

Step-by-Step

This section lists common steps on the road to creating a visual public artwork for your neighborhood. The steps are listed in order—however your group may need to create additional steps or change their order, depending on the characteristics of your particular project. There is no single formula for developing public art projects.

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Step-by-Step

Step 1 - Form a working group

Planning and carrying out a neighborhood public art project at first seems like a daunting job. But other people have traveled this road before. Many neighborhood groups had the people, the passion, the sweat equity, the inspiration, and the stick-to-itiveness to make their public art projects happen. You can too.

Often, the first step in creating a public art project is to bring together a diverse group of neighbors to form a working group that is truly representative of your community. Who are the people in your neighborhood that can help make your project work? Who are the people who can lead, organize and network to the neighborhood and build neighborhood support for the project? Are there artists in your neighborhood who may want to initiate or help conceptualize the project?

Depending on the size and complexity of your project, potential members of your group could include a local artist, an architect or engineer, participants from local neighborhood arts councils, businesses and the chamber of commerce. You may also want to include neighbors from local schools, newspapers, and the religious community. Remember to include diverse factors such as age, cultural background, ethnicity, and gender when forming your group.

People are often surprised by just how many valuable resources exist in their own back yard and are often unaware of their neighbors' skills and talents. Don't forget to include people with less apparent skills. For example, consider those who are good listeners, well organized, or who work well with children or elderly people. Tapping into local resources and existing networks, whatever they may be, helps build a solid neighborhood group. Your local neighborhood service center ⁴ is a resource that can help you network with others in your community.

When forming your group, it's important to remember that creating a public artwork is not always a quick process. Time and energy must be spent to develop the concept, select the artist, and include the community. You may want to also include time for members to learn about contemporary public art projects.

Your group may be a sub-committee of an organization such as a community council, or a stand-alone group. Once your group is formed, a project manager or coordinator needs to be chosen. Determine the goals of the group and a timetable for reaching these goals. It is helpful to decide on the deadline and work backwards to determine intermediate goals. As the project progresses, keep those involved in the planning informed on an ongoing basis.

Samples, Templates, and Other Files

1. **Great Meetings!** (Adobe PDF) <http://www.seattle.gov/neighborhoods/pubs/meets.pdf>
How to prepare for a great neighborhood meeting. Offered by Department of Neighborhoods. Ten pages.
2. **The Secrets of Membership Recruitment** (Adobe PDF)
<http://www.seattle.gov/neighborhoods/pubs/secrets.pdf>
Proven tips for recruiting organization members. Offered by Department of Neighborhoods. Twenty-two pages.

3. Neighborhood Organizing (Adobe PDF)

<http://www.seattle.gov/neighborhoods/nmf/booklets/Neighborhood%20Organizing%20word%20doc.pdf>

This Department of Neighborhoods guide addresses the issues of organizational structure, membership recruitment, whether to hire staff, how to raise money, and organizational self-evaluation. Also includes examples of several different types of successful neighborhood self-help organizations.

Web sites

4. Neighborhood Service Centers - <http://www.seattle.gov/neighborhoods/nsc/>

When you first consider the idea of a neighborhood public art project, a good first step is to head to your Department of Neighborhoods' Service Center Coordinator. Coordinators can tell you what groups and organizations are already active in your area. They are also knowledgeable about other neighborhood resources. Coordinators can also provide insight into the history and dynamics of recent efforts to mobilize your community, and assist in communication between your group and City government.

5. Community Toolbox for Public Participation - <http://www.nps.gov/phso/rctatoolbox/>

Tools for project activities such as collecting information, facilitation, communication, gatherings, decision making, organization, and outreach. From the National Park Service.

6. Volunteer Match - <http://www.volunteermatch.org/>

A non profit organization with a mission to help everyone find a great place to volunteer, and to offer a variety of online services to support a community of non profit, volunteer and business leaders committed to civic engagement.

7. Meetup - <http://www.meetup.com>

Meetup is an advanced technology platform and global network of local venues that wants to help people self-organize local group gatherings.

Step-by-Step

Step 2 – Define and plan the project

Some things to consider

Before proposing and designing your public art project, it's important for your group to assess your resources, such as volunteers and in-kind donations. It's also important to weigh limitations, such as lack of current funding, and responsibilities, like long-term maintenance. Here are some things to consider as you begin the process of starting a public art project.

What type of artwork will be created?

The complexity and length of the project and resources required to complete a project can vary depending upon the type of artwork created.

Where are the important and valued places in your neighborhood, the places that mean something to people?

Where do people gather? If you have a site in mind, consider who cares about the site. Who cares *for* the site? Who spends time there? Is it safe? Who currently owns the site? Will you be able to get written permission from the owner to create artwork on the site?

Consider whether a project can succeed technically in a certain site.

This is especially true with projects such as murals. If your project is a mural⁷, on what kind of wall will it be painted? How much direct sunlight will it get? Direct sunlight fades murals and is undesirable.

What materials do you have that may be used in a public art project?

Look at what you have. Look beyond what you have to what could be as well. A good example of this is the Belltown neighborhood's P-Patch landscaping project⁸, where the group envisioned a garden, park, and neighborhood meeting place in a steep hillside lot that was originally garbage-strewn and overgrown.

Will you need additional volunteers to write grants, raise funds, select the artist, and help fabricate and install the artwork?

Maintenance⁹ is a crucial consideration.

How will a project be maintained? Metal rusts, concrete deteriorates, paint fades, wood rots. An artwork may be subject to graffiti or other vandalism. An artwork may also pose a danger to people if, for instance, it falls on someone or someone falls off it. If your project is a mural, think in terms of a 10-year life span. For other art, think in terms of 20 to 30 years. Factor this in when considering maintenance of the artwork.

There may be legal issues that can arise when carrying out a public art project and sponsoring a public artwork.

It's important to prepare for all responsibilities that go along with ownership of a public artwork. There may be legal matters that can arise during your project concerning anything from liability issues related to the artwork to the terms of the legal contract with your artist. More specific information can be found on the following pages in the Step by Step section.

Develop the Project Idea

Community-based public art grows out of community interests and concerns. Public art comes in many forms and circumstances, and functions in many different ways. Your artwork may exist solely to give pleasure and invoke insight, or it may also be a means to serve other functions such as celebrating cultural diversity; promoting

environmental stewardship; building a stronger community; addressing social issues; or turning local eyesores into artistic enjoyment.

To help develop your project idea, you may want to visit other neighborhoods and talk to neighborhood groups to see what public artworks they have completed. Local neighborhood arts councils¹⁶ are a great resource for information about arts projects in various neighborhoods. If you decide to apply to the Neighborhood Matching Fund Program², their staff can assist you in developing an idea for your project.

City of Seattle Department of Planning and Development (DPD) guidelines, especially for projects in those neighborhoods with unique design review guidelines¹⁷, can also give your group specific public art ideas, direction and parameters.

You may also want to research and compile examples of a variety of contemporary public art images. This may include slides, photos, Web images, or magazines. It can also be helpful to have people knowledgeable in the field of public art give presentations of public art images for those interested. Local agencies with staff expertise in public art include the Office of Arts & Cultural Affairs³, 4Culture⁴, Sound Transit⁵ and Washington State Arts Commission⁶.

As you research and plan your project, remember that professional artists in your neighborhood may be able to help you with consultation or other donated services. You may also want to use the consulting services of the previously mentioned local agencies. An arts consultant can help your group in areas such as finding an artist, running a competition, or writing a contract. Keep in mind that, although professional arts organizations can provide you with important resources, your neighborhood knows best what it needs and wants. Consult the experts; but also trust your community's collective instincts.

Once you have developed an idea for your project, you will be able to do some research and begin to estimate costs for creating the artwork.

Select the location of the site

It is often at this point that you will choose a location of the site for the artwork. If your project involves use of, or changes to private property that your group or organization does not own, you will need to get written permission from the owner.

In general, artwork sited in public places should be as durable and safe as the surrounding buildings and street features. A good common sense "read" of the proposed artwork site is an important element in planning your project. In addition to "reading" for durability and safety, you should remain sensitive to the overall scale, building mass, street mass, building materials and other features that contribute to your neighborhood's identity.

Research permits, insurance needs and legal status

Before proceeding with fabrication and installation of the artwork, you will most likely need to obtain at least one City permit and you may need to go through one or more City agency reviews. It is beneficial to do some research to find out what permits will be needed and the requirements, timeline and cost involved in obtaining the permits and going through any needed reviews. More specific information is available in Step # 7 – Permits and Agency Reviews¹⁴.

In order to apply for the required City permits, your group will need to have legal status (e.g., as a corporation, business, church organization, or nonprofit organization) or sponsorship by a legal and fiscal sponsor. You will also need to have commercial general liability insurance. See Step #3 – Get Legal Status and Insurance¹⁵ for more information.

Develop the project's scope

It is helpful to begin your work plan with simple goals and objectives. Some initial research may be needed at this stage to get a handle on the steps that will be involved in your project. You may be able to consult with another neighborhood group that has finished a similar project, or members of your group may have professional experience that could be helpful. Many of the major steps are included in this section but some activities will vary depending on the type and scale of public art that will be created.

Before developing your budget you will want to do some research and list all the specific resources that will be needed to complete your project. Typical resources needed for a project may include:

- Project manager or coordinator.
- People who can help organize the project.
- Volunteers to work on the committee and assist in fabrication and installation.
- Meeting places for the working group; facility and equipment to review artistic materials and select the artist.
- Professional artist.
- Supplies, materials, postage and equipment.
- Insurance.
- Permits from the City.
- Fabrication/installation resources.
- Specialized services of consultants and subcontractors (electrician, engineer, etc.)

You may also need the services of professional consultants and / or a legal and fiscal sponsor.

Develop a project budget

A project budget can be considered the financial plan for a project. The budget should include the expenses you anticipate to incur, as well as the income that will be generated during the course of the project. It is not an accounting tool and is not meant to track expenditures in your project. It is a guideline against which to measure your spending.

Project Expenses

After you have listed needed project resources, you will need to do some research to estimate the costs for these resources. Costs can vary greatly depending upon the type/size of the artwork and complexity of the project.

Typically, public art projects may include the following budget line items at a minimum: artist selection costs, costs for fabrication and installation of the artwork, fees / permits, administration, contingency and total. For greater accuracy in your budget, get cost estimates for each line item from more than one reliable source. Keep careful notes of all conversations with vendors or contractors that involve estimates. Those notes will be helpful to you later when you select contractors. Also, keep in mind that if you are awarded funding for your project there may be bidding requirements when you select contractors.

1) Artist selection costs

Typical costs may include:

- Facility and equipment rental to review materials and interview artists.
- Payment to panelists (if they are not volunteering for this service.)
- Refreshments.
- Possible travel costs to bring artists in for interviews.
- Proposal costs (if you select the artist on the basis of a proposal.)

See Find an Artist¹⁸ for information on selecting an artist.

2) Costs for design, fabrication and installation of the artwork

Typical costs may include:

- Public art commission with the chosen artist for the design, fabrication and installation of the artwork.
- Materials such as paint, steel, concrete, etc. (if material costs are not covered within the total amount for the artist's public art commission.)
- Possible costs for subcontractors and specialized services: engineer, electrician, etc.
- Equipment rental.
- Storage.
- Transportation.
- Washington state tax.

See Working with the Artist¹⁹ for detailed information.

3) Costs for fees / insurance

Typical costs may include:

- City of Seattle permits. See Permits and Agency Reviews¹⁴ for more information.
- Commercial general liability insurance. For further information, see Get Legal Status and Insurance¹⁵

4) Administration

Typical costs may include:

- Legal and accounting advice.
- Possible costs for research.
- Possible costs for the services of an arts consultant or other contractors.
- Public communications - cost of producing, printing and mailing the Call for Artists, press releases and invitations to community meetings and celebrations; costs to hold a celebration ceremony after the artwork is installed.
- Refreshments for fabrication / installation work parties.

5) Contingency

Contingency is used to address unexpected expenditures and cost overruns. This is a project contingency, not necessarily for use to bail out an over-budget artist. The artist must build his or her own contingency into their artwork budget. Should the contingency money remain unspent by the end of the project, this will be a windfall for you.

Total project expense: the sum of the five line items above

Please note:

- You may want to assign approximately 10 to 15 percent of the total project expense towards the "contingency" line item.
- If your group decides to use a legal and fiscal sponsor, the charges may be approximately five to 10 percent of the money that will be handled by the sponsor.
- If you will use the services of an arts consultant, the charges may be approximately 10 to 20 percent of the total project expense for the project (depending upon factors such as the size and complexity of your project.)

Project Income

Compile a list of income for your project. Determine your potential funding sources for each budget item, including grants, cash to be raised or donated by the neighborhood and in-kind donations of labor, materials and services. (You can list in-kind dollar amounts that represent the fair-market value of in-kind contributions). Estimate how much each organization/agency, group or person is likely to contribute. Total the amounts on your list of income.

All sources of income should be guaranteed and estimated costs of expenses should be as accurate as possible before your budget is considered to be final. Total project expenses should equal total project income. If your expenses are higher than your project income, you will need to re-evaluate and consider how additional funds can be raised or the project can be changed to adjust to the current amount of project income.

If you plan to apply to the Neighborhood Matching Fund, become familiar with the format and requirements of the budget form in the application¹.

Long-term Maintenance Costs

You will need to create an additional budget for long-term maintenance of the artwork prior to fabrication of the artwork. See Step 8 – Develop a Maintenance Plan¹³ for more information.

Samples, Templates & Other Files

1. Neighborhood Matching Fund Small and Simple Project Fund application

<http://www.seattle.gov/neighborhoods/nmf/smallandsimple.htm>

Includes a template for an application budget and work plan.

Contacts

2. Neighborhood Matching Fund (Page 97)

Department of Neighborhoods, City of Seattle

700 Fifth Avenue, Suite 1700

PO Box 94649

Seattle, WA 98124-4649

(206) 684-0464

Makes awards to Seattle neighborhood community groups and organizations for a broad array of neighborhood-initiated improvement, organizing or planning projects.

3. Public Art Program (Page 128)

<http://www.seattle.gov/arts/WhatWeDo/PublicArt/>

Office of Arts & Cultural Affairs, City of Seattle

Joan Peterson, joan.peterson@seattle.gov

Public Art Project Manager

700 Fifth Avenue, Suite 1766

PO Box 94748

Seattle, WA 98124-4748

(206) 615-1800

Free advice and fee-based consultation on the development and implementation of neighborhood-funded public art projects. Fee-based consultation involves activities such as hiring a consultant to run the artist selection process. Public art walking tour maps can be downloaded from the Web site.

4. Public Art, 4Culture (Page 122)

<http://www.4culture.org/publicart/>

101 Prefontaine Place South

Seattle, WA 98104

(206) 296-8676

This agency offers free advice and fee-based consultation on neighborhood-funded public art projects.

5. SStart Public Art Program, Sound Transit

<http://www.soundtransit.org/working/art/>

Carol Valenta
401 S. Jackson St.
Seattle, WA 98104

A local transit agency with staff expertise in public art.

6. Public Art Program, Washington State Arts Commission (Page 141)

<http://www.arts.wa.gov>

Bitsy Bidwell
Community Arts Development Program Manager
711 Capitol Way S. Suite 600
PO Box 42675
Olympia, WA 98504-2675
(360) 586-2421

Initial contact for free advice and fee-based consultation on neighborhood-funded public art projects.

Related Articles

7. Project Samples (Page 40)

Typical issues to consider when carrying out public art projects.

8. Belltown P-Patch (Page 50)

Read about this successful landscaping project that was funded by the Neighborhood Matching Fund.

9. Develop a Maintenance Plan (Page 36)

An overview on creating a long-term plan for maintaining a public artwork.

10. Permits and Reviews (Page 29)

Information about City permits or reviews that may be required to develop a neighborhood public art project.

11. Get Legal Status (Page 14)

Details about the legal status and commercial general liability coverage required for public art projects.

12. Department of Planning and Development Design Review (Page 86)

Provides a forum for citizens and developers to work together to achieve a better urban environment through attention given to design principles.

13. Find an Artist (Page 20)

Creating a Call for Artists and running an artist selection process.

14. Working with the Artist (Page 25)

Writing a contract and working with the artist through the installation of the artwork.

Web sites

15. Seattle Public Library (Page 137)

<http://www.spl.org/>

Has a large image archive housing extensive art and picture files.

- 16. Community Toolbox for Public Participation**
http://www.nps.gov/phso/rtcatoobox/index_comtoolbox.htm
Descriptions of project steps and work plans. From the National Park Service.
- 17. Tacoma-Pierce County Public Art Tour**
<http://wspdsmap.ci.tacoma.wa.us/website/art/>
A virtual tour that includes public artworks throughout Pierce County.
- 18. Arts Resource Network, Community Arts**
http://www.artsresourcenetwork.org/community_arts/
Includes a guide and tools for developing a community project. From Office of Arts & Cultural Affairs.
- 19. Arts Resource Network, Public Art**
http://www.artsresourcenetwork.org/public_art/
An overview of the world of public art and resources on how to start a project or program. From Office of Arts & Cultural Affairs.
- 20. Public Art Walking Tours**
<http://www.seattle.gov/arts/publications/publicart/walkingtours/>
Maps of public art in downtown Seattle, Ballard, Georgetown, and the University District. Inspiration for a neighborhood public art project may be found while taking a walking tour. From Office of Arts & Cultural Affairs.
- 21. Public Art Resources and Publications “Insight: The Seattle Puzzle Book”**
<http://www.seattle.gov/arts/publications/publicart/default.asp>
An interactive, three-dimensional puzzle book on public art. From Office of Arts & Cultural Affairs.
- 22. Neighborhood Arts Councils**
http://www.artsresourcenetwork.org/resources_issues/seattle_arts_cultural_community/agencies.asp
A listing of arts councils in Seattle.

Step-by-Step

Step 3 – Get legal status and insurance

Legal status

To apply for City permits or reviews that are required to develop a neighborhood public art project, your group should have legal status (e.g., as a corporation, business, church organization, or nonprofit organization) or be associated with a legally recognized entity. Legal status is needed because the City of Seattle will require formal documents that outline the rights and responsibilities of public art ownership. Legal status is also required to be eligible to apply for many public and private grants.

A legal owner of a public work of art will be obliged to:

- Install the artwork in a safe and timely way.
- Maintain the artwork to generally accepted standards of safety and appearance.
- Develop plans and a contingency budget for repair if the work of art becomes worn, damaged or unsafe.
- Remove or replace the artwork should it become irreparably damaged.

More specific information can be found on the following pages in the Step by Step section.

If you do not have legal status, your group can become a legally recognized entity, most commonly done by forming a nonprofit corporation with 501(c)3 status⁴, which requires an IRS filing process, a fee, and a long wait, maybe a year, before you get your determination. Becoming a nonprofit corporation will require that you set up a formal structure consisting of a Board of Directors, Executive Director, and other paid staff.

You may find it simpler to ask a pre-existing legally recognized entity to assume ownership of the public art and act as an umbrella organization for your project. It isn't difficult to find such a sponsor for your project; it can be a community-based nonprofit, local church, or a small or large business. The sponsor (or umbrella) will assume all the responsibilities of legal ownership, and will usually handle money, bookkeeping, and bill paying. Typically, sponsors may charge as their fee approximately 10 to 15 percent of the money they handle. See the links below for more information.

If you plan to raise funds, donors cannot claim tax benefit for their donations to you unless you are, or are affiliated with, a 501(c)3 nonprofit. Also, foundations most often can make gifts only to 501(c)3 nonprofits. It may make sense to choose a 501(c)3 nonprofit as your sponsor if you plan to do significant fundraising or apply for funding from foundations.

Commercial general liability insurance

Accidents can and do happen. Once your group or your sponsor become the legal owner of a public work of art, your group or your sponsor is obliged to acquire commercial general liability insurance for the artwork from installation through the life of the artwork. Your sponsor (if you are using one) may already have liability insurance that may be able to cover the artwork. If your group applies for and receives funding from the City of Seattle Neighborhood Matching Fund, you may be able to attain commercial general liability coverage through the installation of the artwork and/or the life of the project through coverage provided by the City.

You can find commercial general liability insurance through many insurance companies or independent insurance brokers. Depending on your project's scope and your group's experience in purchasing insurance, the price may typically range from \$500 to \$1,000 per year or more (in 2004).

Will the artwork be installed on City property? You can request a statement of insurance requirements from the City's Department of Executive Administration Risk Management Division³.

Will the artwork be placed on private property? Ask the property owner to consult an insurance professional to establish insurance requirements for the artwork.

Samples, Templates & Other Files

1. **Forming a Nonprofit in Washington State** (Adobe PDF)
<http://www.secstate.wa.gov/corps/forms/nonprofit.pdf>
Form from Washington State allowing the formation of a nonprofit.

Contacts

2. **Neighborhood Matching Fund** (Page 97)
<http://www.seattle.gov/neighborhoods/nmf/>
Department of Neighborhoods, City of Seattle
700 Fifth Avenue, Suite 1700
PO Box 94649
Seattle, WA 98124-4649
(206) 684-0464
Makes awards to Seattle neighborhood community groups and organizations for a broad array of neighborhood-initiated improvement, organizing or planning projects.
3. **Risk Management Division**
Department of Executive Administration, City of Seattle
700 Fifth Avenue, Suite 4350
PO Box 94669
Seattle, WA 98124-4669
(206) 615-1507
Administers all of the City's liability, property insurance policies and its self-insurance program.

Web sites

4. **Starting a Nonprofit**
http://www.artsresourcenetwork.org/professional_growth/business_of_art/legal_tax_issues/starting_n_on_profit.asp
Resources to learn more about how to start a nonprofit. From the Office of Arts & Cultural Affairs' Arts Resource Network.
5. **Insurance Guide for Nonprofit Corporations**
http://www.insurance.wa.gov/factsheets/factsheet_detail.asp?FctShtRcdNum=37
A handbook that helps nonprofits navigate through a labyrinth of insurance issues.
6. **Artist Trust – Artist Assets**
<http://www.artisttrust.org/4artists/information/assets/>
This publication includes a list of Northwest insurance companies providing commercial general liability coverage.
7. **Independent Insurance Agents and Brokers of Washington**
<http://www.iaa.org/WA/default?ContentPreference=WA&ActiveTab=STATE&ActiveState=WA>
Includes a search function to find independent agents in Washington State.

8. Fiscal sponsorship

http://www.artsresourcenetwork.org/professional_growth/business_of_art/legal_tax_issues/fiscal_sponsorship.asp

Information on fiscal sponsorship. From the Office of Arts & Cultural Affairs' Arts Resource Network.

Step-by-Step

Step 4 – Raise money

Your group can raise money within your neighborhood, and/or find funding from government agencies, foundations and developers. You may want to seek the advice of other neighborhood groups which have successfully raised money for their projects.

Raise funds within your neighborhood

Your group will most likely want to direct fundraising appeals to neighborhood businesses, organizations, and individual neighbors. You can use your knowledge of community members and organizations to create a list of people who have a known or possible interest in a public art project. Try to determine who might be the lead donor(s) and how much that person or organization might contribute. You can use the same method to plan your appeal for in-kind donations for materials, equipment, tools, professional services and other volunteer labor.

Local government funding or in-kind support

Local government agencies provide funding, technical assistance and in-kind support for neighborhood public art projects. Please see the links below for a complete listing of agencies.

Please note: The Public Art Program of the Office of Arts & Cultural Affairs⁶ does not directly fund neighborhoods and communities for neighborhood-generated public art projects. The Public Art Program is responsible for administering public art projects created by the City of Seattle's Public Art Ordinance, which specifies that one percent of City of Seattle capital improvement project funds are set aside for the commission, purchase and installation of artworks in or related to City facilities throughout Seattle.

Foundations

Raising money from private foundations requires lots of time and effort. It takes times to research foundations, file applications, and collect the required documentation. Thoroughly investigate local resources before looking further afield for funding.

Some foundations may be more willing to consider your project if it is related to anti-violence, for instance, environmental stewardship, a particular disadvantaged community, or community building.

Most foundations will support only tax-exempt organizations. As previously mentioned, if your group does not have tax-exempt status, you can use the services of a fiscal sponsor (umbrella organization)⁵. You may also be able to tap into your sponsor's network of funders.

Be sure to research a foundation's interests and grantmaking priorities before you contact it. Different funders want to hear from you in different ways. Some specify that they do not accept unsolicited proposals. For your initial contact, send a letter of inquiry or call to request funding guidelines. See the resources listed below for more information.

Private Developers

Developers who are putting up new buildings in your neighborhood may be a good source for obtaining a site (free of charge) for an art piece because it shows their commitment to the community and may enhance their property value.

Samples, Templates & Other Files

1. **Façade Improvement Program** (Adobe PDF)
http://www.seattle.gov/economicdevelopment/pdfs/OED_facade_improv_flyer.pdf
Gives grants for commercial building exterior façade improvements in Capitol Hill, Central Area, International District, Southeast Seattle, South Park, University District and White Center. It's possible for public art to be a component incorporated into the façade improvement. From the Office of Economic Development.
2. **Application form for Metro Bus Shelter Mural Program** (Adobe PDF)
http://transit.metrokc.gov/prog/sheltermural/sm_appform.pdf

Contacts

3. **Neighborhood Matching Fund** (Page 97)
Department of Neighborhoods, City of Seattle
700 Fifth Avenue, Suite 1700
PO Box 94649
Seattle, WA 98124-4649
(206) 684-0464
Makes awards to Seattle neighborhood community groups and organizations for a broad array of neighborhood-initiated improvement, organizing or planning projects.
4. **Bus Shelter Mural Program, King County Metro** (Page 127)
http://transit.metrokc.gov/prog/sheltermural/shelter_mural.html
Dale Cummings
Program Manager
201 South Jackson St., M.S. KSC-TR-0413
Seattle, WA 98104-3856
(206) 684-1524
King County Metro contact person for public art projects (murals, custom lighting, sidewalk inlays, benches, etc.) located within or on a bus shelter, or in a designated bus zone.

Related Articles

5. **Get Legal Status** (Page 14)
Information about applying for City permits or reviews that are required to develop a neighborhood public art project
6. **Office of Arts & Cultural Affairs** (Page 128)

Web sites

7. **Funding**
http://www.artsresourcenetwork.org/opportunities/competitions_funding/
Listings of foundations and organizations that fund organizations and community groups. From Office of Arts & Cultural Affairs' Arts Resource Network.
8. **Grantwriting**
<http://www.seattle.gov/neighborhoods/nmf/grantwriting.htm>
Information on local funders and on-line guides to grant seeking. Compiled by Neighborhood Matching Fund Program in the Department of Neighborhoods.

9. Seattle Public Library

<http://www.spl.org/>

The Central Library has a collection of reference materials and handouts on foundations as well as other information on fundraising.

10. Fundraising

<http://www.grassrootsfundraising.org/>

Includes Fundraising Basics - important things to know about fundraising. From Grassroots Fundraising Journal.

Step-by-Step

Step 5 – Find an artist

Call for Artists

It is important to publicize your search for artists to the larger community – that is, you need a “Call for Artists.” It is important to create your Call for Artists with enough information to ensure that you get the best possible results and that your selection process is fair. Be sure to clearly define the scope of the project and establish the project’s scale and function. It is also important to widely distribute the Call for Artists in order to reach all people in the community who may be interested. Community members may also be able to distribute the call to friends or neighbors who are artists. Give artists about four to six weeks to submit information.

The Call for Artists may be structured either as a request for qualifications (RFQ) or a request for proposals (RFP). In an RFQ, artists are evaluated primarily on the basis of their qualifications (primarily examples of past completed artwork and a resume). In an RFP, artists are evaluated based on their specific design proposal for a project as well as their past completed artwork and resume.

In your Call for Artists, include information such as the following on the project:

Background and scope:

- What is this project?
- What is its history and context?
- What are the community’s goals for it?
- How does the artist and the artwork fit in to the larger project?
- With which persons, organizations, and agencies will the artist be working?
- Will there be a “meet the artist” event or other expectations in addition to producing the artwork?
- What is the project timeline?

Budget:

- What is the baseline budget for the artist’s public art commission?
- Is there any possibility of additional funds to supplement the artwork budget?

Artist eligibility:

- Who may apply? Only local artists — and if so, how local is local — or artists who are willing to relocate here for the duration of the project?

Selection process:

- Who and how many will be on the jury?
- Will there be additional advisors?
- What materials will they review?
- How many finalists will be interviewed?
- On what date will the preliminary selection take place?
- On what date will the finalist interviews take place?
- Will the selection process include a design proposal competition? If so, pay the competing artists to develop the proposals and state that proposal payment amount in your Call for Artists.
- When and how will the finalists’ names be announced?

Selection criteria — for example:

- Strength of past artworks presented.
- Proven ability to work effectively with the community.
- Proven ability to work effectively as a team member within an architectural context.
- Technical abilities.

Application deadline:

- Is this the date by which application must arrive or by which it must be postmarked?

Work samples:

- What format — slides, videos, models, something that can be displayed on an easel?
- What size?
- How many?

Other application materials — for example:

- Current resume.
- Letter of interest (specify content and length).
- References.
- Self-addressed return envelope with postage.

See “Samples, Templates & Other Files” at the end of this document for a link to a detailed guide on creating a Call for Artists.

Clear guidelines in selection process

Although artists are accustomed to competing for commissions, it is essential to *clearly spell out* the terms of any selection process. State the submission requirements clearly and stick to them (for example, slides, portfolio, resume). Describe the type of people who will be making the selection. Describe the selection criteria. Describe the nature of the artwork you are looking for.

When you have chosen your guidelines, it is important to stick to them in order to be fair to all applicants.

The more broadly you publicize your Call for Artists, the stronger a pool of applicants you are likely to get. Some possible places are:

Office of Arts & Cultural Affairs Web Board⁷

Other local arts commissions and arts councils²⁰.

- Artist Trust⁸.
- Community newspapers.
- Neighborhood service centers.
- Neighborhood newsletters.
- Neighborhood gathering places such as coffee shops and community centers.
- Classified sections in arts publications such as Art Access¹¹, Art in America¹², ARTnews¹³, and Artweek¹⁴.
- Arts organizations with space, (e.g. Capitol Hill Arts Center¹⁶, Consolidated Works¹⁷, Center on Contemporary Art (COCA)¹⁸

Please see the bottom of this page for external links to these agencies and organizations.

Selection of the artist

Include people such as a local artist, residents, and members of the local business community on your artist selection jury. If appropriate for the project, include an architect or landscape architect.

If your artist will be selected based on a request for qualifications (RFQ), artists responding to the RFQ will send in their qualifications (primarily examples of past completed artwork and a resume). Typically, the jury will meet to review the applications and then invite three to five artist finalists to interview with the jury. Following the interviews, the jury will select and announce the artist for the public art commission.

If your artist will be selected based on a request for proposals (RFP), artists responding to the RFP will send in their qualifications (primarily examples of past completed artwork and a resume.) Typically, the jury will meet to review the applications and will then invite approximately three to five artist finalists to develop design proposals for the project. Proposals typically include drawings/images or a model, a written description of the artwork, a budget and a timeline for completion.

Be sure to pay the competing artists to develop the design proposals. A standard payment in the arts field is approximately two percent of the total amount for the public art commission.

If possible, arrange a community meeting where finalists can present their design proposals. You may also be able to display the artists' designs in a public place with available material for people to rank and comment on the designs. Typically, the jury will then meet again to review the comments, select the artist for the public art commission and announce the chosen artist.

See the links immediately below for detailed information about the entire artist selection process.

Samples, Templates, and Other Files

1. Call for Artists Resource Guide (Adobe PDF)

<http://ww3.artsusa.org/pdf/services/pan/CallforArtistsResourceGuide.pdf>

This 17-page guide contains information that will help you announce artist opportunities that clearly describe projects and give artists the information they need to submit applications. Sections include sample RFQs and RFPs, definitions and descriptions of the Call for Artists and a list of where to circulate Calls. From Public Art Network.

2. Methods of Artist Selection (Adobe PDF)

http://ww3.artsusa.org/pdf/services/pan/issue_paper.pdf

A 17-page issue paper that gives an overview of artist selection methods for public art agencies. This paper guides you through the entire artist selection process and includes a discussion of the advantages and disadvantages of the RFQ and RFP. From Public Art Network.

Contacts

3. **Public Art Program** (Page 128)

Office of Arts & Cultural Affairs, City of Seattle
Joan Peterson, joan.peterson@seattle.gov
Public Art Project Manager
700 Fifth Avenue, Suite 1766
PO Box 94748
Seattle, WA 98124-4748
(206) 615-1800

Free advice and fee-based consultation on the development and implementation of neighborhood-funded public art projects. Fee-based consultation involves activities such as hiring a consultant to run the artist selection process.

4. **Public Art, 4Culture** (Page 122)

<http://www.4culture.org/publicart/>
101 Prefontaine Place South
Seattle, WA 98104
(206) 296-8676

This agency offers free advice and fee-based consultation on neighborhood-funded public art projects.

Related articles

5. **Eastlake Gateway Park and Sculpture Project** (Page 79)

The story of this project includes a cautionary tale about a Call to Artists. Provided by Department of Neighborhoods.

Web sites

6. **4Culture Registries**

<http://www.4culture.org/publicart/registries.htm>
Two registries of pre-selected professional artists.

7. **Office of Arts & Cultural Affairs Web Board**

<http://www.seattle.gov/arts/publications/enews/archive/december03.asp#talkseattle>
Discussion board for posting art opportunities.

8. **Artist Trust – Possibilities**

<http://www.artisttrust.org/4artists/information/opportunities/possibilities.html>
Submit your artist opportunity to Possibilities (a collection of opportunities available to artists of all disciplines).

9. **Neighborhood Service Centers**

<http://www.seattle.gov/neighborhoods/nsc/>
Publicize your Call for Artists at your local neighborhood service center.

10. **Seattle Public Library**

<http://www.spl.org/>
The Central Library includes an Arts Opportunity File and Callboard listing funding and other opportunities for artists. Branch libraries also publicize notices of artistic opportunities.

11. **Art Access – Bulletins**
<http://www.artaccess.com/features.cgi?m=1&a=19>
Post your Call for Artists with this Seattle publication.
12. **Art in America**
<http://www.artinamericamagazine.com/>
Arts-related classifieds.
13. **ARTnews**
<http://www.artnews.com/index.cfm>
Includes listings for artist opportunities.
14. **Artweek**
<http://www.artweek.com/class.shtml>
A West Coast publication with classifieds.
15. **Public Art Network (PAN) – Public Art Opportunities**
http://www.artsusa.org/services/public_art_network/default_006.asp
Includes a listing of national publications that post artist opportunities.
16. **Capitol Hill Arts Center**
<http://www.capitolhillarts.com/>
A local arts organization with space for postings.
17. **Consolidated Works**
<http://www.conworks.org/>
Seattle arts organization with space for publicizing opportunities.
18. **Center on Contemporary Art (COCA)**
<http://www.cocaseattle.org/>
Post your call at this Seattle visual arts organization.
19. **Local arts councils and commissions**
http://www.artsresourcenetwork.org/resources_issues/seattle_arts_cultural_community/agencies.asp
Places to publicize your arts opportunity.

Step-by-Step Step 6 – Working with the artist

Once you have selected the artist and offered the public art commission to him/her, you will need to write a contract before the artist begins work. It is recommended that you seek professional legal advice before creating a contract with an artist.

Writing a contract with the artist

Writing a contract with an artist is one of the most important elements of your artwork project. Contracts spell out exactly which services or product an artist will provide to your community, and what compensation, site, and assistance your community will provide to the artist. Contracts should also spell out the life span and maintenance expectations for the artwork, and address any and all legal requirements in regard to copyright issues and the Visual Artists Rights Act (VARA)¹².

The total amount of compensation in your contract or contracts with the artist may typically equal the public art commission amount that was listed in your Call for Artists.

For artists selected on the basis of qualifications (RFQ):

You may write a design development contract with the artist. The amount of this contract may typically be approximately 15 percent of the total amount of the public art commission. Once you have accepted the artist's design proposal, you will then write a fabrication contract with the artist. The amount of the fabrication contract may typically be approximately 85 percent of the total amount of the public art commission. Or, you may write a contract that includes both design development and fabrication (and may typically equal 100 percent of the total amount of the public art commission).

For artists selected on the basis of a design proposal (RFP):

You will typically write a fabrication contract with the artist. The amount of this contract may typically equal the total amount of the public art commission.

See the end of this document for links to specific information about contracts as well as sample design and fabrication contracts.

Working with the artist during design and/or fabrication/installation

Design Process

If the artist was selected on the basis of qualifications (RFQ), the artist can now explore ideas with the working group and then develop and present the design proposal to the working group. A design proposal often includes:

- A written description of the artwork.
- Scale drawings of the artwork. (Artists may also optionally present a three-dimensional model.)
- A listing of proposed materials (samples to be provided where appropriate.)
- A timeline for project completion including development, fabrication and installation of the artwork.
- A detailed budget for fabrication and installation that shows that the artwork can be completed within the available artwork budget.

The total amount of the budget submitted with the design proposal often equals the pre-determined amount that you have reserved for the artist's fabrication contract. If the artist (or his or her fabricator) will actually be producing the artwork, the budget often includes the following line items at a minimum:

Artist fee for labor.

- Materials such as paint, steel, concrete, etc. (unless the materials have been supplied by in-kind donations.)
- Installation costs.
- Artist's contingency for cost overruns.
- Washington state sales on the above four line items (if the artist is a resident of Washington state.)

At the Office of Arts & Cultural Affairs, the value of the commission is considered to include sales tax. Design services are not charged sales tax, but all labor and materials which result in an artwork product are taxed; that is, the agency pays sales tax when an artwork purchase is made.

Total of budget for fabrication and installation: the sum of the five line items above

Please note: Artists are professionals and they charge professional-scale fees. Artists must maintain work spaces, purchase insurance, and pay Business and Occupations tax just like any other professional. Anticipate that at least 15 to 20 percent of the artwork budget for fabrication may be devoted to the artist's fees for labor, depending on the nature of the artwork. If the artist is overseeing installation of the artwork as part of construction, a fee should be included for construction administration.

Depending on the nature of the artwork, the artist's contingency may typically range from 10 to 15 percent of the total of the budget for fabrication and installation.

Allow community members an opportunity to comment on the design before accepting the design proposal. There may be important recommendations from the public that could be incorporated into the final design.

Insurance and liability requirements for the artist

Anything can happen. Artists, as professionals, should have liability, fire, and theft insurance for their workplace. However, once they begin installing artwork in a public location, you must be sure that they have liability insurance to cover the possibility of damage, injury, or loss during the installation process. If the artist will be installing an artwork on City property, request a statement of insurance requirements from the City's Office of Risk Management¹¹. If the artwork is being placed on private property, ask the property owner to consult an insurance professional to establish insurance requirements. Once the artwork has been installed, the artist is not responsible for obtaining liability insurance for the life of the artwork.

Reasonable deadlines

Rome wasn't built in a day and neither is a work of art. Once you have selected an artist and decided on a proposal, expect any artwork to take between six months and one year to be fabricated and installed.

Being respectful of artists

The services that artists provide are creative ideas; the products are the realizations of those ideas. Be respectful of artists' time, and be aware that if you use an artist's idea you must compensate the artist for it, even if that idea is modified.

Artists' rights

Federal laws give artists the copyright to their own ideas¹². If the idea has been drawn or depicted in any graphic form, it belongs to the artist. The artist has the sole right to use the image *unless your contract gives you the right to reproduce it*. For example, although the City of Seattle owns the sculpture "Hammering Man" located at the Seattle Art Museum, if its images were printed on a T-shirt or mug, the artist would have the right to collect royalties unless prior arrangements with the City had been made. Furthermore, the artist must be consulted if the

City wants to use the image of that artwork for anything except publication of the artwork itself for educational purposes.

Contacts

- 1. Public Art Program (Page 128)**
Office of Arts & Cultural Affairs, City of Seattle
<http://www.seattle.gov/arts/WhatWeDo/PublicArt/default.asp>
Joan Peterson, joan.peterson@seattle.gov
Public Art Project Manager
700 Fifth Avenue, Suite 1766
PO Box 94748
Seattle, WA 98124-4748
(206) 615-1800
Free advice and fee-based consultation on the development and implementation of neighborhood-funded public art projects. Fee-based consultation involves activities such as hiring a consultant to run the artist selection process.
- 2. Public Art Program, 4Culture (Page 122)**
<http://www.4culture.org/publicart/index.htm>
101 Prefontaine Place South
Seattle, WA 98104
(206) 296-8676
This agency offers free advice and fee-based consultation on neighborhood-funded public art projects.

Related Articles

- 3. Contracts with Artists (Page 85)**
A description of contracts typically created with artists. From the Office of Arts & Cultural Affairs.
- 4. Outline of Contracts with Artists (Page 105)**
An outline of the various sections typically included in contracts established between artists and the Office of Arts & Cultural Affairs.
- 5. Object Catalog Sheet (Page 99)**
A form for providing information about the artist and completed artwork. This form can be adapted to your needs. From the Office of Arts & Cultural Affairs.
- 6. Object Maintenance Sheet (Page 102)**
A form for providing information on artwork maintenance needs. This form can be adapted to your needs. From the Office of Arts & Cultural Affairs.
- 7. Artist's Public Report (Page 83)**
A form for providing facts and information for press releases and educational copy. From the Office of Arts & Cultural Affairs.
- 8. Eastlake Gateway Park and Sculpture Project (Page 79)**
The story of this project includes a cautionary tale about a Call to Artists. Provided by the Department of Neighborhoods.

Web sites

9. Sample Contracts

http://www.sanjoseculture.org/pub_art/documents.htm

The San Jose, CA Office of Cultural Affairs' Web site contains two sample contracts: a design contract and a fabrication contract. See "Sample Contracts" under the "Artist Information" column.

10. City of Seattle Office of Risk Management

<http://www.seattle.gov/riskmanagement/>

11. Visual Artists Rights Act (VARA)

<http://www.copyright.gov/title17/92chap1.html#106>

Copyright law of the United States of America and Related Laws Contained in Title 17 of the United States Code. Select Section 106A for a description of VARA.

Step-by-Step

Step 7 – Permits and agency reviews

Public art projects within the City are often subject to some degree of review by City agencies or departments. Once your group has legal status²⁰, or has found a legal sponsor to assume ownership of the artwork, the group sponsoring the artwork is often ready to apply for appropriate permits and begin the necessary agency reviews. Depending upon the size and complexity of your project, this process can take anywhere from two weeks to three months or more. If you group receives a grant from the Neighborhood Matching Fund, a Matching Fund staff person may be able to assist you in this process.

When you apply for a City permit, the process is usually handled in conjunction with a City agency review. Any public art projects in the public right-of-way will require one of the Street Use Permits¹. If your project will not be located in the right-of-way but the working group will use the public right-of-way to create or install the artwork, you likely will be required to apply for a Street Use Permit. Many banner, signage and mural projects will require a Sign/Awning Permit⁵. Costs for permits vary widely depending upon the type of permit required and the complexity of the project. The cost typically begins at approximately \$165 (in 2005) but can go much higher.

Whenever your public art project in the City of Seattle is within or adjacent to the jurisdiction of an agency (e.g., a park, reservoir, street, etc.), you will need to contact that agency for a review. The nature of the review varies depending on the reviewing agency and the specifics of the project. A review can include a personal interaction, an application, a permit, a special review, a contract, or a memorandum of understanding.

City of Seattle departments commonly work closely with each other, as well as with other government agencies. If one department or agency finds it does not have the expertise to evaluate a particular public art proposal, it will either talk with the appropriate department or refer the sponsoring group to another agency.

Public art project locations and agency jurisdiction for permits and reviews

Public property:

In the public right-of-way.

Most types of artwork projects

Contact the Seattle Department Of Transportation (SDOT) Street Use and Annual Permits for a Street Use Permit¹.

A mural located on a bridge, retaining wall or other roadway structure owned by Seattle Department of Transportation (SDOT)

Contact the SDOT Structures Maintenance & Operations Supervisor about your idea for a mural. You will then need to contact the Street Use and Annual Permits for a Street Use Permit¹.

Landscape/garden projects with artwork elements (includes projects in planting strips.)

Contact the Seattle Department of Transportation (SDOT) City Arborist about your idea for a landscape/garden project. You will also need to obtain a Street Use Permit¹.

Standard community identification signs⁴

Contact Carol Wittig at Seattle Department of Transportation (SDOT) to discuss your sign request, finalize your design choice to be sure it is feasible, and submit your sign designs and locations for approval.

A park or very near a park

Contact Seattle Parks and Recreation for a possible review. This department owns and maintains golf courses, green belts, natural areas, boulevards, conservation easements and other properties. Check the Parks Map²³ to locate Parks' properties.

On Seattle Center grounds

Contact Seattle Center for a possible review. Seattle Center operates and maintains all venues and spaces on the entire Seattle Center grounds.

On a utility pole or in need of public source lighting electricity, or if landscaping projects will interfere with power lines

Contact Seattle City Light if the proposed project is on (or in some cases, very near) a utility pole and/or in need of lighting electricity from a public source. Also, contact City Light if landscaping projects (i.e., trees) would interfere with the power lines.

Contact King County Metro if the proposed project is on a utility pole supporting a trolley line.

On, or adjacent to a detention pond, reservoir, water tank, water treatment facility, or transfer station

Contact Seattle Public Utilities (SPU) if the proposed public art is on, or adjacent to, public utility property such as detention ponds and water treatment facilities. Most SPU water-related facilities such as reservoirs and water tanks are located within City parks and operated by Seattle Parks and Recreation. SPU will contact Seattle Parks & Recreation. They will work together to advise the group sponsoring the public art project.

Bus shelter or a designated bus zone

Contact King County Metro for public art projects (murals, custom lighting, sidewalk inlays, benches, etc.) located within or on a bus shelter, or in a designated bus zone.

In a school or on school grounds

Contact Seattle School District Self Help, which is responsible for the coordination of review, approval, tracking and oversight of all facility improvement projects that are done by people other than staff. Some examples of projects include painting a mural, building a playscape or renovating landscape.

On private property (or partially on private property):

Before beginning your project, you will need to get written permission from the property owner which should include an agreement that specifies who is responsible for maintenance.

Mural

If a painted wall mural contains no "copy"; that is, if there is no writing or advertisement on the mural, it will most likely not require a Sign/Awning Permit. If the mural is essentially an advertisement, it will require a Sign/Awning Permit⁵.

Banner or other signage

Contact the Department of Planning and Development (DPD) Sign Inspector to apply for a Sign/Awning Permit⁵. If the signage is on private property, but projecting over the public right-of-way, you may need to get both a Sign/Awning Permit⁵ and a Street Use Permit¹

Creating a landscape/garden project with artwork elements

Contact the Department of Planning and Development (DPD) Land Use Review Service to see if you will need to apply for a Land Use Permit¹⁴.

Unique object of art on private property

No permits or agency reviews are required unless the object of art could be construed as signage, which would require a Sign Permit⁵, or if the object is very large and may require a permit such as a Building Permit¹⁶. If the object is located on private property but projects over the public right-of-way, a Street Use Permit¹ will be required.

Unique object of art developed in conjunction with a private developer

The developer will need to contact the Department of Planning and Development for a land use permit¹⁴. The project may also be referred to the Design Review Program¹⁵ for a review.

Agency jurisdictions for all types of projects located on public or private property

Projects that are located on or could affect an historic landmark

Contact the Department of Neighborhood's Historic Preservation Office if there is a possibility that the proposed public art is located on (or has the potential to affect) one of Seattle's approximately 200 historic landmarks, which can include buildings, sites or objects. These landmarks are listed in the official City of Seattle Landmarks¹⁷, which includes application forms for public art projects that may impact a landmark.

Projects that are located in or could impact an historic preservation district

Contact the Department of Neighborhood's Historic Preservation Office if the proposed public art project is in one of Seattle's seven historic districts: Ballard Avenue, Columbia City, Fort Lawton, Harvard-Belmont, International District, Pike Place Market, and Pioneer Square. Projects that affect a preservation district must apply for a Certificate of Approval. Review guidelines and the process of applying vary depending on the district.

Projects that may obstruct an egress way or a visible alarm system

Contact Seattle Fire Department about obtaining a Fire Permit¹⁸.

Another way to discover agency jurisdiction of your public art project

If you are not certain about the agency jurisdiction of your proposed public art site, try using the City of Seattle Property Finder²¹. The Property Finder will often indicate which City department has jurisdiction of a particular property and also indicates private property owners. The Department of Planning and Development's Map Center²² will look up information about a particular property, including the taxpayer and owner for any specific address.

Contacts

1. Street Use Permit (Page 120)

Seattle Department of Transportation, City of Seattle
Benita Staadecker, benita.staadecker@seattle.gov
Street Use and Annual Permits
700 Fifth Avenue, Suite 3900
PO Box 34996
Seattle, WA 98124-4996
(206) 615-1224

City of Seattle contact for Street Use Permits. You will discover the specific requirements and steps required to obtain the permit.

- 2. Mural located on a bridge, retaining wall or other roadway structure (Page 120)**
Seattle Department of Transportation, City of Seattle
David Chew, dave.chew@seattle.gov
Structures Maintenance & Operations Manager
See address for Street Use Permit
(206) 684-8325
City of Seattle contact for a mural located on a bridge, retaining wall owned by Seattle Department of Transportation (SDOT) or other roadway structure. You will also need to obtain a Street Use Permit.
- 3. Landscaping Projects in the Public Right-of-Way (Page 120)**
Seattle Department of Transportation, City of Seattle
Nolan Rundquist, nolan.rundquist@seattle.gov
City Arborist
See address for Street use Permit
Seattle, WA 98124-4996
(206) 615-0957
City of Seattle contact for a landscaping project in the public right-of-way. You will also need to obtain a Street Use Permit.
- 4. Neighborhood Identification Signs**
Traffic Management Division
Seattle Department of Transportation, City of Seattle
Carol Wittig, carol.wittig@seattle.gov
See address for Street Use Permit
Seattle, WA 98124-4996
(206) 684-5512
City of Seattle contact for standard community identification signs. You will discuss your sign request, finalize your design choice to be sure it is feasible and submit your sign designs and locations for approval.
- 5. Sign/Awning Permit (Page 118)**
Department of Planning and Development, City of Seattle
Kent Hunnicutt, kent.hunnicutt@seattle.gov
Sign Inspector
700 Fifth Ave, Suite 2000
P.O. Box 34019
Seattle, WA 98124-4019
(206) 684-8419
City of Seattle contact for Sign/Awning Permits. You will determine the specific requirements and steps you need to take to obtain the permit. Kent Hunnicutt is also the contact for building permits for cross-street banners.
- 6. Seattle Parks and Recreation, City of Seattle (Page 135)**
Pam Kliment, pam.kliment@seattle.wa
Neighborhood Project Planner for Department of Neighborhoods
800 Maynard Avenue South
Seattle, WA 98134
(206) 684-7556
City of Seattle contact for public art projects that take place in a park

7. Seattle Center, City of Seattle

Kathleen McLaughlin, kathleen.mclaughlin@seattle.gov

Special Projects Coordinator

305 Harrison St.

Seattle, WA 98109

(206) 615-0385

City of Seattle contact for public art projects on Seattle Center grounds.

8. North Electric Service (North of Denny Way)

Seattle City Light, City of Seattle

1300 N. 97 St.

Seattle, WA 98103

(206) 615-0600

City of Seattle contact information for projects located north of Denny Way that are on a utility pole or in need of public source lighting electricity.

9. South Electric Service (South of Denny Way)

Seattle City Light, City of Seattle

3613 4th Avenue South

Seattle, WA 98134

(206) 386-4200

City of Seattle contact information for projects located south of Denny Way that are on a utility pole or in need of public source lighting electricity.

10. Seattle Public Utilities (SPU), City of Seattle - (Neighborhoods east of I-5)

Shannon Kelleher, shannon.kelleher@seattle.gov

SPU Neighborhood Liaison

700 Fifth Avenue, Suite 4900

PO Box 34018

Seattle, WA 98124

(206) 684-8745

City of Seattle contact for projects located east of I-5 that are on, or adjacent to public utility property such as detention ponds and water treatment facilities.

11. Seattle Public Utilities (SPU), City of Seattle - (Neighborhoods west of I-5)

Pat O'Brien, pat.obrien@seattle.gov

SPU Neighborhood Liaison

700 Fifth Avenue, Suite 4900

PO Box 34018

Seattle, WA 98124

(206) 615-1745

City of Seattle contact for projects located west of I-5 that are on, or adjacent to public utility property such as detention ponds and water treatment facilities.

- 12. Bus Shelter Mural Program, King County Metro** (Page 127)
http://transit.metrokc.gov/prog/sheltermural/shelter_mural.html
Dale Cummings
Program Manager
201 South Jackson St., M.S. KSC-TR-0413
Seattle, WA 98104-3856
(206) 684-1524
King County Metro contact for public art projects (murals, custom lighting, sidewalk inlays, benches, etc.) located within or on a bus shelter, or in a designated bus zone.
- 13. Self Help Program, Seattle Public Schools** (Page 138)
<http://www.seattleschools.org/area/facilities/SelfHelp/selfhelp.xml>
Gretchen DeDecker, gdedecker@seattleschools.org
Self Help Program Coordinator
MS 22-336
PO Box 34165
Seattle, WA 98124-1165
This program coordinates the review, approval, tracking and oversight of all facility improvement projects (including public art projects) that are carried out by groups or individuals other than Seattle School District staff.
- 14. Land Use Permit, Land Use Review Service** (Page 90)
Department of Planning and Development (DPD), City of Seattle
<http://www.seattle.gov/dclu/landuse/default.asp>
700 Fifth Avenue, Suite 2000
P.O. Box 34019
Seattle, WA 98124-4019
(206) 684-8467
Contact the DPD Applicant Services Center if your project is a unique object of art developed in conjunction with a private developer to see if you will need a land use permit. Groups planning to convert private property into a landscaping/garden project may also need to obtain a permit.
- 15. Design Review Program, City Design** (Page 86)
Department of Planning and Development (DPD), City of Seattle
http://seattle.gov/dpd/design_coordination/
See address for Land Use Permit
684-0435
If your project is a unique object of art developed in conjunction with a private developer your project may go through a DPD design review.
- 16. Building Permit** (Page 84)
Department of Planning and Development, City of Seattle
<http://www.seattle.gov/dpd/asc/>
700 Fifth Ave, Suite 2000
P.O. Box 34019
Seattle, WA 98124-4019
(206) 684-8850
Very large unique objects of art on private property may require a building permit.

17. Historic Preservation Program (Page 88)

Department of Neighborhoods, City of Seattle
<http://www.seattle.gov/neighborhoods/preservation/>
700 Fifth Avenue, Suite 1700
PO Box 94649
Seattle, WA 98124-4649
(206) 684-0228

The Historic Preservation Program is responsible for the designation and protection of more than 230 historic structures, sites, objects, and vessels, as well as seven historic districts scattered throughout Seattle.

18. Fire Permit (Page 134)

Permit Section, Seattle Fire Department

<http://www.seattle.gov/fire/>
220 Third Avenue South
Seattle, WA 98104-2608
(206) 386-1025

Contact the Permit Section to see if you will need a fire permit and/or a review. You will determine the specific requirements and steps you need to take to obtain a permit.

Related Articles

19. Project Samples (Page 40)

Important issues to consider when carrying out public art projects.

20. Step by Step (Page 4)

Web sites

21. City of Seattle Property Finder

<http://web1.seattle.gov/spu/citypropertyfinder/GeographicSearch.aspx>

22. DPD Map Center

<http://www.seattle.gov/dpd/MapCenter/>

23. Parks Map, Seattle Parks and Recreation

<http://www.seattle.gov/parks/parkspaces/parkmap.htm>

Step-by-Step

Step 8 – Develop a maintenance plan

Prior to fabrication and installation of the artwork, your group and your contracted artist need to determine that the artwork won't pose a safety hazard. You also need to resolve how the project will be maintained and who will maintain it.

Public artworks generally have a long life span. If you're creating a mural, think in terms of a 10 year life span. For other types of public artwork, think in terms of 20 to 30 years. It's vital to develop a long-term maintenance plan that adheres to generally accepted standards of safety and appearance. Usually, the group sponsoring the artwork is responsible for maintaining the artwork. (Occasionally, the sponsoring group and a private property owner will create a written agreement that specifies that the property owner is responsible for maintaining the artwork.)

One of the first steps in developing a long-term maintenance plan is to use the sturdiest, safest and most durable materials available for construction (without sacrificing originality and creativity.) The artist selects the materials and is responsible for understanding the type of care that the materials and design requires. When choosing materials, the artist needs to consider factors in the environment such as sunlight, water, pollution, and extreme temperatures. Elements must be protected internally and externally from corrosion. Materials need to be vandal-resistant and anti-graffiti coatings are often necessary. The sponsoring group needs to provide oversight of this process. If needed, an artwork conservator can be consulted for expert advice on materials and maintenance.

Create a maintenance budget for long-term costs to maintain the artwork's original appearance and structural integrity. Work with your artist to figure out what your annual maintenance costs will be and establish a way to cover them. Include a special contingency to cover the possibility that the artwork could become damaged or unsafe. Maintenance can be costly. With projects such as murals, it may be more practical to start again rather than refurbish it.

After the artwork is installed, it is helpful to obtain an object maintenance sheet¹ or maintenance summary from the artist. Ask the artist to include a schedule and detailed instructions for both routine and major maintenance as well as comments about the permanency and durability of materials. If paint is used, the artist should spell out exactly what paint was used and where the paint suppliers are located. The artist can also estimate the cost of long-term maintenance.

The information obtained from the artist should also include drawings and diagrams with installation details, as well as names of fabricators and information about the fabrication processes if appropriate. If the work contains images or patterning you can ask the artist to provide templates or photo files. You can also ask for photo documentation of the artwork. This gives a permanent record of the artwork at the time of installation and helps to document materials, techniques, and conditions over time.

Members in your group and other neighbors may be able to be trained to perform routine maintenance tasks that have been outlined by the artist. Artists, fabricators, conservation technicians and contractors with specialized experience can be contracted to perform major and routine maintenance.

Remember if there is ever any discussion about changing the color or any aspect, character or element of the artwork, the artist needs to be consulted. Keep in mind the legal requirements regarding copyright issues and the Visual Artists Rights Act (VARA.)¹⁰ As you develop your maintenance plan, another thing to keep in mind is that art can come to a premature end for a variety of reasons. A neighborhood may change. A new building or other structure may block the view of the art. Or, as is sometimes the case with P-Patch gardens, the

land may eventually be reclaimed for another purpose. Unfortunately, it is also possible for artwork to become irreparably damaged. It will be the responsibility of the sponsoring group to remove or replace the artwork should this happen. Moving site-specific artwork to another location also requires the artist's permission, as artwork often reflects the character of the site and is designed specifically for that particular location.

Samples, Templates & Other Files

1. **Object Maintenance Sheet** (Page 102)
A form for providing information on artwork maintenance needs. This form can be adapted to your needs. From the Office of Arts & Cultural Affairs.
2. **Object Catalog Sheet** (Page 99)
A form for providing information about the artist and completed artwork. This form can be adapted to your needs. From the Office of Arts & Cultural Affairs.

Related Articles

3. **Project Samples** (Page 40)
Important issues to consider when carrying out public art projects.
4. **Maintenance Recommendations for Materials** (Page 92)
Recommendations for materials used in public artworks.
5. **Potential Maintenance Problems for Materials** (Page 114)
A listing of maintenance problems for various materials used in public art.
6. **Mural Surface Preparation** (Page 94)
Advice on selection of paints and maintenance for murals.

Web sites

7. **Public art conservation and preservation resources**
http://www.artsresourcenetwork.org/public_art/other_resources/general_resources/conservation_preservation.asp
8. **Graffiti Prevention & Removal**
http://www.seattle.gov/util/Services/Garbage/Reduce_Garbage_&_Litter/Graffiti_Prevention_&_Removal/
Seattle Public Utilities' program to prevent and remove graffiti is a good resource for advice to community groups who are developing a public artwork.
9. **Neighborhood Matching Fund**
<http://www.seattle.gov/neighborhoods/nmf/>
Makes awards to Seattle neighborhood community groups and organizations for a broad array of neighborhood-initiated improvement, organizing or planning projects.
10. **Visual Artists Rights Act (VARA)**
<http://www.copyright.gov/title17/92chap1.html#106>
Copyright law of the United States of America and Related Laws Contained in Title 17 of the United States Code. Select Section 106A for a description of VARA.

Step-by-Step

Step 9 – Build the project

Expect most artwork to take between six months and one year to be fabricated and installed.

Before fabrication and installation, it's vital for the sponsoring group and artist to carefully consider issues related to design, public safety, and accessibility. These issues can vary depending upon the type and complexity of the artwork that will be created. For example, it is sometimes required that a Washington state licensed structural engineer review the artist's plans. For all public artwork, the group sponsoring the artwork is responsible throughout the project for ensuring that:

- The artist selects the sturdiest, safest, and most durable materials available for construction.
- The artwork does not become a convenient target for vandalism.
- The artist and/or your group installs the artwork in a safe and timely way.
- The artwork is accessible as an experience, which includes following Americans with Disabilities Act (ADA)³ standards for viewing and accessibility to the artwork, touching the artwork, etc.

Often, the artist or team of artists will design the artwork and then lead a team of community members or students in the installation of the artwork. Depending on the size of the project, it may be up to the working group's project manager to lead the effort to organize the logistics of arranging the work shifts, picking up donated materials and making other purchases, organizing the volunteers, and providing refreshments and other supplies. The clean up effort will also need to be organized. There can be some great moments as the community comes together to install an artwork. Taking pictures of the whole process can serve to later remind neighbors of their happiness and pride in completing the project together.

Related Articles

1. **Sample Projects** (Page 40)
Important issues to consider when carrying out public art projects.
2. **57th Street Underpass Murals** (Page 79)
A description of one Seattle neighborhood public art project from beginning to end, including a detailed account of the neighborhood's involvement in the installation of the mural.

Web sites

3. **ADA (Americans with Disabilities Act)**
<http://www.usdoj.gov/crt/ada/adahom1.htm>
From the U.S. Department of Justice.

Step-by-Step Step 10 – Celebrate!

Once you have completed your journey and the artwork is installed, it's important to publicly celebrate this success with all the project participants as well as your community. The celebration can serve to dedicate the artwork and to publicly recognize the work of everyone involved in the project. It can also give a sense of involvement and ownership to neighbors who did not participate.

Announce your celebration by sending out press releases to local newspapers, placing announcements in newsletters, sending or passing out flyers or invitations to residents and local businesses, and displaying posters around your neighborhood.

Celebrations by local neighborhood groups have included a range of festivities such as commemorative programs with speeches, musical performances, dancing, blessing ceremonies, and even activities such as a parade.

One way to highlight the project and artist during the ceremony is to distribute a brochure or information sheet that describes the project and lists the names of all those involved. Include information about the artist's background, the artist's description of the artwork, and if possible, photographs of the artwork being installed.

A permanent sign or plaque on the site (installed before the ceremony) gives enduring recognition to the artist and the donors who supported the project and made the artwork possible. The inclusion of a brief statement by the artist about the artist's intent will enhance the neighborhood's understanding of and appreciation for the artwork.

Web sites

- 1. Arts Resource Network – Publicity and Promotion**
http://www.artsresourcenetwork.org/professional_growth/business_of_art/publicity_promotion/
Tips and resources for creating publicity and promoting your project. Produced by the Office of Arts & Cultural Affairs.
- 2. Community Toolbox**
http://www.nps.gov/phso/rtcatoobox/index_comtoolbox.htm
Advice on publicity and outreach. From the National Park Service.
- 3. Seattle Calendar of Events**
<http://www2.seattle.gov/events/>
Community groups are invited to post events on this calendar.
- 4. Seattle Public Library - <http://www.spl.org/>**
Guides and handbooks on publicity are available at the Seattle Public Library, including The Publicity Handbook by Ellen Taft and "The publicist's guide to the news media".