision of the artwork. If you aren't confident that you can create high quality pictures of your work then you must hire a good photographer to do it for you. The images are critical to your future success and need to be as good as they can be.

5. Give back. This is kind of a personal choice, but I always feel that as an artist who's been fortunate enough to find a way to make a living making art, that I should give something back to the system and I want to encourage other artists to do the same. Whenever I'm asked to serve on a selection committee, or offer a seminar at a Public Art Boot Camp, or to serve as a commissioner on a public art commission, I almost always say yes. Not only do I feel like I'm paying back for my own good fortune, but I find I also benefit by learning more about how the process works and how I can improve my own presentations and hopefully win more commissions. Serving on committees, donating work to auctions for causes or organizations you believe in, teaching classes or workshops, offering studio visits, mentoring younger artists, these are just a few ideas.



PETER REIQUAM has been creating interactive site-specific public artworks for twenty-five years. Each of his projects is a unique response to the landscape, architecture and culture of its site. His goal is to create beautiful, thought-provoking artworks of the highest level of craftsmanship, of materials that require little or no maintenance beyond an occasional cleaning - works that inspire and entertain and that contain familiar objects presented in unexpected ways. Many of his public art projects incorporate sculptural furniture, often inspired by the neighboring architecture and local culture.

NORIE SATO

www.noriesato.com



1. To facilitate application for projects, write up project descriptions with written descriptions of 300 characters (for some application sites) or 150 words for others, and with dimensions, location, agency and budget. Cut and paste from this list for your image description sheets. Select images carefully for each opportunity and try to make your previous work match the opportunity.
2. General rule of thumb on budgets: keep your materials and fabrication costs no more than 50% of the total budget. Other costs will make up the rest easily.
3. Check in with your fabricators regularly and look at the work they are doing. Be available to consult with them as they need to. Try to be as decisive as possible about any aesthetic decisions that need to be made (don't just leave it up to the fabricator) even if you trust the fabricator, but DO NOT be a jerk about it. Check in with them about costs and if their quote/ estimates continue to be on track.
4. Keep your project dollars separate from your personal funds. If possible, wait to take out your portion of the dollars until the end. Keep track of how much you take out of project funds for your own "pay" if you need it before the project is complete.
5. Do not give away your concepts for free. Your concepts are the most valuable things you have. Make sure you receive payment for all proposals. Try paying your rent with "exposure".

NORIE SATO is an artist living in Seattle, whose artwork has included both a studio practice and art for public places over the past 30 plus years. She has created individual, collaborative, and design team public art projects as well as developing public art plans and incorporating art thinking into larger master planning contexts. Her public art work has encompassed a wide range of projects at universities, transit systems, border stations, airports, libraries, and parks in Scottsdale, San Francisco, Miami, and Seattle. She has been a member of Seattle's Public Art Advisory Committee, the Seattle Design Commission and the Public Art Network Council.

VICKI SCURI

www.vickiscuri.com

1. Learn your craft, 10,000 hours
2. Get a second degree in Landscape Architecture
3. Learn software and digital fabrication
4. Always carry a contingency
5. Be resilient



Building on over 30 years of experience, VICKI SCURI's career continues to evolve. Educated in printmaking and design, she transformed her studio work into large-scale public installations as a member of the Downtown Seattle Transit Artist Design Team. This program catalyzed her interest in collaborative work and public space. Her primary focus is site responsive, collaborative design and Public Art, with emphasis on community identity through awareness of place, history, and culture.

BENSON SHAW

www.bensonshaw.com

1. Safety first at the jobsite (everywhere else, too). Stay visible - Helmet, vest, eyes, boots, ear protection, dust mask, etc. Stay alert! - No music/sound track or other distractions! Check in at the job office- at least first few times on site. Leave other's stuff alone. Buddy system advised.
2. Design to minimize work & time on site (1st few projects). It's expensive! Is there equipment that you can invent/buy/rent/borrow to replace cost of a fabricator, crew member or installer item in your budget? Can you assist for your project during fab or install work by others? Bad weather can be expensive. Avoid it or budget for it.
3. Become knowledgeable about built environment materials & processes. Learn & equip for one or two of interest to you. Concrete, glass, metal, stone, plastic, lights, ceramic, terra forming, etc. Molds & casting, welding, cutting, machining, finishing, sealing, etc. Investigate hardware, glue & other connection practices. Learn about design/build measuring systems & equipment as you encounter them. Consider acquiring some CAD capability (Vectorworks, Sketchup, AutoCAD, Revit, TurboCAD, etc.) Many choices with varying prevalence, learning curve, interoperability, cost. At least learn the annotation features of software you already use: Preview, Acrobat Reader, PowerPoint, Keynote, Photoshop, Illustrator, more.
4. When you do need to hire fab shops or sub-contractors: get quotes from several vendors or shops, avoid hourly or time and material arrangements, and ask several sources if there are alternative, more cost efficient ideas.
5. Get Organized, Stay organized - Digital and Paper. There will be lots of meetings & lots of docs. Budget for meetings, including prep, transit time, parking fees, etc. You are running a small business. Licensing & Quarterly tax filing will seem like several meetings. City, State, Federal. Maybe contractor & employer forms, too.



Benson Shaw is probably not an Artistic Genius, but he is pathologically tolerant of the Public Art Process. His public artworks, created over 3 decades, involve the processes and materials of urban planning, design and infrastructure. Benson's hobbies include collecting glass chips, NURBS lofting, and construction site fishing.

ELIZABETH SPAVENTO

www.elizabethspavento.com

1. It doesn't have to look like public art. Eric Olson and Timothy Firth (Seattle, WA) created a series of visual and participatory projects that took no more than one day to create and install. The instructions on the slide are: 1. Think of something weighing heavy on your heart 2. Let it slide
2. It's not forever. Public art no longer needs to be thought of as bronze sculptures of dead white people that will last forever. So, don't worry about how long your work will last, or how it will be received for years to come. Aim for experiential events. This is particularly relevant for musicians, sound artists, light artists and performers. Nat Evans' (Seattle, WA) piece, *The Lowest Arc*, is a series of sound boxes. We made them out of plywood and waterproof sound fabric (the most expensive thing in the installation). Inside are Sony dream machine cd player alarm clocks, which we purchased at the Goodwill and on Ebay. Nat made 6 channels and copied his music to a cd. We put plugged them in and put them on repeat for a few months. Nat also made music boxes on the cheap and asked people to walk around the installation playing the boxes. Those who did not have the boxes were asked to walk with candles, which made people walk more slowly. It was a hit! Other examples not pictured: any kind of concert you can imagine. Pop up, solo, big band or otherwise, all you need are musicians and for them to play their instruments.
3. Create space for the unplanned. One of my first curated exhibitions, *We Know Not Exactly Where or How*, was held at Open Source Gallery in Brooklyn, NY. The space is a repurposed two car garage—a tiny hole in the wall in a residential setting. I raised \$5,000 on Kickstarter to put together the show, most of which was used to pay artists for their contributions. What little funds we had left over we used to convert the gallery into a public park. We used scrap wood, had a tree donated and the rest we purchased. Over the course of the exhibition, mothers would come to nurse, neighbors who had never visited the gallery before read or held picnics, and even a brass ensemble asked to use the space for rehearsals. None of these events were planned, but it made the exhibition feel purposeful because the public was engaging in the space and their community in a new way.
4. Don't build for a community, create a community. One of my favorite art events in all of Seattle is the Nepo 5k Don't Run! Not only does it do an excellent job of making people step out of their normal categories (Is it art? Is it fitness? Why can't we run again? Who Cares?!), but it also creates community instead of catering to one. What's the difference? Creating community means you feel like you a part of something and that your voice and contribution matter. Catering to a community means that someone else has a good idea of what they think you will like. Would you rather be told what to like or engage in things that you like? The choice is yours.
5. Demand more than fireworks. One of my favorite resources for public art is a website: www.publicartnow.com. These are their rules, really, but they've changed the way I approach exhibitions and art-making. One of the most important takeaways for me is this: Believe in the quite, unexpected encounter as much as the magic of the mass spectacle. It's often the silence of the solitary moment, or in a shared moment of recognition, rather than the exhilaration of whizzes and bangs, that transformation occurs.



Resisting reductive definitions of artistic labor, my work exists at the intersection of contemporary art, public policy, and grassroots organizing. Since 2009, I have worked for and with academic galleries, state arts commissions, commercial galleries, city arts offices, multidisciplinary arts-non profits and political campaigns. Collaboration is at the heart of what I do, whether making my own work or building a platform for others through generative exhibitions and performative events. Mostly, I curate. I am interested in creating new models to present artists' work and favor practices that consider equity an essential organizing principle.

KRISTIN TOLLEFSON

www.kltollefson.com

1. Invest in your team. Taking time to get to know your network of project teammates and investing in the community you are working in early on in the creative process most always bears fruit. Cultivating these relationships can sow the seeds of future stewardship and investment in the completed artwork that would not exist if you just showed up and installed work.
2. Work with a project manager. Working without the support of a middle person is a gamble. Step wisely into relationships in which you need to be your own business advocate as well as the creative.
3. Your project manager is there to support you. Don't fear your project manager. They are the line of communication between you and the client, they are there to support you and to make sure the work is well executed, done on time, and with support from outside sources as needed.
4. Reveal your hand in the work. As a studio artist, you are a firsthand source of information about the process of making. Even when you subcontract fabrication to someone else, try and make sure to invest something of your own sweat equity or craft into the project to leave evidence of your hand.
5. Sustain the relationship with your work. Take time to visit your artwork, and care about what happens to it over time. Whether it endures catastrophe or weathers gracefully, the life of your artwork after installation should matter to you. Others will have a relationship with your work that transcends your active piece in the process. Observing people interact with your creation can also inform the way you approach future public commissions.



KRISTIN TOLLEFSON is an artist and educator engaged in the relationship between humans and environment. Metaphor, transformation, accumulation, and grown and manufactured processes recur in her practice. Her technical experience as a metalsmith and textile artist shapes both her choice of materials and her attention to detail and craft. Fractal theory, scientific illustration, micrograph photography and constellations inform her aesthetic. Kristin lives on Bainbridge Island in Washington, between land and water, where she raises her children and works as Education Director for the Bainbridge Island Museum of Art.

STOKLEY TOWLES

www.stokleytowles.com

1. Get help: At first I tried to do everything myself. It took years to realize I could ask for help. Rachel reads over my grant applications before they get sent out (I make her granola). When I put together a 4Culture application, Jordan, who works there, provides feedback on the portfolio. I always run my performance projects by Bret before they go public. No need to go it alone.
2. Say yes: I used to turn down invitations to participate on grant panels because they took too many hours and were poorly compensated. Then I decided to just say yes. Last year, on a panel judging an arts grant, I met Tristan. He told me about a call for proposals he was putting together in Calgary. I applied, was accepted, and was awarded the biggest project of my career. It wouldn't have happened if I hadn't said yes to the panel. Also, looking through all the applications and their mistakes and successes helped me make better applications.
3. Be willing to regroup: For many years, I taught in adjunct positions, moving from one institution to the next. I liked teaching but felt like an outsider. For an art project, I took up residency in a library and interviewed library staff. I fully enjoyed the people I met and thought, I could do this job. At the age of 43, in need of a social life at work, I went back to school to study library science.
4. \$\$1. It's not about the money. 2. It's important to get paid. Don't work for free, but also don't turn down opportunities just because they're poorly funded. One of my best opportunities—being invited into the world of the Seattle Police to interview and ride with officers—paid the smallest fee.
5. Always ask: My public projects involve interacting with organizations that may be nervous about letting an artist wander their halls. Sometimes members of the art agency and/or organization are worried about one of my requests. They say, "I don't think it's going to work." or "We never do it this way." Rather than backing down, I always propose that it won't hurt to ask. In one organization, there was a command center behind locked doors in a room without windows. People said, "You won't be allowed in there and besides they're too busy." I said that I didn't want to cause any problems, but would it be OK just to ask. I contacted Tom, who ran the center. He immediately invited me in. We spoke for two hours and he was thrilled to show me around. Finally, someone was interested in his work.



STOKLEY TOWLES' work focuses on the relationship of people to their daily working and living environments, be it the public's experience on a trail system, the dynamic world of police officers on the street, how patrons interact with the public library, or the seemingly mundane environment of a municipal water system. In each case he researches to understand this relationship and present stories and images that reveal these otherwise hidden worlds. He has performed at conventions, art spaces, bookstores and nightclubs in New York, Chicago, San Francisco, Los Angeles and Seattle. His work has been presented locally at the Henry Art Gallery, Greg Kucera Gallery, and Seattle Art Museum, through Humanities Washington.

SAM TROUT

www.samtrout.com

1. Talk about your work. Don't be afraid to talk about the projects you're working on. Keep it brief, learn your elevator speech, give them room to ask questions and be open to their ideas, your project might get better and it gets people enrolled in your work and success.
2. Work creates work. The more projects you take on, the more opportunities will come your way. If you don't have a project that's going to pay you, make something anyways. Make something people are going to buy, would pay to see or something you can get funding for. AND, continually create and share your work via social media.
3. If you want to make public art, start making your art public. Post photos online, do temporary installations and take photos to build your portfolio, install art and leave it somewhere. Just get it out there some way or another. Nothing happens in a vacuum except dust collection.
4. Get to know your art peers. Talk with other artists at your level, get to know them and get advice from each other. Relationships like these become very useful when you're trying to figure something out, looking for collaborators, organizing a show, etc.
5. Expect rejection. Enjoy Success. Don't focus on only one opportunity and think that it is the answer to your art career. Until you are too busy to focus on finding work you should be filling out applications and searching for opportunities monthly. Think of yourself as a salesperson. You're either selling yourself,



SAM TROUT is a public artist who has lived and worked in Seattle since 2000. Over the years Sam has worked with the community to build the crafter/art scene by co-currating I Heart Rummage (2001 -2003 Seattle's first monthly DIY crafter fair), been in a number of art shows and participated in temporary art installations such as artSparks, Art Interruptions, the Sound Transit Broadway light-rail wall mural and the Decibel Festival. He also worked with the Office of Arts and Culture and SDOT on his first permanent public work on the Shoreline Street Ends project.

TARIQA WATERS

www.martyrsauce.com

1. Engage in the community.
*Introduce yourself to residents, transients and business owners.
 2. Source materials locally.
Calsak Plastics 19030 68th Ave S, Kent, WA 98032 (425)251-8489
Laird Plastics 650 S Industrial Way, Seattle, WA 98108 (206) 623-4900
Die Cut Stickers diecutstickers.com
 3. Be willing to roll with the punches and adjust your designs if problems arise.
 4. Have a clear understanding of logistics and all that the installation will entail.
 5. Once the installation is complete it's for the public. Be willing to let it go.
- * The elements, vandalism, theft, negative feed back are possibilities. Public Art will be an exhaustive accomplishment. Be proud of the work and try to find solace if the art is altered in unforeseen ways.



TARIQA WATERS. I approach my art with an attitude where nothing is taboo and I go out of my way to be both confrontational and comical. I run a gallery/art space in Pioneer Square called, Martyr Sauce that is simply described as subversive, blasphemous, iconoclastic fun.

RURI YAMPOLSKY

www.waterfrontseattle.org/

1. The 1% for Art program commissions artworks, we are not a grant program to fund preexisting project ideas
2. When we issue a call for artists, we don't necessarily have an artwork in mind, but we do have a specific scope of work for which we will contract
3. Read the call for artists carefully - and write a thoughtful statement that relates very specifically to what we are looking for and how your artwork will help us achieve our goals
4. Be prepared for lots of process, meetings, reality checks, adjustments to your art, surprises . . . and the satisfaction of seeing your art transform the space around it
5. The city may be your client, but the public is your audience



RURI YAMPOLSKY is Art Manager for the City of Seattle Waterfront Program. Prior to that, she oversaw the Public Art program at the Seattle Office of Arts & Culture, working to integrate the ideas and work of artists into the public realm and large-scale, capital construction projects. She has been a member of several interdepartmental teams addressing city-wide planning issues such as the Central Waterfront. She is also a registered architect with a Masters of Architecture from Columbia University, and earned her bachelor's in architecture with a minor in Latin from Barnard College.

XTRA TIPS!

1. Enjoy the research and design phase of your project! Have fun exploring all the options and considering the full potential of what you could do. This is my favorite part of the job, but it can fly by quickly. At some point, you will probably have to reign in your ideas and make sure you're being realistic. But don't limit yourself from the start. (LEO BERK)
2. For proposals and plans, seek "beta readers" with specific life experiences that you lack, to avoid harmful or hurtful stereotypes and your own privilege blind spots. Always, always pay them for consulting. Parse out who is being excluded access to your project -- before your project goes live - and seek help fixing it. (MANDY GREER)
3. Do your homework, research and site-visit before an interview. (YUKI NAKAMURA)
4. Make a model. A simple model can help to convey a three dimensional design to a large group of people. Many people (including non-artist panelists) have trouble reading and understanding drawings. A model is a great visual aid for your presentation. (YUKI NAKAMURA)
5. Read and revise your contract before you sign. I have never thought about who is going to store the 600lbs mold and how long I need to keep it. Who is going to pay for damages/replacements/graffiti after installing? Can I make multiples? (YUKI NAKAMURA)
6. Have a sub-contract with all fabricators. I had a verbal agreement with one of fabricators on price. The fabricator charged almost double upon completion. (YUKI NAKAMURA)
7. Don't forget to pay Washington State Sales Tax (9.6%). Late fee is expensive! (YUKI NAKAMURA)
8. Resell permit may save some material costs. (YUKI NAKAMURA)
9. Consider hiring a public art consultant, an attorney and a structural engineer. (YUKI NAKAMURA)

EXTRA TIPS CONTINUED

10. Lead with your vision! Be open to new ideas and flexible while working with others, but don't compromise on the quality of your work. Play by the rules, consider the input of others, but don't feel obligated to satisfy everyone. (HANAKO O'LEARY)

11. Don't embellish. Interrupt. ALL RISE commissioned a New York-based composer, Craig Shepard, to create a site-specific sound installation slash concert called Trumpet City. We gathered a group of trumpeters (most of them were students) and asked them to play for about an hour under Craig's direction. He created a score that was elongated so each note was held for the duration of one breath. Trumpeters would alternate between playing phrases of the elongated score and short, improvisational riffs. At first it didn't sound like music at all, but rather car horns in the distance. But, as passersby stopped to listen, they realized that the sound was coming from the trumpets and that over time the melodies revealed themselves. We didn't announce that this was going to happen until the day of the event, and we held the concert slash sound installation in the neighborhood around the site during rush hour. Our aim was to interrupt the normal routine of everyday life. We weren't going for the fireworks but for a meaningful moment. I guess it worked because one resident called the cops on us. Apparently, she was trying to put a grumpy baby to bed and a trumpeter was right outside of her window. (ELIZABETH SPAVENTO)

12. Make your own rules! Use this space to make your own rules! What are the things you've always wanted to do but never thought you could? (I've been advocating for a community-wide tug of war game between the South Lake Union and Cascade neighborhoods at ALL RISE) If money was no option, what would you make? (A giant sculpture that you can climb on that looks like carrots hanging in a test tube holder that I saw in a dream I had) Sometimes the art world feels like it's not for everyone and often institutionalized perspectives turn into exclusionary practice. It's up to you to decide whether you would like to be a producer or consumer of cultural, material and creative space. Which will you choose? (ELIZABETH SPAVENTO)

INDEX

1. Overview of Public Art (Intro)
Ruri Yampolsky,
2. Getting Started - Studio to Public
Marita Dingus,
Juan Alonso,
Shaun Peterson,
Jenny Heishman,
Leo Saul Berk,
Dan Corson,
Michelle de la Vega
3. Portfolios, Applications, Selection Panels, Interviews
Kurt Kiefer,
Jason Huff,
Deborah Paine,
Blake Haygood
4. Contracts and Other Legalities (How to Get Paid and keep the money)
Norie Sato,
Elisheba Johnson,
Jason Huff
5. Budgets and Timelines
Elisheba Johnson,
Jason Huff
6. Collaboration: Public and Private Stakeholders and Community
Kristin Tollefson,
Carolyn Law

INDEX

7. Design: Proposals and Approvals

Jen Dixon,
Tim Marsden,
Laura Haddad,
Cris Bruch,
Beliz Brother,
Norie Sato,

8. Maintenance and Conservation

Tiffany Hedrick
Tim Marsden

9. Fabrication and Installation

Squeak Meisel,
Gerald McGinness (Fabrication Specialties),
Benson Shaw,
ArtSite,
Peter Reiquam

11. Temporary

Tariqa Waters,
Stokley Towles,
Cabbage Tree Mob,
Elizabeth Gahan

12. Temporary to Permanent

Celeste Cooning,
Yuki Nakamura,
RYAN! Feddersen,
Perri Howard,
Horatio Law,
Christopher Paul Jordan
Kenji Stoll,
Sam Trout

INDEX

13. More than Visual
Carina del Rosario,
Kristen Ramirez
Elizabeth Spavento,
Nicole Kistler & Sarah Kavage
14. Collections (Portable Works)
Blake Haygood,
Peggy Weiss,
Lele Barnett
15. Social Practice
C. Davida Ingram,
Mandy Greer
16. Boot Camper Wisdom
Minh Carrico,
Ulises Mariscal,
Hanako O'Leary,
Kathryn Abarbanel,
Randi Ganulin,
Akira Ohiso,
Aramis Hamer
17. Tips from Public Art Tours
Gloria Bornstein,
Garth Edward,
John Fleming,



This book was conceived by Marcia Iwasaki
Many thanks and love to Elisheba Johnson
And the talented artists represented here.
Cover and book design by Alison Post

DISCLAIMER: The opinions in this document are
those of the artists, not our Office.

Typefaces used in this book are
Brittanic Bold & Seattle Text
© 2020







OFFICE OF ARTS & CULTURE
SEATTLE



BEST TIPS

for Emerging Public Artists

Seattle Office of Arts &
Culture
Public Art Boot Camp