

Practice ~ 101

Public Art with Deborah McCormick

HOW TO DEVELOP A PROPOSAL FOR A PUBLIC ARTWORK

The following document will give an overview of writing and implementing public artwork proposals, including– the conceptual outline, visual representation of the project, site plan, timeframe, costing an artwork, entering into agreements and/or contracts, images of previous works and how to present a Curriculum Vitae.

1. CONCEPTUAL OUTLINE

The conceptual outline should be a short summary of the central ideas within the artwork.

PARAGRAPH 1: This can include a statement of the artist's intention for this work, a written description of the artwork (indicate scale) and an explanation for specific design decisions.

PARAGRAPH 2: This paragraph should detail why your artwork is relevant to the public site.

PARAGRAPH 3: A detailed explanation of how the artwork could be constructed. Include whether it will be fabricated or manufactured, or what skills you will provide to the making of this artwork

PARAGRAPH 4: Include any research that is integral to the concept of the project.

PARAGRAPH 5: Who is the audience, how will the artwork be viewed (street level, aerial view) and what will the audience gain from viewing this artwork?

2. VISUAL REPRESENTATION OF THE PROJECT

Over one or two pages, show various layouts of the concept image for the artwork: what will it look like in situ at the potential site or sites, and from different perspectives if possible.

At a minimum, the artwork concept drawings or computer renders should be presented along with photomontages on the potential site/s as per the example below.

CONCEPT IMAGE EXAMPLE

Photomontage at our example site, 3 Rural Street, Elevator ARI



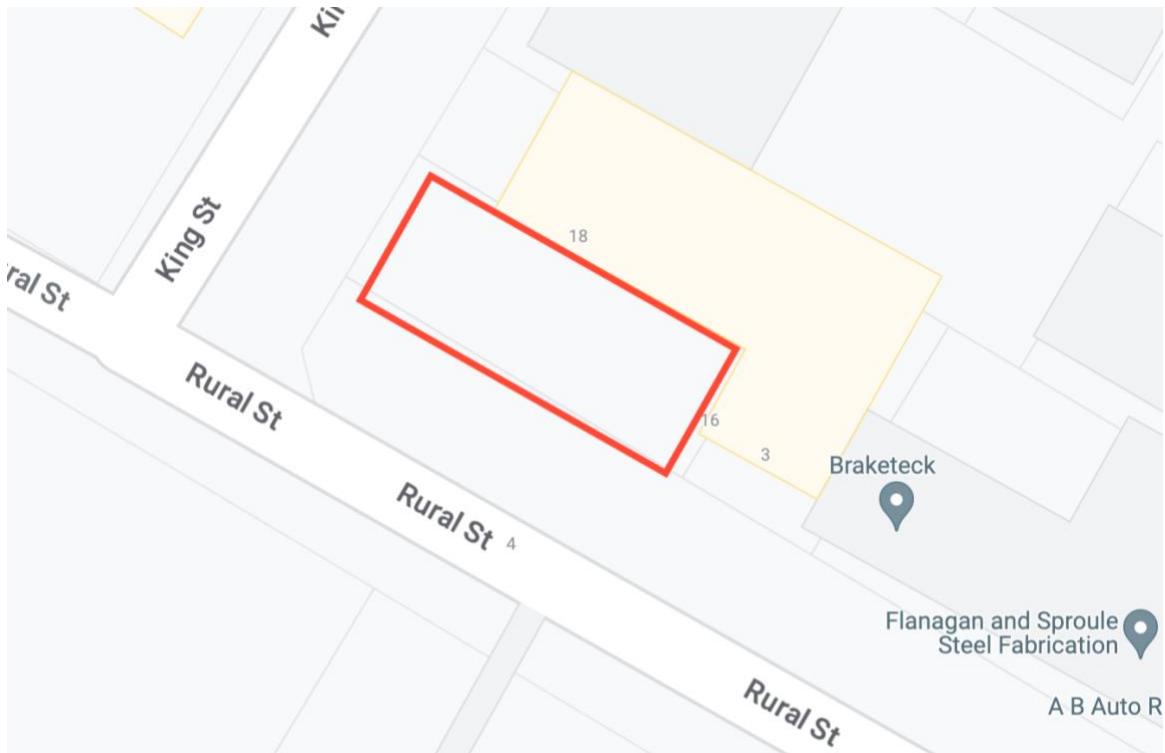
3. SITE PLAN

You will also need to visually demonstrate where your artwork will be located, with reference to other key features of the site. Below is an example at our hypothetical site, the greenspace adjacent to 3 Rural Street, Lismore.

Note: You can use Google Maps images or obtain site plans from the appropriate Council for public sites or building landowners for private sites.

We will use the below Site Image at ***3 Rural Street, Lismore*** and Google Maps image as a hypothetical location for a temporary/permanent Public Artwork.





4. TIMEFRAME

This section is to include key dates on which your proposed project will be designed, planned and constructed. This could be in a list format, or a table/Excel document

TIMEFRAME	DESCRIPTION
STAGE ONE – PROPOSAL DEVELOPMENT	
5 - 8 WEEKS	Develop your proposal to include a description of work, concept drawings/montages or maquettes and budget NOTE: a site visit should occur with the key people involved with the project at this stage to scope the expectations and test feasibility
PROPOSAL REVIEW	
2 - 3 WEEKS	This stage involves reviewing and approving the proposal before taking the planning to the next stages. This could involve site owners, commissioning body, grant funders, sponsors and collaborators involved
STAGE TWO – DESIGN, PRICING & APPROVALS	

5 – 8 WEEKS	Detailed design of selected/preferred concept, engineering plans (where required), detailed costing from suppliers and/manufacturers NOTE: Ask for quotes and keep records
	Seek building, and landowner’s approval at this stage in writing and negotiate any conditions for remediation to the site required (once you have finished) NOTE: Factor this into your costing
STAGE THREE – PERMITS, CONSENTS & CONTRACTS	
2 - 4 WEEKS	Prepare materials and lodge appropriate consents
8 - 12 WEEKS	Application and processing of all land consents, building consents and permits NOTE: You should have a meeting with the appropriate Council staff to check if you need building or resource consent to make your artwork.
	Seek approval to go ahead with key parties, as well as develop and enter contracts NOTE: don’t start any fabrication until the contract is signed and an agreed milestone of payments and funding is in place
APPROVAL TO PROCEED IN PLACE: ALLOW 20 - 31 WEEKS	
STAGE FOUR – FABRICATION / IMPLEMENTATION	
1 - 2 WEEKS	Order materials, lead-time for the arrivals of materials Note: You will need to inquire and allow for delivery timeframes to receive materials
2 - 8 WEEKS	Fabricate components of artwork NOTE: the timeframe depends on the complexity of work and turnaround

1 - 4 WEEKS	<p>Installation of work</p> <p>NOTE: The installation on site should be planned to minimise and streamline all the different contractors and people working on site. The majority of the preparation work should occur off-site with a detailed action plan communicated via a site meeting before starting. This will reduce costs, hire period for equipment, insurance, and liability and ensure health & safety issues are planned and mitigated</p>
1 WEEK	Install lighting components if required
ARTWORK COMPLETED – OPENS FOR PUBLIC VIEWING	
25 – 26 WEEKS	Total period from start to finish
STAGE FIVE – MAINTENANCE / DEINSTALLING	
DEPENDENT ON DISPLAY PERIOD	<p>Maintenance period. The artwork may require regular maintaining, cleaning, and mowing around the site whilst on public display. It is advised that any possible maintenance is considered, and responsibility is agreed upon with the site owner/agent at the project's planning stage and factored into the budget.</p>
1 – 2 WEEKS	<p>De-installation period, this will be dependent on the complexity of the artwork</p> <p>NOTE: de-installation for temporary artwork is usually quicker than installation. Again, a good plan needs to be in place with provisions made within the budget for associated costs. The site will need to be remediated. A meeting with the site owner to hand back the site at the end of the public display. It is recommended to check that all is in order.</p>

5. COSTING AN ARTWORK

Costing your artwork should take place at the development (STAGE ONE), taking into account all conceivable aspects at the start of the process is a good idea. This allows you to set a funding plan to accommodate all the steps in planning and implementing your public artwork.

Public artworks can be funded by multiple sources. These may include; local community and national arts grants, private patrons or cash and in-kind sponsorships. When costing your public artwork project, you need to consider allocations for the following expenses:

- Artist Fee
- Materials

- Engineering fees
- Fabrication costs
- Installation Costs; Excavation, Foundations and Site Security
- Insurance; Project Materials, Public Liability
- Transportation and Freight Costs - including GST
- Traffic Management Plan (during installation)
- Travel and Accommodation Costs
- Site Visits and Progress meetings for all stages of the project site visits, and
- Lighting Design, Supply and Installation (if applicable)
- Contingency Costs
- Supply of Maintenance Schedule
- Maintenance Period

NOTES:

UNDERSTANDING YOUR ARTIST FEE

You must budget for and include an **Artist Fee** in your projects. This fee will be dependent on the overall budget of the project and should cover attendance at all key meetings and site visits, concept development, production of drawings, maquette and computer montages, and your attendance at the artwork unveiling. The artist fee should accommodate;

- Concept Fee
- Ordering Materials and Fabrication
- Installation
- Maintenance Period

It is recommended that you keep a record of all quotes from your various contractors, material and service suppliers which form your budget as a record. You will often need to provide an Acquittal for the funds received, and ensuring you have recorded these costs will streamline this process.

The Artist Fee breakdown for Public Artworks as per the National Association for the Visual Arts (NAVA) Code of Practice:

PROJECT BUDGET	MINIMUM % FEE RANGE	
\$5000+	45%	55%
\$20,000+	30%	40%
\$100,000+	25%	35%
\$300,000+	21%	26%

The NAVA Code of Practice is an essential resource for understanding payment fees and rights as an Artist. More information can be found below:

<https://code.visualarts.net.au/payment-rates/fees/public-art-fees>

6. ENTERING INTO CONTRACTS

Each Public Art project will be unique as there are always multi decision-makers involved with co-opting the use of public space. Sometimes 2-3 site owners, funders, sponsors, agents, eventual owners and artistic collaborators are involved. The expectations of the different groups involved in the project need to be negotiated and recorded. As an artist, you need to consider and include copyright, intellectual property and reproduction of images clauses. Artists should consider the following when negotiating and entering into an agreement:

- Terms of Agreement
- Artist Obligations

- This could be for: design-only with production managed by another party or design & fabrication with installation handled by another party or design, fabrication and installation.
- Insurance and Liabilities
 - Set out who is responsible for the artwork insurance during fabrication, installation and completion. Include a plan and documentation of when the liability changes to another party
- Payment Provision and Timing of Payments
- Artwork Completion Date
- Site Access Requirements for Installation
- Health and Safety Compliance
- Consenting Requirements
 - Who is responsible for any approvals or consents that are required
- Maintenance Plans and Requirements to Remediate Site if Temporary
- Acceptance of the Artwork as Complete
 - A formal process needs to be implemented to confirm the substantial completion by all parties.
- Intellectual Property Right
 - The artist will often be asked to confirm that they own the design of the concept and artwork, and are not infringed by any third party intellectual property rights
- Ownership, Copyright and Moral Rights
 - Who will eventually own the work - it's a good idea to specify this at the outset. It could be, for example; the artist, the commissioner, the site owner, the financial sponsors and/or another person or beneficiary.

Even though you as the artist may not own the artwork, you need to ensure that your moral rights are protected. This can include:

- Acknowledging the Artist at the site with signage and plaques on display
- The owner of the Artwork should not remove, alter or change the artwork in any way without your consent
- If the artwork is taken off public display, you reserved the right to purchase the artwork back at scrap value.

NOTES:

7. IMAGES OF PREVIOUS WORKS

A clear and well designed portfolio of previous works will assist in showcasing your ability to deliver on artistic concepts and meet project deadlines. In doing this, the selection committee or commissioning body can assess the quality and style of your previous work, and give them confidence in your artistic vision. See example of information to provide below:

- Artist Name
- Title of Artwork
- Site of Display
- Date of Display
- Materials

Holly Ahern and Eden Crawford-Harriman

In The Heart

Carrington Street, Lismore CBD

Permanent Commision, Installed 2021

3D Printed Recycled ABS, Fabricated Steel

Supports, LED lights, Anti-Graffiti Coating

8. BIOGRAPHY/ CURRICULUM

You may want to provide a brief biography that is artistically. This could be 3-4 paragraphs in length.

PARAGRAPH 1: Education, what kind of spaces you have worked in, dealer galleries, institutional venues.

PARAGRAPH 2: Artist statement including primary influences related to the specific proposal. Explanation of decision making in art and explanation of decision making.

PARAGRAPH 3: Define what kind of practice you are pursuing.



PARAGRAPH 4: Outline the previous works you have provided within this proposal, including the locations and/or who commissioned the works.

It is advised to include links to your website, and any online portfolios or gallery pages that showcase more of your artwork.

NOTE: providing social media links may not be the best way to showcase your work. For example, if you use your Instagram account to upload personal photos, panel assessors do not want to spend time trying to understand what imagery is related to your practice. If your social media is directly linked to your practice, and consistently showcases your artworks, this is suitable to include.

CURRICULUM VITAE

Your Curriculum Vitae is an important tool to provide in your proposal, as this showcases your experience and highlights your abilities. This should include a brief biography as suggested above, alongside a list of solo and group exhibitions, awards, residencies, relevant work experience, professional development, commissions, collections, articles and/or reviews. Proposal guidelines usually request that this is no longer than ONE page. Make sure that you consistently update, and edit components that may not be relevant to the proposal. Here is an example of how to lay out your Curriculum Vitae:

EDUCATION

2020 Southern Cross University, School of Arts and Social Sciences

RESIDENCIES & PROGRAMS

2022 Unconformity Festival, Queenstown
2021 HIAP – Helsinki International Artist Programme, Helsinki

GRANTS & AWARDS

2023 NAVA Ignition Prize for Professional Practice – National Association for the Visual Arts
2022 Create NSW, Disaster Recovery Grant

EXPERIENCE

2020-22 Board Member, Firstdraft, Sydney
2021 Art tutor, Southern Cross University

SELECT EXHIBITIONS HISTORY

2023 Group show, title of show, location exhibition, city
2023 [etc.]



This framework has been adapted from SCAPE Public Art's RE:ACTIVATE program – a public art development workshop developed in 2016. www.scapepublicart.org.nz