

FIND AN ARTIST

A PRACTICAL TOOLKIT FOR CALLS, RFPs AND ARTIST SELECTION



SPRINGBOARD
for the arts

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On the cover: Artists Ericka Dennis and Janet Groenert in front of their interactive Tyvek quilt comprised of images and recorded stories from Habitat for Humanity families and volunteers. Created as part of an RFP process with Twin Cities Habitat for Humanity

INTRODUCTION

This toolkit is for anyone who wants to find an artist and their artwork—non-profit organizations, businesses, neighborhood groups, etc.—and contains practical information on the various processes used to select artists—from finding artists to exhibit their art to finding an artist to create a new public artwork.

WHY HIRE AN ARTIST?

Since you are looking at a toolkit to help find an artist, you may already know why you need an artist. But maybe you need to convince other people or you want other ways to say it. Well, here you go!

IN ADDITION TO BEING MAKERS OF ART, ARTISTS:

- *Are creative problem solvers and bring their brains to your work.*
- *Bring people together and make amazing art while doing it.*
- *Are in every community and can help you tap into their networks and connections.*
- *Attract new attention and media exposure.*
- *Are professionals and when you deal with pros, it shows!*

WHY USE A CALL?

Call for Artists, Call for Entries and RFP/RFQs are some of the processes used to find artists to exhibit or create new art (i.e. actual thing, performance or artist designed activity). We will use “Call” in this toolkit as shorthand for any type of process that asks for artists’ work and ideas. A Call can take many forms with different names and processes but all serve to identify and select artists who can fulfill the stated goals of the Call. There is no particular magic to creating a Call, but it is important to identify what you want to accomplish and from there select the most appropriate Call process being sure to use a format and language that is generally familiar to artists.

JARGON ALERT! There is a certain amount of jargon that comes along with this toolkit. But don’t worry, we will define it all, just hang in there. We think it is important to be familiar with this jargon to help you communicate your needs and ideas to artists.

Given your project goals, what is the best way to find an artist? A Call can be a time intensive process. If you want a mural and you know some muralists, you can just ask an artist (or ask an artist/arts organization for referrals). If you want art and don’t know any artists, a Call is one way to locate and connect with artists.

WHY WOULD YOU USE A CALL?

- *I want to have more choices/selection/variety to choose from.*
- *I don't know any artists and want to find them!*
- *I know some artists, but want to connect to more artists in my community.*
- *I want an artist to help us figure out how to creatively bring people in our community together.*
- *I want people to know about our organization/business.*
- *I want to bring in stakeholders to be a part of the selection process, ensuring community engagement, perspectives and support.*

CORE PRINCIPLES OF SPRINGBOARD FOR THE ARTS AND THIS TOOLKIT

Springboard for the Arts' mission is to cultivate vibrant communities by connecting artists with the resources they need to make a living and a life. Receiving commissions or showing their work are some ways artists can realize this goal, and when we run calls, we do so with our guiding principles in mind.

SOME CORE PRINCIPLES RELEVANT TO THIS WORK INCLUDE:

- *Artists as assets—artists are assets and exist in every community; art is inseparable from the communities in which it is made.*
- *Reciprocal relationships—How artists can use their skills and creativity in service to their communities and how communities can recognize and ask their artists to contribute in new ways.*
- *Cross-sector collaborations—help artists collaborate with existing resources and systems, both because there is abundant potential in those resources, and because we believe they will be strengthened by artists' contributions.*

SOME SPECIFIC PRINCIPLES AND VALUES WE ENCOURAGE YOU TO EMBODY IN ANY CALL PROCESS:

- *Artists are professionals, and you want to work with them because of their expertise and experience.*
- *Pay artists, because you pay professionals.*
- *Be transparent about what you can pay.*
- *“Exposure” is rarely a substitute for paying.*
- *Create clear, understandable Calls and processes.*
- *Artists retain copyright of submissions and accepted artworks.*

THE CALL FROM BEGINNING TO END

1. IDENTIFY PROJECT GOALS

Before you decide what type of Call to use, first be clear on what you want to accomplish and what you need an artist to do.

SOME TANGIBLE AND INTANGIBLE THINGS YOU MAY NEED AN ARTIST FOR:

- *Bring new energy to your space with visual art*
- *Boring white exterior wall—needs a mural*
- *Bring exciting programming and performance to your event*
- *Put art in new building/office with blank walls*
- *Raise awareness of a place*
- *Bring attention to your organization's mission and work*
- *Want to engage people in new ways—constituents, patrons etc.*
- *Need an artist to make socially engaged art that brings people together*
- *Have a community issue and want artists to help figure out how to address it*

NOW, THINKING ABOUT THE TANGIBLE AND UNTANGIBLE, ASK YOURSELF:

- *What is the completed art going to do?*
- *Will the process of creating the art include other people and why?*
- *Does the art need to address an issue, topic or theme?*
- *Why are you doing it? What do you hope to gain?*

IDENTIFY THE PARAMETERS AROUND THE ART:

- *What is the physical location for the art?*
- *Are there specific materials the artist needs to work with?*
- *Is it a performance or activity?*
- *Is there an event date?*
- *How long do you want the artwork to last?*
- *Is there an issue, topic or theme?*
- *To what extent will the community be involved in the process/art creation?*

MURAL TIPS

Murals can conflict with local codes that are meant to govern signage and advertising. This varies by municipality, so be sure you check. A good rule of thumb is that a mural cannot be something that advertises (a mural of people riding bikes on a business called “University Bikes”) for a specific business/org etc. Another way to think about it, “If this business left, would the mural still make sense for the next tenant that moves in?” If the answer is yes, your mural is likely not a sign. Historic buildings may also have additional regulations.

2. PARTNERS/COLLABORATORS

If you are not an arts business or organization, it may make sense to partner with an arts organization or business. Working cross sector can help to expand both partner's networks and connections. Collaborators may share mission and goals or even space, or not. Partnerships and collaborations work best when it's an authentic relationship—both parties gain something from the work. Examples:

- *A business and arts organization have offices in the same building and serve the same geographic area.*
- *Arts organization works with a business district, where the arts organization has connections to artists and the business district is looking for creative ways to engage new customers.*
- *Artists work with a housing non-profit or business to get insight as to what residents want from a new development in their community.*

3. BUDGETING

If you are going to run any kind of Call, it will come with some expenses. Expenses can vary greatly, from a minimum of using your staff time (which costs money!) to stipends and fees like a \$50 honorarium for a t-shirt contest to \$2,000-\$150,000 or more for a new permanent work of art. On the next page are budget categories to think about, if you are unsure what's fair for your project idea you can get a sense by looking at the CaFÉ website (see Resources and Links) and perusing other Calls that are similar. Also ask local artists and organizations for advice!

Budget Item You may not use all of these budget items and amounts vary widely depending on the specific circumstances—but this gives a place to start!	Expense
Staff time, for coordinating/managing—depends on complexity of process	5-40 hours
Consultant—particularly for large/complicated projects it may be easier to hire someone familiar with Calls to advise or manage the process	\$500 and up
Prize/honorarium—to winner of a t-shirt design contest, for example.	\$50-500
Proposal stipend-- for creating final detailed proposal	\$300-1000
Selection panel honoraria for their time	\$50-100/person
Selection panel/meeting hospitality	\$50 and up
Artist Commission—From \$2000 for less permanent, smaller art to \$10,000 to 150,000+ for a large permanent public art project. Typically all inclusive—design, materials, fabrication and installation.	\$2,000-150,000
Insurance—may be required for an event or artwork installation.	\$500 and up
Hospitality for event/unveiling party	\$300 and up
Maintenance- build budget for ongoing maintenance into your project budget	\$500 and up

4. HOW TO PAY FOR IT?

If your Call results in a commission—asking an artist to create artwork (actual thing, performance or artist designed activity) you will need to pay for it. A Call may also require staff or contractor time to manage and run the process. For this and other potential budget items, you need money. You might already have money. or you will need to find it. Some possible sources:

Art budget: Maybe you already have a budget line for artists—good for you!

Out of pocket: Art is a necessity, like other necessities, just budget and pay for it.

Community/public engagement budget: Especially if the end result of your call process is a work designed to engage your constituents, the Call can go in this budget.

Entertainment budget/marketing budget: New attention and media exposure can come from art and artists—especially art that engages community/is visible to passers-by—leading to earned media. This can be a very wise use of marketing budgets.

Construction budget: rather than waiting till your building is done to start thinking about adding art, make it a part of your construction budget from the start. Artists can be

commissioned to make necessary building elements (railings, benches, etc.) that may be cheaper and more unique than many off-the-shelf versions.

Are you a non-profit or will you be partnering with a non-profit? Then:

- *Think creatively about potential grant sources.*
- *Look for grants to fund art in your area.*
- *Non-arts sources, such as funds for community engagement, economic development, education, city or storefront revitalization etc.*
- *Individual donors—one or many may be interested in supporting this special project.*

5. PICK THE RIGHT TYPE OF CALL TO USE FOR YOUR PROJECT

Although we have been using “Call” generally throughout this toolkit, there are many different ways to ask artists for art, each with their own process. Calls can be divided into two broad types, those that seek existing art or those that commission artists to create a new artwork. Use the handy chart on the next page for reference and then following that are deeper definitions of typical categories.

After you have decided on what you are looking for, pick a Call that fits your opportunity!

Call Types

While we are offering definitions for each type of Call, there is no worldwide standard for Calls. As you look at other examples of Calls, a Call for Artists may more closely resemble a Contest (for example). The point is—use these definitions as a starting point!

HANDY CHART!	CALL FOR ENTRIES	CALL FOR ARTISTS	RFP/REQUEST FOR PROPOSALS	RFO/REQUEST FOR QUALIFICATIONS	CONTEST	COMPETITION
Description	Use to find artwork for display, often used by galleries, cafés, restaurants, etc.	Used by galleries to find artists to create new work based on their previous work.	Use this process to commission art (often for a building or public space). RFP asks artists to submit a full proposal that meets stated requirements.	Use this two-step process to commission art (often for a building or public space). Starts with artists submitting qualifications. 3-5 finalists submit full proposals.	Use to solicit t-shirt designs, logos or imagery for restaurants, neighborhoods, events, etc.	Use for a Call for Entries-type process that has prize winners and an entry fee.
Looking for existing or new art	Existing	New	New	New	New	Existing
Complexity of process—1 being easiest and 5 most complex	3	3	4	5	1	2
Typical artist fee range	\$0-5,000	\$1,000-10,000	\$2000-150,000+	\$2000-150,000+	\$50-500	\$50-500
Experience range of artists likely to apply. 1 =Amateur/beginner, 5= professional artist.	1-5 (depends on opportunity)	1-5 (depends on opportunity)	4-5	4-5	1-2	1-2

CALL FOR ENTRIES

Use this when: You are looking for artists to submit existing artwork for display. Often used by galleries, cafés, restaurants.

Applications usually include: Work samples (often 8-12), work sample descriptions, resume and artist statement.

Selection process: A selection panel or jury picks artworks from one artist or multiple artists if a group show.

Jury

An individual or group (often experts/stakeholders) who selects art or artists for a contest, competition or other call. Used interchangeably with Panel, also refers to the type of process- a Juried show is one where a panel selects art.

Example: For annual juried group show, local gallery holds a Call for Entries, open to any artist in the State, working in any 2d or 3d media. Another example -- you are organizing an event and you want to find performers, a Call for Entries can find musicians, dancers, etc. to perform at your event.

CALL FOR ARTISTS

Use this when: You are looking for artists to create and or exhibit new work based on their previous work.

Applications usually include: Work samples (often 8-12), work sample descriptions, resume and artist statement. May ask for an illustration/drawing or short narrative depicting what artist may create, but generally artist creates artwork after being selected. Milestones/check-ins should be built into the process timeline and laid out in the Call for Artists. Less formal than an RFP, often used for opportunities where multiple artists are selected.

Work Samples

Generally images (JPEG), video files or sound files to show artist's past work. Can also be links to Vimeo, You Tube, Soundcloud, etc. CaFÉ has a good general overview of this, including resolution and sizing:
www.callforentry.org/image_prep.phtml

Selection process: A selection panel or jury picks the artist or artists.

Example: Sculpture park holds a Call for Artists to find 10-20 artists to create sculptures for their summer exhibition.

REQUEST FOR PROPOSALS (RFP)

Use this when: You are seeking artist/s for a larger project (with budgets of \$5,000 or more). An RFP asks artists to submit a more detailed, formal proposal that meets the requirements laid out in the RFP. Similar to a Call for Artists, but asks for more details in application, usually to select 1-3 artists to commission art, often for a building or public space. Used by municipalities and governmental bodies as well as by arts organizations.

Applications usually include: Different things depending on the situation but often consist of a written proposal, drawing or visual representation of proposed artwork, work samples of past work, proposed budget, resume and letters of reference.

Selection process: A panel or jury of relevant experts (artists, architects, etc) and representatives from the commissioning body meet to select a winning proposal. For successful outcome, an RFP must be written with clear and complete descriptions of the project requirements so that submitted proposals can provide relevant information to review during the selection process.

Example: A new library has a budget to install public art as part of the construction process and releases an RFP to find that art. Submitted proposals are read and juried by a local artist, the building architect, local resident and library director.

REQUEST FOR QUALIFICATIONS (RFQ)/LETTER OF INTEREST (LOI)

Use this when: You are seeking artist/s for a larger project (with budgets of \$5,000 or more). An RFQ is a two-step process that starts with a one-page letter of interest and some work samples. A smaller number of artists are invited as finalists to submit a more detailed, formal proposal, generally with a modest honorarium. Similar to a Call for Artists, but asks for more details in the second step. Usually intended to select 1-3 artists who will be commissioned to create art, often for a building or public space. Pros—less up-front work by artists on proposal, less panelist time reviewing proposals.

Applications usually include: Initial Application-- resume, work samples and a one page letter or short narrative that describes how the artist would approach the defined opportunity. Finalist application—more developed narrative, illustrations proposed art, letters of reference and a presentation.

When do you use RFPs and RFQs?

RFPs and RFQs are lots of work for applicants so it is best to use them for projects that have larger budgets-- \$5,000 or more.

Selection process: Panel reviews submissions, 3-5 finalists are asked to submit full proposals including a narrative portion, illustrations of proposed art, detailed budget, letters of reference and a presentation, often compensated with a \$300-\$1000 stipend.

Example: A newly remodeled historic train depot has an RFQ to find local and national artists for multiple public art commissions in the space.

These last two types of Call are often used in ways that are contrary to the principles we encourage when working with artists, use with care!

CONTEST

Use this when: You want to solicit t-shirt designs, logos or imagery for various uses (banners, coasters, bike racks, etc. Can be useful if the goal is to engage the general public in submitting their ideas for a t-shirt design, gets patrons excited and potentially more connected. Not be the best way to solicit quality work as many artists shy away from contests—lots of time goes into creating designs/art that may have only a small chance of being selected with generally low compensation. One would not ask multiple accountants to do your taxes and then just pay the one that did the best job, right?

Applications usually include: Design, drawing, etc. that meets the technical and thematic parameters of the contest guidelines.

Selection process: Can be a formal process involving a jury or public vote, but could also be informal such as business owner picking their favorite.

Example: The classic example is the t-shirt design contest for a business or organization. Also used for street-light-pole banners, bike racks, baseball jerseys, logos, etc.

Note on Contests:

There has been a recent trend in the fine print that accompanies contests to say that *simply by entering* the contest, an entrant permits the business or organization holding the contest to use their entry for anything as long as they wish. This fine print is hostile to artists and often results in a backlash and some bad publicity. Of course the winning entry would grant permission to use their design, etc. We counsel artists against submitting work to any contest that has these terms.

COMPETITION

Use this when: You want have a Call for Entries-type process with a prize of some sort (monetary or other). Competitions generally require an entry fee to submit work. There are a number of Competitions out there that function more like a money making business vs. arts organization or gallery so they don't have a great reputation among experienced artists.

Applications usually include: An entry fee, work samples, resume—typically same materials as for a Call for Entries.

Selection process: A jury or selection panel picks from selected works to show and selects artworks for awards/prizes.

Entry Fees

We generally discourage against entry fees, applying for Calls is already lots of work for artists, just plan to budget the costs into your funding rather than trying to offset them with an entry fee.

Example: You can find many examples of competitions that offer a chance for an artist's work to be seen by thousands or "exposure" and a cash prize for the winner. Google "art competition."

6. WRITE YOUR CALL!

Your responses to the questions laid out when identifying your project goals will inform your writing. The easiest way to write your Call is to model it after an existing Call. See appendix at end for sample calls. Also you can find many examples on CaFÉ (www.callforentry.org) and Americans for the Arts—Public Art Network (www.americansforthearts.org/PAN). Its always free to look at calls and use them for inspiration!

The categories listed below are interchangeable—an RFP or RFQ may use all of them and run to several pages, a Call for Entries may only need a few categories and be less than a page.

Reminder: Write clear, understandable Calls- a good test-- if you can follow the application process you created, it is probably clear. Also get feedback from a few artists before you send it out!

SOME BROAD CATEGORIES TO INCLUDE:

- **Summary:** Briefly say what you are looking for, what type of call this is, deadline and artist compensation.
- **Background/Context:** Relevant info about who is commissioning work and site where final artwork will be located.
- **Project Description:** What kind of art are you seeking, what are big-picture reasons for working with an artist.
- **Details:** Specific parameters of site, budget and type of artwork you are seeking.
- **Compensation:** What will you be paying for this work and what it should cover.
- **Eligibility:** Who can apply to this Call.
- **Selection criteria:** Criteria by which proposals be judged/selected.
- **Selection Process:** Who will jury proposals and what will that process look like.
- **Application Process:** Materials that need to be submitted to fulfill Call and where to send them.
- **Timeline:** List of relevant dates-- from submission deadline to artist notification and project completion.

EXAMPLE TIMELINE:

Depending on your opportunity your process timeline can vary widely! Allowing at least two months between Call being released and final artist selection is a good rule of thumb.

January 1--**Call goes out**

Mid to late January—**info meetings are held 2-4 weeks after Call goes out**

Notification
After process is completed, make sure to notify all artists—including those that were not selected!

February 15 or so—**Deadline for submissions 6+ weeks after Call**

Feb 15-early March—**artist selection and notification 2-3 weeks after deadline**

Mid March—**contracting etc, ASAP after selection**

INSTALL—VARIES DEPENDING CALL.

Could happen a year after artist selection, but should be at least a month, even for a gallery show. Artist likely needs time to frame art. If opportunity is a logo contest, the process is more or less over with selection.

7. DISSEMINATE

Once you have written and proofed your call, its time to get the word out! First, make sure your Call is posted online so artists and others can easily link to it and share. Where and how you share it depends on who can apply—if only local artists are eligible, then local arts organizations, art supply stores, University Art Depts. and local online forums may be best.

IDEAS AND STRATEGIES FOR DISSEMINATION:

- *Ask artists where they find Calls*
- *Social media (Facebook, Twitter, etc)*
- *Email newsletters*
- *Press release*
- *Print media*
- *Info meetings—you can hold several info meetings to go over requirements/process and answer questions*
- *Flyer at places in the neighborhood where artists hang out--art supply stores, Art Depts., coffee shops etc.*

Don't Panic!

You will likely get the vast majority of your submissions two minutes before the deadline, so don't panic if not much has come in before then!

8. SELECTION PROCESS

When deciding what process to use, it helps to scale your process to the complexity of the call. If you are having a contest to design a t-shirt, it may be a couple people getting together for coffee and picking a preferred design.

If you are commissioning a large public artwork through an RFQ process, you may have representatives from multiple stakeholders involved in different parts of the process, some reading submitted RFQs, others involved in interviewing finalist and scoring full proposals.

There may also be different levels of transparency required by funding sources. Scoring/rating proposals can also vary in complexity.

Finally, if you get a submission that you like but you want to adjust it slightly you can always ask the artist if they would consider a change, they may be perfectly happy to do so. In most large projects there is often a collaborative aspect to creating the final artwork. You can also make this explicit in the Call.

Public Voting

You can incorporate a voting aspect, this could be combined with jury selection and public vote (online or in person) or entirely by public vote. When used in combination with an RFP—artists submit proposals that are narrowed to finalists by a jury, those finalists are voted on by the public. A caution with method of popular vote: in-person, through social media or a custom smartphone app. Often the winner is simply the artist with the largest social media profile who can reach the most potential voters (friends/followers), thereby diluting the notion that the public selected the art. A plus is buzz and interest that can be created through the voting process.

9. CONTRACTING AND PAPERWORK

Contracts with artists are a little different from many contracts. Start with the sample contract in the appendix. Contracts should reference what artist will be making/doing, milestone dates and payment schedule.

Things to potentially include on contract:

- *Commissioned artwork description*
- *Payment schedule*
- *Milestones/timeline*
- *Warranty requirements*
- *Maintenance manual*
- *Insurance requirements for artists*
- *Artwork images usage*

Copyright

When an artist has created a work, they automatically own the copyright to it. Even if the physical work is sold, the artist still owns copyright unless they specifically transfer that copyright in writing. It is exceedingly rare for an artist to give up their copyright.

For permanent artworks-- Transfer of Title

Separate from the contract you may want a transfer of title. When a physical artwork is completed, a transfer of title formalizes that the artwork is now owned by whoever commissioned it. This does not extend to copyright but simply refers to the actual physical artwork. This is similar to selling a car, there is a piece of paper that indicates ownership.

10. THE BIG DAY—CELEBRATING THE STORY

Depending on what you have commissioned or asked artists for in a Call, there are some things you want to plan on to take advantage of the buzz around a new artwork. This is a time to leverage the artwork to get the word out about your mission or business and to bring people together. And celebrating accomplishments is always a wise move. Plan on putting out a press release, throwing a party for the unveiling or opening, and documenting the event.

11. FINAL STEPS

Once the artwork is completed, its time to make sure any last paperwork is complete and then pay the artist their final payment! Some of the finishing details can be:

- *Final report*
- *Other final paperwork*
- *Artist providing a maintenance/operating manual*
- *Transfer of Title*
- *Payment*

RESOURCES AND LINKS

PLACES TO VIEW AND POST CALLS

Art Deadlines List

www.artdeadlineslist.com

A site for artists to post and search for Calls, both free and paid options available.

CaFÉ

www.callforentry.org

Hosts Calls for a fee, website has built in process for artists to submit required Call materials. Also lists open calls by category, great place to look at Calls for inspiration, artists also look there for opportunities.

MN Artists

MNartists.org

for Minnesota artists and links to artist's work and opportunities.

PublicArtist

www.publicartist.org

Website offering free and paid Public Art Call listings. Has an online form that helps create RFQs etc.

Submittable

www.submittable.com Hosts calls for a fee, resource for those offering a Call, does not provide a central place for artists to view open Calls.

The Art List

www.the-art-list.com

A place to view and post Calls, a resource for artists searching for open Calls. There are fees associated with posting. Tends to have lots of Contests, usually with an entry fee.

OTHER RESOURCES

Dropbox

www.dropbox.com

A cloud storage service that offers free accounts, can be used as a simple way for artists to submit their response to call. Often work samples are too large to email, but artists can send a link to a Dropbox folder with the required application materials, which can then be downloaded by person administering Call.

Copyright

www.arsny.com/copyright-basics/

Information on how copyright works for artists and artworks.

PUBLIC ART RESOURCES

Americans for the Arts—Public Art Network (PAN)

www.americansforthearts.org/PAN

Online resource of many templates and other guides for commissioning public art.

Forecast Public Art

www.forecastpublicart.org

Non-profit that works locally (Minnesota) and nationally in the field of public art.

Public Art by the Book by Barbara Goldstein

If you are planning a call for public art—there are many considerations that we do not cover here—this is a great resource with tons of detail specific to commissioning public art.

MORE SPRINGBOARD FOR THE ARTS RESOURCES!

Springboard for the Arts

www.springboardforthearts.org

Creative Exchange

www.springboardexchange.org

Find many toolkits and additional resources here.

Insurance

www.springboardforthearts.org/insurance-guides

Springboard for the Arts offers an insurance guide that lists places to find different types of insurance.

APPENDIX

The appendix contains sample calls and contracts. Please feel free to use them as templates/inspiration for a Call that you may run. ***Note: These samples are for guidance only and may not cover your local laws.***

**Call for entries: NorthArt 2016 at the Artwork Factory: June-October 2016
Deadline for applications March 10, 2016**

Seeking contemporary artists based in Manitoba to show new 2D artworks for the annual show, NorthArt.

Artwork Factory is a gallery committed to showing emerging, contemporary art. We hold an annual juried exhibition of visual arts from June to the beginning of October. Artwork Factory is one of the most important surveys of contemporary art in the Province. Against the striking backdrop of a former tire factory, the jury will select approximately 50 artworks.

Eligibility:

Open to artists who live or work in Manitoba. Work must have been created in the last two years.

Online application in 3 steps:

Navigate to [www.northart](http://www.northart.org) (not a real url).org

1. Fill text fields with personal data and upload Resume (Word or PDF file).
2. Select medium (painting, photo, drawing, print, etc.). Multiple selection possible.
3. Upload images of artworks, which could be shown at the NorthArt: up to 10 files (1 MB max single file, formats: JPG, GIF, PNG, PDF), fill text fields with image description.

After you hit submit, a confirmation of entry is sent to your email address automatically. All personal data from your application will be used only for internal purposes and will not be provided to third parties.

Selection of artists:

Selection of artists takes place by April 1, 2016 by a jury. The jury is made up of curators, artists, an art historian, and the supervisory board and management. **A list of the invited artists will be published online on our homepage by the beginning of April 2016. Additionally, all invited artists will be informed via E-Mail and asked to confirm their participation and to send the documents for the catalogue.** After this, artists whose work was not accepted will be notified.

Other information:

Artworks selected by the jury must be delivered or dropped off at Art Factory, Winnipeg. Shipping costs are covered by the artist. We will be happy to help to organize shared transport arrangements. All of the delivered works will be insured subject to the general insurance conditions from the time of delivery to the time of collection. There are no registration fees. Installation of art works is made by the team of NorthArt. The exhibited works remain at NorthArt until the end of the exhibition. Exhibited works can be offered for sale-- Artwork Factory is a non-profit organization and does not charge any commission.

Timeline

Submission deadline: March 10, 2016

Artist notification: April 1, 2016

Delivery/Work drop-off period: May 15-30

Exhibition opening: 5-10 pm Saturday, June 4 2016

Artwork must be picked up by: October 20, 2016

Gallery Hours: till October 9, 2016, Tuesday to Sunday 11 am – 7 pm

Call for Artists--Fairfax Underpass Mural Project

Seeking mural artist to design/install a mural with community input on a highway underpass.

Project Goals

- To create a welcoming and inviting entry to town
- To celebrate all things Fairfax
- To reinforce the growing presence of art in Fairfax

Project Description

The north wall of the underpass is 16' tall and 60' wide, this will be the wall for the mural, the opposite underpass wall will be painted a plain bright but supportive color. The budget of \$15,000 is all inclusive and will cover all design, materials and installation.

- This is DOT property, final design and application materials will have to go through the DOT approval process, which will be submitted by the Fairfax Arts Commission.
- The surface of the underpass is concrete with one metal plate.
- The medium proposed must be durable and able to withstand the wear and tear of the outdoor location for a minimum of 10 years. A protective coating is required and should be factored in.
- The design will be suitable and acceptable for public viewing by all ages, and must not include any branding.
- 90% of traffic past this mural will be automotive, with a small but growing number of bicycles and pedestrian traffic as the Greenway Trail will be built to travel through this underpass by the end of 2015.

Project Theme

The Fairfax Arts Commission's intent is to select an artist to create a fine art mural that will represent Fairfax – a bucolic town renowned for its world-class restaurants and award winning chefs, known for its small town charm, rich history and a fantastic quality of life. The mural must be sophisticated and an appropriate addition to the Fairfax's image.

We have engaged our residents and neighbors in a discussion regarding the mural's theme. We will continue to invest in public outreach and input as we receive our artist submissions and share that collected information with the selected artist. Our general guidelines for a theme will be created around the idea of celebrating all things Fairfax from what inspired settlers to choose this location, to the unique industry of beer and hops, and our culinary fame.

At this time we are asking for artists who are interested in this project to submit examples of their work with these goals in mind, and with the flexibility to be creative with us for the final design. The Arts Commission will help with connecting

the selected artist to community members who are interested in providing input on mural design. Artist should have experience working with community on mural design.

Selection Criteria

Strength of work samples and examples of past murals
Experience with creating outdoor murals
Ability to work with community members on design process

Selection Process

The Fairfax Arts Commission will convene a selection panel with representatives from the community and the Commission. After reviewing proposals the panel will vote to make a final selection.

Application Process

Artists interested in creating a work of public art must submit the following to be considered:

- Completed application form (name, address, contact info, etc.).
- Resume (two pages max).
- 300 word bio.
- Work samples (10 images max) of artwork that is relevant to this opportunity.
- Work sample list (two pages max) that adds context to work samples.

Submit all application materials to info@email.com

Timeline

*Installation is dependent upon Town Council approval, DOT approval and artist's availability.

Distribute Call for Artists	August 1, 2014
Deadline to Submit	October 1, 2014
Review Process	October 2014
Notify Artists	October 15, 2014
Design Deadline	January 15, 2015
Installation	Spring/Summer 2015
Completion	September 30, 2015

REQUEST FOR PROPOSALS (RFP)

Seeking Home on College Avenue

Request for Proposals (RFP) – Community engaged art for Housing Org headquarters

Seeking up to 4 individuals or teams based in St Paul, MN to create community engaged visual artworks for the new Housing Org headquarters on College Avenue in St Paul.

Info sessions will be held at _____ on September 5th and 10th.

Deadline for submissions: September 23rd, 5pm, 2013

Background

Housing Org (HO) has been working to eliminate poverty from the Twin Cities for 25 years by engaging many segments of the local community, including businesses, congregations, and neighborhood organizations along with the low-income families with whom we partner. HO homeownership is open to families who live in the seven-county metro area and earn between 30% and 60% of the area median income. Central to our mission is creating connection and strengthening communities around the shared belief that all families deserve a stable, decent, affordable home.

HO is building a new headquarters at 876 College Avenue, on the Central Corridor Light Rail line in St. Paul. We plan to move in after the new year, in mid-January 2014, and hold a public open house in the spring, just as the light rail opens.

Project Summary

Housing Org's primary goal is to provide affordable housing. However, more than building houses, HO creates *homes*, and the essential element that creates a home is the people who inhabit it. HO's homeowners are 90% Black, Asian, Hispanic, or Native American, and 10% white. A majority of our families are immigrants; in recent years African immigrants have predominated, but over the years we have served families from every continent. Countries of origin include Ethiopia, Somalia, Sudan, Eritrea, Nigeria, Togo, Congo as well as Thailand, Laos, Ukraine, Russia, Mexico, Ecuador and many others. A number of these families are Muslim, some of whom are refugees from civil war and came from camps in Yemen or Kenya.

Meanwhile, our volunteers are predominantly white, Christian, and middle-class, though they do include all races, religions and classes as well. A key purpose of this project is to engage our community of homebuyer families and volunteers with one another to develop deeper connections.

This request for proposals asks artists to think about both process and final product. Selected artists will first propose a process for engaging HO families, volunteers and staff as participants in creating the final art piece to be displayed.

For example:

- Artists could engage participants in hands-on creation process of the final art piece (mosaic, mural, collage etc).
- Artists may propose a process that engages participants to provide source material through stories, images, artifacts, knowledge and experience to create a work that pulls together and represents that information.

Through those strategies (or others!), the final art piece will incorporate participants' stories and experiences about the HO experience into a permanently installed art piece.

Artists will have opportunities to connect to HO program/event staff, and provide other resources to make each commission a success. This may include training on community engagement methods, providing connections to specific families, connecting the artist to other neighborhood events, and troubleshooting. Selected artists will meet to share ideas and expertise with one another throughout the process.

The final product of this project will visually illuminate HO's work and the relationships (between volunteers and HO families) that are the sometimes hidden story behind the houses that families make into homes.

Details

Four commissions of \$5000 each will include all aspects of the work; artist payment, research, design, community engagement, materials/supplies and creation of the physical art piece.

Medium is open with some limitations. The four commissioned art pieces will be displayed in the first floor public Gathering Hall of the new building, covering two long walls (approximately 8' x 26' and 8' x 15'). Final art must be wall mounted, 2D or bas relief; at this stage it is not necessary to propose exact dimensions etc. but rather indicate intended medium, especially as it relates to the community engagement process. We expect that the four selected projects will be flexible in their final size but max size for an art piece would be approximately 8'x10'.

Artists may work solo on this project or may work with multiple artists as a team that draws on different skills and mediums.

The ultimate goal is to create compelling visual artworks through a process that engages participants made up of HO volunteers and families, and staff with the artists and with each other.

Eligibility:

Each artist applying as an individual or part of a team must live or work in St Paul. Seeking artists with experience working with communities.

Selection Criteria

Artist/Team proposals will be evaluated on the following criteria:

- Strength and thoughtfulness of plan for community engagement with participant groups.
- Quality and relevance of artist's past work as demonstrated in the submitted materials.
- Evidence from past work in the submitted materials that indicates artist's ability to create a unique and engaging artwork appropriate in concept, materials and scale for this project.
- Feasibility/Technical Considerations.

Selection Process

A committee made up of representatives from Housing Org, the project architect, Housing Org families and volunteers, and the local art community will select artists/teams. After reviewing proposals, the committee will interview finalists and make a final selection.

Application Process

Submit application materials as instructed below.

1. Create a free dropbox account using www.dropbox.com
2. Create a dropbox folder titled <lastname_firstname>
3. Complete and compile items A-D listed below in the folder (Cover sheet, work samples etc.)
3. Email a link to the folder to: info@.org

For tutorial to email link: <https://www.dropbox.com/help/167/en>

4. You will receive confirmation of receipt within 1 week.

A. Cover Sheet Containing contact information, if multiple artists, note lead artist and list team members.

B. Project Proposal please answer the following questions in 2 pages or less. You are encouraged to use the below as section headings in your proposal.

1. **Description of past work:**
that describes the artist's medium, approach to art making and previous experience with community engagement (artistic or otherwise).
2. **Proposed process:**
the artist or team will use to engage participants to create the art piece. How will you go about working on this project? Address ideas found in the project summary as you think about this.
3. **Generally describe what form or medium the final art piece will take:**
for example, photographs, collage, mosaic, mural, text etc. Note: our expectation is that how the art piece looks will be guided by what the artist/s discover upon engaging with participants. Talk about how that engagement will inform the final art piece.

C. Resume not to exceed two pages (can include resume for each artist if part of a team).

D. Work Samples – eight examples of past artworks, or five minutes of video or audio of past work (if applying as a team, may submit up to 16 samples, regardless of how many team members). Digital files shall be in .jpg format with a resolution of 72 ppi with 1920 pixels on the longest side. Label images: 1_ARTIST LAST NAME.jpg; 2_ARTIST LAST NAME.jpg, 3_ARTIST LAST

NAME.jpg and so forth.

Applicants choosing to submit sample types other than images should use the following guidelines:

1 image = 30 seconds of video/audio = half a page of written work (poetry, prose, fiction, etc.)

E. Work Samples Narrative describing the work and including: title of artwork, video or audio work and year completed; if artwork, then materials; dimensions; location where installed, etc. (150 word limit per work sample).

D. Budget, please provide a simple budget that details:

- Your time- how much are you paying yourself for the work
- Expenses related to engagement process- could be materials, hiring assistants etc
- Materials and expenses required to produce and install the art piece
- Miscellaneous expenses

Timeline:

Informational meeting for artists: Thursday, August 29th, 6pm at the Hamline Station site, 1333 College Ave W

(If you can't make this date, we will be providing an FAQ sheet that answers questions from the meeting.)

Proposal submittal deadline: September 23rd, 5pm, 2013

Interviews: week of October 14th

Selected artists/teams notified by: October 21st

Artists begin work: Late October- dates will be selected for artist meeting and training.

Art work completed and installed at Housing Org headquarters: March- April 2014

Artists will be invited to talk about the process and their work at HO's Open House celebration in Spring 2014.

REQUEST FOR QUALIFICATIONS (RFQ)

Request for Artist Qualifications (RFQ)

The State Council on the Arts on behalf of the Department of Administration is requesting qualifications from artists for interior and exterior artwork to be commissioned for the recently renovated Transportation Building.

Deadline: June 1, 2000, 11:59pm

MISSION and FACILITY DESCRIPTION

The Transportation Building is located at 113 Main Street. This facility will have office space for Transportation employees/ engineers and a yard for Department vehicles and equipment. The lobby wall is highly visible from Main Street.

DETAILS

Interior artwork may be located on the walls of the 2nd floor hallway, the reception area and the main lobby.

- The entry lobby wall is a location for artwork. Final artwork must be large scale and in proportion with the wall. Low ceilings prohibit suspended artwork.
- Plans and photos of locations for art are not available.

The Art Selection Committee is requesting contemporary artwork that is related to history and culture of the local area. Design considerations for final artwork:

- Artwork should be appropriate and durable for a public space.
- Materials must be lightfast and not prone to fading.
- Artwork that requires protective display cases will not be considered for this project, however, small artworks are permitted as work samples for this RFQ.
- Arrangement, composition and design of artwork should complement existing interior colors and finishes.
- Finalists will be provided with material samples or examples of paint colors and finishes.
- Areas of circulation and public access around artwork should be compliant with 2010 ADA Standards for Accessible Design.

Special considerations

Artwork must be designed so that maintenance and cleaning does not require special equipment or extra duties performed by staff. Therefore, routine maintenance and display considerations must be minimal. The installed artwork must be permanent and designed to last the life of the building. Artwork of all durable media will be considered.

If the artwork is installed in an accessible location, artwork within reach must also endure substantial public use. Public safety is of great importance in this facility. Replacement features if required, must be commercially available.

The total budget of \$87,400 USD will be divided for commissioned artwork. The selected artists' budgets will include all costs of design, framing, fabrication, installation, artwork transportation, special handling fees, special lighting (if any), photographic documentation, liability and automobile insurance, and an identifying plaque made to State Council on the Arts standards and specifications. State laws related to public construction, including licensing, insurance, bonding, and payment of prevailing wage rates, may apply. Finalists will be apprised of this information.

ELIGIBILITY

This RFQ is open to all professional artists residing in the U.S. Successful applicants will have a track record of previous public art commissions.

CRITERIA FOR ARTIST SELECTION

The criteria for selection will include:

- Quality, appropriateness, and originality of the artist's past work as evidenced by the digital images, the letter of interest and resume.
- Durability, maintenance requirements, and safety considerations as seen in past commissions.
- Past projects and references that attest to qualifications, past performance and ability to complete the work on time and in coordination with a project manager,
- Ability to work with contractors, consultants and others on the design team if applicable.

SELECTION PROCESS

Submitted applications will be judged on a competitive basis from which five finalists will receive a stipend of \$1000 to submit full proposals. Finalists may be considered for more than one location or site.

APPLICATION PROCESS

Applications will be accepted online only through CaFE at www.callforentry.org

Artists are required to include the following items:

- a) A short letter of interest no more than one page in length. The letter should describe your approach to making art for the public realm. How your work is or could be connected to the themes of this project. Why your medium or media would work well with this building . How your work is priced/budget range of past work
- b) 10 digital images of past work. Limit images to artwork created in the past 10 years. Do not submit proposals or preliminary sketches in lieu of images of completed work unless your proposal has been accepted and/or is in progress for another project.
- c) A current resume no more than two pages in length. Limit your past art project list to work completed in the past 10 years.
- d) Names, titles and phone numbers for three professional references who can attest to: success of past projects, qualifications and ability to complete the work on time and in coordination with the project manager, as well as the ability to work with contractors and consultants, landscape architects and/or others on the design team.

ADDITIONAL INFORMATION

This building is open to the public during regular business hours although tours of the facility will be reserved for finalists. Finalists will be provided with detailed plans if invited to develop a paid proposal. Requests for additional information may be directed by email _____@_____

TIMELINE:

Deadline for Entries: Received by September 30, 2013

Finalists notified by: October 15, 2013

Finalists submit full proposals by: October 31, 2013

Artists notified by: November 15, 2013

Expected installation date: Before June 30, 2014

Minnehaha Avenue Bike Rack Design Contest

Calling all artists and inspired community members!!

Make your mark on Minnehaha Avenue as part of the new streetscape design.

Summary

Neighborhood Community Council, in partnership with Lake County, is seeking a logo design for approximately 130 new stainless steel hoop bike racks that will be installed on Minnehaha Avenue between Lake Street and 46th Street. The design will be laser cut into a 10.125" diameter circular metal plate.

Background and history

Minnehaha Avenue is home to over 140 businesses and 740 residential dwellings. This popular thoroughfare is characterized by its thick tree canopy, multi-family apartment complexes and an eclectic mix of businesses. Lake County, in partnership with the City of Lakes, is reconstructing Minnehaha Avenue from East 46th Street to Lake Street during the 2015 and 2016 construction seasons to address the deteriorating pavement, utility and drainage concerns, non-motorized accommodations and storm water quality conditions.

Purpose

The reconstructed road will be safer, more livable, and welcoming to all users, featuring improved pedestrian facilities (shortened crossings at intersections, improving bus stops and ramp curbs to make them fully accessible) and enhanced dedicated bicycle lanes. The purpose of the artist designed bike racks is to add character to the community, create a sense of place that reflects the neighborhood and the values of its residents, and celebrate the improvements in walkability and bikeability in the corridor.



Submission requirements

In order to be considered, submissions must be:

1. Received between Monday July 20 (12 a.m.) and Sunday August 16 (11:59 p.m.), 2015
2. Emailed to _____
3. Presented in a vector or high resolution .jpeg format
4. Comply with the technical guidelines (see page 3 below)
5. Include the creator's name, address, phone number, and email address

Other guidelines

1. Artists may submit more than one design and/or a series of designs as one submission
2. Designs that reflect Minnehaha Avenue, the surrounding community, and the neighborhood are encouraged, though not required.
3. The design may include text.
4. See examples of other bike rack styles with laser cut designs here:
<https://www.dero.com/product/logo-bike-racks/>
Note that the bike rack styles pictured here are not the hoop rack style with center plate that we will be using, which is pictured above.

Selection process

A panel comprised of members from the Streetscape and Public Art committee will select a winning design and notify the artist by email by Friday, August 21. We will also publicize the winner and winning design via our website.

Timeline

The bike racks with the custom design will be installed in phases between September 2015 and April 2017.

Prize/honorarium

\$500 shall be awarded in consideration for granting Lake County and Neighborhood Community Council the right to use the winning design for the Hoop Bike Rack and to use depictions or two-dimensional reproductions of the design in all formats, including in electronic formats for non-commercial purposes.

Please contact _____ at the Neighborhood Community Council with any questions

Email:

Phone: (555)777-1234

Technical Guidelines



CHILD ENTANGLEMENT RULES:

-- Holes, openings and negative space may not exceed 3.5" diameter.



LOCKABILITY GUIDELINES:

-- 2.25" minimum gap between laser cut plate and steel tubes.



THIN FEATURE GUIDELINES

-- Thin features, lines, slots & gaps must be at least .25" thick. Applies to both positive and negative space.



-- Avoid networks of thin features, They are expensive to cut, and generally weaker than solid or thick features.



-- Sharp features, positive or negative must be rounded, with radius $\geq 0.125"$.

Artist Project Agreement

This agreement has been entered into on <date> by and between <commissioning body> (hereafter referred to as _____) and <Name> (hereafter referred to as Artist) for purposes of implementing <Title of Project/Activity> (Project).

1. Roles and Responsibilities of Artist

Example:

- a. Artist is responsible for implementing Project (as detailed below/or in attached proposal), in conjunction with project team and collaborators.
- b. Artist completes Project by <date>.
- c. Artist provides project updates especially regarding events and activities to which public is invited in order to facilitate promotion of them.
- d. Artist is responsible for arranging any desired insurance coverage. Artist assumes all risk of loss and damage to the Project from any cause, and agrees to hold <commissioning body> harmless for loss or damage from any cause.
- e. Artist is responsible for upkeep and maintenance of any physical portions of the Project. <commissioning body> will make no alterations, repairs or maintenance to the Project.
- f. Any significant changes or alterations to Project and/or timeline must be approved by <commissioning body>.

2. Roles and Responsibilities of <project coordinator, org, business, etc>

Example

- a. Assistance, when requested, in supporting implementation of Project on a best-effort basis.
- b. Promotion of Project through online resources, social media, and other networks.
- c. Provision of promotional materials for distribution by Artist in conjunction with Project, if appropriate.

3. Copyright

Artist retains copyright over any art produced as part of the Project.

4. Documentation

Artist agrees to permit <commissioning body> and its designated personnel to photograph, video and document the Project, and use resulting materials without restrictions or royalties paid to the Artist or <commissioning body> for archival, promotional, marketing, website, educational and such other purposes as <commissioning body> shall determine. Such photographic and documentary materials shall be the property of <commissioning body>.

5. Fees

<commissioning body> agrees to pay Artist a fee of <\$000.00> for the work specified above.

<commissioning body> agrees that it will pay Artist two thirds of the total fee, <\$00.00> upon execution of this agreement. Upon completion of Artist’s Project and submission of final report, <commissioning body> agrees to pay Artist the remaining fee of <\$00.00>

6. Employment

The Artist is not an employee of <commissioning body> and will not represent themselves as such.

7. Hold Harmless

The Artist agrees to indemnify, save, and hold <commissioning body>, their employees and representatives harmless from any and all claims or causes of action, including attorneys’ fees, arising from the performance of this Agreement.

8. Entire Agreement

This Agreement contains the entire agreement between the parties. No modification of this Agreement shall be valid unless in writing and signed by both parties. Any waiver or modification of one part shall not effect the other portions of this agreement.

9. Governing Law

The laws of the State of _____ shall govern this contract; any litigation shall be brought in the courts of that state.

Signed:

Artist

(date)

<commissioning body>

(date)

TRANSFER OF TITLE TEMPLATE

TRANSFER OF TITLE

FOR VALUABLE CONSIDERATION, the receipt of which is hereby acknowledged, the undersigned Artist located at the address noted below does hereby sell, transfer and convey to <Commissioning org/business>, located in <City, State>., its assigns and successors, all right, title and interest in the ownership of the Artwork commissioned by <Commissioning org/business> as described in the agreement between the parties.

Title: _____.

Location: _____.

IN WITNESS WHEREOF, the Artist has executed this written transfer of title on this ____ day of _____, 20__.

_____ ARTIST

_____ ADDRESS

_____ WITNESS

Sworn to and subscribed before me this ____ day of _____, 20_____.

_____ NOTARY PUBLIC

My Commission Expires:

(NOTARY SEAL)