



# Mobilize the MAGIC City Playbook

A summary of best practices and lessons learned to develop a community framework to continue the promotion and creation of public art in Yellowstone County

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### Leadership Team

Denise Joy, Billings City Councilmember	Elyse Monat, City of Billings – Planning
Melissa Henderson, RiverStone Health	Tally Monteau, Triia
Carolyn Martin Kennedy, Billings Arts Association	Amy Queen, Healthy By Design Coalition
John Kennedy, Billings Arts Association	

### Project Advisors

Sarah T. Allan, Consultant - National Endowment for the Arts  
Luke Ashmore, Visit Billings  
Neil Beyer, Midtown Neighborhood Task Force  
John Caterino, City of Billings – Facilities  
James Chandler, Downtown Billings  
Candace Chavez, Highland School Care Academy  
Jim Corson, Resident at Large  
Dorothy Dupree, Resident at Large  
April Ennis Keippel, Intermountain Health – St. Vincent Regional Hospital  
Brian Epley, North Park Neighborhood Task Force  
Taya Falcon, Triia  
Marguerite Felig, South Side Neighborhood Task Force  
Elizabeth Fischer, McKinley elementary School  
Barbara Garrett, Local Artist  
Carrie Goe Nettleson, Yellowstone Art Museum  
Dan Grander, Local Artist  
Emma Hardy, City of Billings – Planning  
Michelle Harkins, Billings BIRD  
Inanna Hencke, City of Billings – Parks, Recreation, and Public Lands  
Cinda Ironmaker, Rocky Mountain Tribal Leaders Council  
Mike Larson, Adult Resource Alliance  
Jeanne Manske, Billings Clinic  
Thom Maclean, Big Sky Economic Development  
Jake Milliron, City of Billings – Parks, Recreation, and Public Lands  
Kaylin Millsap, MSU-B Student and Artist  
Lili Munn, Triia  
Anna O'Donnell, Pioneer Park Neighborhood Task Force  
Lisa Olmstead, DOWL Engineering and Billings Community Foundation  
Renee Piechocki, Artist and Consultant – National Endowment for the Arts  
Sarah Plath, City of Billings – Public Works  
Tam Rodier, City of Billings – Community Development  
Jenna Solomon, RiverStone Health  
Jade Snell, Rocky Mountain Tribal Leaders Council  
Ben Stone, formerly of Smart Growth America  
Zack Terakedis, Billings Community Foundation  
Nikki Trahan, McKinley Elementary School

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All photos in this document are provided by the City of Billings, Healthy By Design, or Terri Porta unless otherwise noted.

## Purpose of this Playbook

In 2022, the City of Billings received a grant from the National Endowment of the Arts (NEA) to determine ways to integrate public art into civic infrastructure. The City of Billings contracted with an artist in residence (AIR) to work closely with project staff in developing a placemaking playbook, public arts committee feasibility study, and the design and implementation of two placemaking hubs, or public art installations. This project sought to bring different sectors of the Billings community together in partnership to promote artists and arts community, share the importance of community connectivity, and develop a long-term public arts plan for Billings. Together, these efforts were called the Mobilize the MAGIC (Making Art Grounded In Community) City project.

This playbook has been developed with the City of Billings (City), Healthy By Design Coalition (HBD), Billings Arts Association (BAA), and the Triia program of the Native American Development Corporation (NADC) with funding from the NEA to mobilize the Billings community to expand public art. This playbook will serve to document the pilot AIR program, share best practices and lessons learned to improve quality of life with creative placemaking, and develop a community framework to continue the promotion and creation of public art.

## What is Placemaking?

The NEA defines creative placemaking as the integration of “arts, culture, and design activities into efforts that strengthen communities. Creative placemaking requires partnership across sectors, deeply engages the community, involves artists, designers, and culture bearers, and helps to advance local economic, physical, and/or social change, ultimately laying the groundwork for systems change”.<sup>1</sup>

*Placemaking is the process of building quality places and destinations based on community input and values – all for a common purpose and shared goals.*

Places impact our quality of life in a variety of ways. Access to green, safe, and welcoming spaces to recreate and socialize improves our mood, mental health, sense of purpose and community, and overall physical health. Placemaking is the process of building quality places and destinations based on community input and values - all for a common purpose and shared goals. Including residents in the process of identifying and building a collective vision for their neighborhood or community enables a feeling of connectedness that builds social cohesion and caretaking. Public art can be a vital part of creative placemaking projects. Creative placemaking engages arts and culture to design activities and places that strengthen communities. Public art is an excellent tool to engage local community members,

including decision makers, in discussions about values and history. When public art is tied to a larger vision for community goals and outcomes, there is the possibility for deep connection and understanding about the place and people who live in a specific area.<sup>1,2</sup>

## Public Art | Economic Development Spotlight

The Zuni Youth Enrichment Project (ZYEP)<sup>3</sup> provides recreational activities and programs for youth on the Zuni Pueblo in New Mexico. In 2015, ZYEP partnered with the Zuni Tribe, ArtPlace America, and local Zuni artists to develop a community park space. Empowering artists as leaders in the planning and design of the Ho'n A:wan Community Park was not only an effective and efficient way of developing, but it was also the way ZYEP itself would become more deeply rooted than it already was in the future of the Pueblo. The arts and cultural engagement helped ZYEP elevate a park project into a community space for art, physical activity, nutrition, and cultural connection, while also creating a pathway for future community-responsive planning and development.

Municipalities across the US use various definitions for public art. These include artwork that is commissioned by a public process, uses public funding for the creation of art, has a sense of longevity, is created in response to the place and community where it lives, and/or lives in public, inclusive and accessible spaces.<sup>2,5</sup>

### Why public art for placemaking?

Billings is an economic, healthcare, education, and recreation hub for a regional population of nearly 600,000 individuals. People travel to Billings from the Dakotas, Wyoming, and throughout Montana to access medical care, high quality education, and a thriving business sector. This diversity of visitors and residents alike creates a complex, ever evolving identity for the Magic City. The varied landscape of Billings includes refineries, hotels, vacant lots and boulevards, historic neighborhoods, a vibrant downtown, emerging commercial hubs, endless Montana skies, the sandstone rimrocks, and the Yellowstone River. Each offers a

### What is public art?

According to Americans for the Arts, “Simply put public art is art in public spaces. The term ‘public art’ may conjure images of historic bronze statues of a soldier on horseback in a park.<sup>2</sup> Today, public art can take a wide range of forms, sizes, and scales—and can be temporary or permanent. It often interprets the history of the place, its people, and perhaps addresses a social or environmental issue. Public art can include murals, sculpture, memorials, integrated architectural or landscape architectural work, community art, digital new media, and even performances and festivals!”

Public art supports economic growth, builds a sense of belonging, and contributes to the community’s pride.<sup>4</sup>

sense of place, open to interpretation by viewers and artists alike. As Billings leaders consider how to grow as a community, public art can play an effective role connecting people to our land, cultural heritage, current experiences, and vision for the future.

According to public surveys and engagement activities conducted throughout the Mobilize the MAGIC City initiative, residents were asked to share their perceived benefits of public art. These benefits, in order of most frequently noted, include:

- ▶ Neighborhood beautification
- ▶ Community pride
- ▶ Crime prevention
- ▶ Create artist demand
- ▶ Health
- ▶ Safety

Most survey respondents indicated that they would like to see additional public art throughout the Billings community, a demand that nicely aligns with the local supply of talented professional artists and arts economy.

## Placemaking and Quality of Life

### Impacts on Health

Since its creation in 1948, the World Health Organization (WHO) defined has defined health as “a state of complete physical, mental and social well-being and not merely the absence of disease or infirmity.” It is now well recognized that an individual’s zip code is a stronger predictor of health than their genetic code.<sup>8</sup> This is based on the role that income, education, access to healthcare and quality education, neighborhood safety, and physical design each contributes to someone’s quality of life and opportunities.

### Public Art | Public Health Spotlight

Mural Arts Philadelphia has been bringing culture, art, and opportunities for connection and collaboration to its community for more than 40 years.<sup>6,7</sup> The Porch Light program invites residents experiencing behavioral health challenges including trauma and individuals living with disabilities to co-create murals across Philadelphia neighborhoods while fostering social connection and increasing awareness of behavioral health services. Projects utilize art to create equitable changes in communities via communal healing and behavioral health services, showcasing local issues through art.



Creative placemaking is an effective strategy to improve health outcomes by engaging residents in identifying neighborhood assets, creating a sense of social belonging and civic pride, and improving the safety and walkability of neighborhoods. When neighborhoods have a stronger sense of community, residents tend to look out for one another, resulting in lower rates of crime and improved mental wellbeing.<sup>9</sup> Just 44% of Billings adults rate the ease of walking as good or excellent and just 29% get adequate physical activity each week.<sup>10, 11</sup> Walkable streets with safe, welcoming parks promote physical activity, which can prevent or reduce the harmful effects of diabetes, heart disease, strokes, depression, and several cancers<sup>8</sup>.

### Public Art | Economic Development Spotlight

The Wormfarm Institute, a Wisconsin-based non-profit, creates new economic opportunities in the region and supports a flourishing cultural ecology by bringing rural and urban communities together around farming, land conservation, and the arts.<sup>12</sup> Wormfarm's initiatives include an artist residency program, the management of "roadside culture stands" across the state, an annual fermentation festival, a biennial Farm/Art D'Tour, and more. Farm/Art D'Tour is a free, self-guided drive through Wisconsin's working farmland that features large-scale public artworks, local food markets, roadside poetry, and educational field notes.

Public art activates spaces that may otherwise be used for antisocial activities like drug use and vandalism. Public art encourages drivers to slow down by physically shrinking the roadway and/or creating a point of interest that causes drivers to slow down. Research shows that public art, especially vibrant art, deters unsanctioned graffiti.<sup>13</sup>

Positive changes such as improvement to physical environment and opportunities for social connection enhance community wellbeing and create opportunities for healing. Artists and creative placemaking can play an important role in empowering residents to create the community they want to see.

### **Impacts on Community Development and Economic Opportunity**

Creative placemaking has long been recognized as a driver for its ability to promote economic development and opportunity. Creative placemaking can help make a place an attractive place to live and work which can lead to a robust economy and workforce. The American Planning Association notes that knowledge-based businesses are more likely to locate in communities with a vibrant arts and cultural scene. Additionally, in an age when "almost anything tangible can be bought on the internet, the arts provide experiences that are best enjoyed in person" and can help draw people to spend money and time in local communities and businesses.<sup>14</sup>

## Public Art | Identity and Belonging Spotlight

The Haida Nation in British Columbia uses totem poles to display art and share identity through the Haida House Post Project.<sup>15</sup> This project served to educate and connect the community on the totem pole making process and the meaning of their symbols. Through carving classes and apprenticeship, artist TJ Young encouraged traditional artwork to spark conversations that extend beyond the art and connect people with their roots and traditions. The Haida House Post Project enabled connection and belonging among identities and traditions by inviting the community to develop and the art while learning about culture.

### Impacts on Community Identity and Sense of Belonging

Art has for thousands of years served as a vessel for storytelling, communicating information, expressing emotions, and representing heritage. Community-engaged participatory programs invite the residents of an area to collaborate and connect on identity in the crafting of the new art for their community. According to Americans for the Arts, “70 percent of Americans believe that the ‘arts improve the image and identity’ of their community.”<sup>16</sup>

According to the 2022 Billings Citizens’ Survey, 74% of area adults consider their neighborhood a good or excellent place to live; 56% rate the preservation of the historical or cultural character of their community as good or excellent; and 42% rate public spaces where they want to spend time as good or excellent, down from 51% since 2016.<sup>10</sup>

## Public Art | Civic Engagement Spotlight

In Allen County, Ohio, community organizers created a “poetic documentary” based on local voices and experiences across racial identities in the community.<sup>17</sup> This project titled, Common Threads, enabled a better understanding and respect for residents, improving relations among city and county officials and the facilitation of community dialogue.

### Impacts on Civic Engagement and Local Government

Government can be a critical partner in public art. Local government may own many of the public spaces in a community and have decision-making power over what is placed in those spaces. Local government can provide consistency, necessary staff, and equipment to maintain public art. Depending on the community’s public art policy, or lack thereof, having the support of local elected officials may be necessary for successfully implementing public art in public spaces.

Creative placemaking can be employed in many types of government funded projects to achieve a better outcome for the whole community. Placemaking can be used to get residents excited about participating in local planning, beautification, community building, or problem-solving efforts. The American Planning Association notes “creative placemaking is a new way of engaging creative people and activities to address social and economic issues in communities...the practice of creative placemaking allows arts and cultural activities to become the vehicle and fuel of comprehensive planning”. <sup>14</sup>

*Art is available for many individuals who live in or visit Billings, and there are still more spaces and artists waiting to collaborate.*

### Transportation Impacts

Art can play a crucial role in shaping transportation environments. Implementing asphalt art, such as painted streets, has shown significant safety benefits, including a 50% reduction in crashes involving pedestrians or cyclists and a 37% decrease in injury-related crashes at various locations in the U.S. In addition, there has been a 27% increase in drivers yielding and a 25% drop in potentially dangerous conflicts between drivers and pedestrians at these sites. Utilizing art to visually or physically narrow roadways promotes slower speeds, enhancing safety on the roadway.<sup>18</sup>

The Billings Industrial Revitalization District (BIRD) was awarded an asphalt art grant from the Bloomberg Foundation and painted parts of the street around North Park in Billings. This pilot project highlighted the need to consider additional protections for asphalt art to prevent premature fading by automobile traffic. Asphalt art used as part of bulb out/curb extension or traffic circles and protected by flexible delineators may have a longer lifespan. Other asphalt



art can be implemented as temporary installations unless there is a plan in place to repaint it at least once a year.

Creative placemaking integrates art into transportation planning and development, fostering local ownership and addressing challenges creatively.

*Image: Kids Fridge by Terri Porta is installed to calm traffic along a Billings neighborhood bikeway, 2024*

According to the National Assembly of State Arts Agencies, “art enhances transportation by transforming public spaces, informing users, and making transportation more enjoyable a better experience.”<sup>19</sup>

Implementing art in the public right of way (ROW) requires careful consideration due to regulations governing the space. The ROW encompasses government-owned property, including streets, sidewalks, and utilities. Collaborating with local engineers is essential to address safety concerns near motor vehicle traffic. Considerations for 3D art pieces may include visibility, size, weight, material, distance from the traveled roadway, and traffic speed and volume.

### Impacts on Safety

Actual and perceived violence in neighborhoods is a barrier to healthy behaviors such as walking and bicycling, using parks and recreational spaces, and accessing healthy food retailers. Some studies have found that perceived crime, violence, and disorder are associated with the first occurrence of cardiovascular disease and stroke. These findings may be explained by the relationship between perceived neighborhood crime, personal safety, anxiety, and physical activity.<sup>20</sup>

Neighborhood violence may result in a chronic heightened state of physiological vigilance, greater levels of stress, and decrease in physical activity.<sup>8</sup> These factors mediate the relationship between neighborhood violence and cardiovascular disease. According to the 2022 Billings Citizen Survey, just 28% of Billings adults rate their overall sense of safety as good or excellent. Similarly, 38% rate Billings’ cleanliness and overall appearance as excellent or good, down from 48% in 2016.<sup>10</sup>

Crime Prevention Through Environmental Design (CPTED) is a “multi-disciplinary approach for reducing crime and fear of crime.”<sup>22</sup> CPTED strategies are designed to reduce victimization, deter criminal acts, and build a sense of community. Utilizing architecture, city

### Public Art | Community Safety Spotlight

In 2015, a dark alley way in Alberta was transformed by a team of artists who engaged the community and at-risk youth in the process of multiple murals behind a series of buildings.<sup>21</sup> This area was well known among the businesses nearby and police. By revitalizing this area and inviting the community to be a part of the creating process, the art has slowed down traffic, improved safety, increased comfort of locals to enjoy the space, and discouraged some access to crime.



planning and placemaking, CPTED is a framework recognizing a cohesive community will naturally reduce motivations for crime in a given location. There are five principles of CPTED:

- ▶ **Natural Surveillance** – Deliberately designing locations to be well-lit, open and with multiple clear lines of sight is at the core of this principle. Increased visibility of potential criminal activity due to more “eyes on the street” deters criminals from acting in that area.
- ▶ **Natural Access Control** – Creating deliberate and distinct barriers and separations between public and private property reduces access points for criminal activity. Utilizing gates, barriers, walls, locked doors, and fences direct flow of traffic to easily differentiate between someone who is supposed to be there and someone who is not. Criminals want to fit in, and designing and controlling access will make suspicious behavior seem more apparent.
- ▶ **Territorial Reinforcement** – Well-cared for and clearly maintained property implies the owner/tenant will likely protect the property. This helps neighbors identify suspicious activity and creates an increased perceived risk of getting caught following criminal activity on or toward that property.
- ▶ **Activity Support** – An environment that encourages appropriate uses by users in the space increases the likelihood that people will be in the space, reinforcing natural surveillance. By occupying a space with its intended users, it naturally deters unwanted activity and increases the risk of recognizing criminals.
- ▶ **Maintenance** – Well maintained properties suggest a sense of pride in place, reducing the perception that a property has been abandoned and criminal activity will be tolerated.

Creative placemaking and public art can help improve all five principles of CPTED by bringing more people to a space (natural surveillance), creating celebrated entryways guiding public travel (natural access control), and delineating public and private space with art (territorial reinforcement), creating a sense of pride in the property (maintenance), encouraging positive activities in a space and between neighbors (activity support), and more.

## Local Examples of Placemaking Projects

Billings' arts community is growing. Multiple murals span from the Shiloh tunnel on the West end to the downtown bike alleyways. Sculptures appear at the Yellowstone Art Museum and are peppered throughout town. Sidewalk poetry is sprinkled throughout the South Side and vibrant installations featuring children's artwork made possible through this project. These are just a few of the permanent installations Billings has to offer. The Tipis on the Rims in 2020 served as a temporary installation commemorating the lives lost to COVID-19. Metal flowers that function as instruments liven up spaces like Wise Wonders and in parks, and painted Chinook horse sculptures are housed in various locations across the city. Space2Place is an

annual funding opportunity to ignite various spaces with art, culture, and placemaking strategies.

Art is available for many individuals who live in or visit Billings, and there are still more spaces and artists waiting to collaborate. While there is no clearing house for all of the wonderful public art featured in Billings, a public art map would help to showcase and monitor this progress.

## Local Best Practices

The following section highlights recommendations for best practices, based on lessons learned and case studies examined throughout the Mobilize project.

### Location Selection

Public art should be fairly and equitably distributed in a city in such a way to enhance and activate public spaces.<sup>23, 24</sup>

Ideal locations for public art installations are accessible, visible, and create a sense of place. Consider the following when selecting a location. Will the location:

- ▶ Intersect with high levels of pedestrian traffic and public transportation as part of the city's circulation paths?
- ▶ Be easily visible and accessible to the public?
- ▶ Serve to anchor and activate its site or surroundings?
- ▶ Enhance the overall public environment and pedestrian streetscape experience?
- ▶ Help to create a place where people congregate and engage in activity?
- ▶ Help to establish landmarks and neighborhood gateways?
- ▶ Occupy large enough space to accommodate artwork without impeding pedestrian circulation or introducing new public safety hazards?
- ▶ Be located near a mixed used corridor?
- ▶ Benefit from beautification?
- ▶ Represent a place that is historically or geographically relevant to the community?

*Image: Traffic signal box wrap by artist and South Side resident Miesha Arnold celebrating the “Bright Side of the Tracks”, 2019*



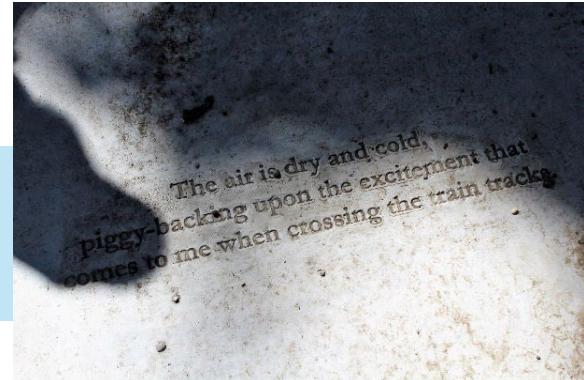
## Artist and/or Artwork Selection

Choosing an artist and/or artwork can be more challenging than location because the decision is much more subjective. Artwork is a unique expression of the human experience through creation and talent – loose criteria can help with the selection process.

Key factors to consider when selecting an artist:

- ▶ Is the selection committee composed of an equal number of artists and non-artists?
- ▶ If using weighted criteria, does “quality of art” bear equal weight to other criteria?
- ▶ Is the artist able to submit examples of completed work that reflect the experience needed to successfully complete their proposal?
- ▶ Does the artist clearly display their skill in the proposed medium? For example, if a muralist proposed a sculptural artwork, can they demonstrate that are familiar with sculpture?
- ▶ If selecting an artist to work with the community, is the artist open to input from the community in terms of representing the community’s values, hopes, and heritage in their art? This does not mean that the community can micromanage design of the artwork.

*Image: Sidewalk poem titled, “Art Walk at Kirk’s” by Cassidy Pintozzi installed on the South Side of Billings, 2022*



## Community Engagement

Community engagement is an essential aspect of public art projects. Engagement can occur during the visioning, planning design, implementation, and/or evaluation process. Ultimately, the public artwork is the product of an artist’s vision and talent. Some artists are well-versed in community engagement while others are less familiar. There is no one-size-fits-all community engagement strategy for any given project. The following section provides lessons learned and tips to navigate the community engagement process:

- ▶ **Engage the community early and often.** Create buy in and visibility for your project. Supporters can assist with navigating the approval process, raising funds, and troubleshooting inevitable challenges that occur. The more a project feels grassroots, the more positive community perception will be associated with the engagement component. When a community is actively involved from visioning to implementation

and beyond, the more likely the project will receive community buy-in. Activate steering committees with community leaders, stakeholders, and representatives to provide guidance and serve as a direct channel to the community at large.

- ▶ **Provide multiple entry points for people to learn about your project.** Invite others to help you select your site, placement within the site, key themes to consider, or to weigh in on other design elements. Ask people what they know about public art, the theme of your artwork, or what their understanding of the impacts of public art may be. For example, virtual/ online and in person options should be available at multiple times and locations to create access for engagement. Have an online collection point and provide hard copies to people who cannot participate online and enter them on their behalf, so the collection point/reporting is consistent.
- ▶ **Listen to diverse, representative voices.** Ask neighbors around the artwork's location for input. If the artwork theme showcases a specific community group, ask for their feedback early on. Write a list of potential stakeholders and ways to get reach them. Identify stakeholders that have direct communication with groups you are hoping to reach. Leverage relationships with leaders and media representatives to get the word out to appropriate demographics. When developing materials like flyers or social media, ensure they are accessible to a large audience or can be modified to better serve different ability levels (color contrast, font size, common language etc.)
- ▶ **Engage detractors early.** If someone expresses concern or hesitation about your work, consider joining them for a walk around the location or over coffee to learn more about their concerns. In many cases, people want their opinions heard and will feel more comfortable with something new once they can chat about it.
- ▶ **Prepare for an “engagement lasagna” as one Mobilize advisory committee member put it.** To be successful, you will need to engage different people at different stages for various reasons. Some will need to be asked for input, such as City Engineering and whomever oversees the property for your installation. Others will need to be engaged based on their point of interest.

Public art is unique - the product is just as important as the process leading up to the artwork. The best results occur when the community is readily engaged and invited to be a part of the process throughout its entirety. The community makes decisions together and is as essential to the project as the artist.

*Image: Community feedback is collected during the Strawberry Festival downtown, 2023*



## Budget

Public artwork can be acquired through donations of already established works, loaned works, commissioning of new pieces or installations, through collaborative community art projects, and more. Regardless of the type, there is likely some funding needed to support either surface preparation, design, construction, installation, liability insurance costs, permits, and/or maintenance. Fundraising can be a time-consuming process and whenever possible, having a dedicated fundraiser, especially an experienced one, will be a benefit.

**Artist Payment** - Project planners should make it a high priority to pay artists for their work in order to support a thriving artist community and economy. Often, artists are encouraged to provide their professional expertise and design skills to projects in kind or at no cost to the project in return for exposure. It is important to remember this is their profession, not a hobby or side gig. If possible, provide payment to artists based on clear deliverables versus time spent. The creative process is challenging to quantify and an overemphasis on productivity may limit project impact and outcomes. The first payment should be provided upon signature of contract or agreement.

**Fundraising** - When fundraising, tailor your request to the appropriate funder. When asking an economic development organization to help fund your work, explain how the project will promote neighborhood revitalization, draw tourists to the area, and make the community a more vibrant place to live.

**Contingency Funding** - All projects should include funding for contingency as inevitably unexpected costs will arise. Ideally, 20% of the expected project costs is a wise starting point for the contingency.



*Image: Neighborhood meeting to discuss proposed public art at Pioneer Park, 2023*

## Contracts

Each organization has its own policies and procedures for purchasing and procurement. The Mobilize the MAGIC City project was administered by the City of Billings (City), so City policies were followed. The City has requirements for how opportunities are advertised, what type of selection process must be completed based on the cost of the project, if a contract is needed, and how payment can be made. At the time of this writing, Liz Kampa, the City's Purchasing Agent, should be contacted for questions on any City contracts. Other organizations may have a similar position to answer questions.

Any subcontractors should be paid directly by the artist or primary contractor. A subcontractor is anyone who is paid to assist with part of the project, such as welding, printing, etc. If subcontractors are paid directly to perform structural work on 3D art pieces (i.e. welding), a contract should be signed with them no matter the total cost of the project. This provides each party with a clear understanding of their roles, responsibilities, and potential liabilities.

*Image: Sub-contractors install Terri Porta's Kids' Fridge, 2024*

## Design Development

- ▶ **Historic Preservation Considerations** - If public art is intended to be in any historic area and federal or state funding is being used, there are processes in place to determine if public art designs are eligible in those locations. To learn more about these requirements, visit: <https://mhs.mt.gov/Shpo/>.
- ▶ **Public Right of Way** - If public art is going to be on sidewalks or streets, public works, city engineering, and other entities are required to participate in decision making to ensure the safety of our community and the preservation of art installations.
- ▶ **Nameplate** - Each installation should include an artist's statement for context. For consistency, the City or a designated agency can provide examples of previous designs used.





*Image: Downtown Billings' bike alleyway, a Space2Place grant recipient, 2023*

## Maintenance

The success of a work of public art relies on a clear maintenance plan. In some instances, local government may be willing and able to manage maintenance of some artwork without additional funding. They may also partner with community groups for repairs or replacement overtime.

However, as public art expands and/or high value artworks are added, a sustainable funding source is needed for long term maintenance. This source does not currently exist but would support this effort.

Potential approaches to establish a long-term source of funding for public arts should include the following considerations:

- ▶ Establishing a donation-funded account an account for art maintenance;
- ▶ Allocating public funds for art maintenance;
- ▶ Requiring developers contribute funds to maintain the art;
- ▶ Mandating donors maintain art donated to the city indefinitely by the donor;
- ▶ Partnering with established neighborhood groups to volunteer time, materials, or funds for maintenance; and
- ▶ Establishing a provision that art may be removed if it becomes a hazard or will require funds to repair that the government is unable to supply.

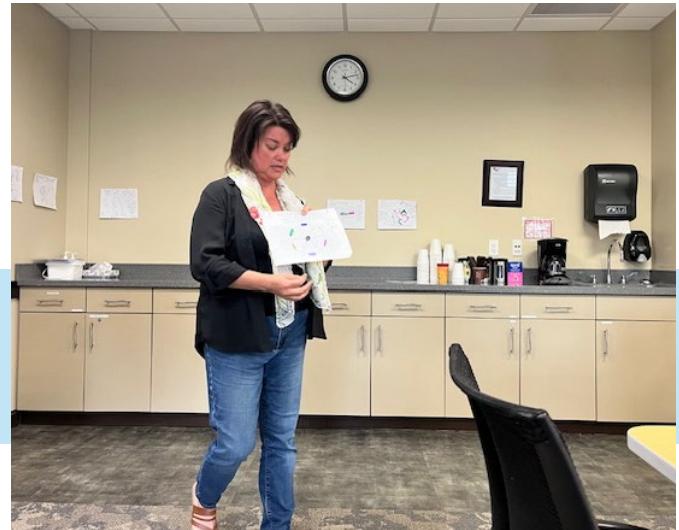
## Artist in Residence Considerations

An Artist in Residence (AIR) is an artist or group of artists who take up “residence” within a host organization for a defined period. During their residency, they use their unique skills to produce work, provide advice and technical assistance, and/or implement projects through a public art lens. For example, during Mobilize, Terri Porta, Billings’ first AIR, produced three art installations around a neighborhood bikeway, provided guidance on how the City and health sector can partner with the public arts community to improve transportation safety and health, while engaging the public in discussions around quality of life through public art.

While an AIR program is designed with specific outcomes such as community engagement or art creation, the role and vision for the position should remain flexible to meet the unique needs, skills, and vision of the individual artist during their term to the extent possible.

*Image: Billings' first Artist in Residence and fine artist, Terri Porta, presents concepts to the Mobilize community advisory committee*

Ideal Candidates – AIRs, specifically when embedded in local government, should embrace a strong professional identity while remaining flexible in their strengths and activism in the community. The AIR will be asked to bring their own vision to the position. They will help develop a shared vision with residents, civic leaders, and stakeholders including local businesses towards creating vibrant art experiences for everyone to enjoy. Unlike some projects that reflect how the artist sees the world, the AIR must understand that creative placemaking is about reflecting the vision and values of the community. As with any public project, residents may challenge the vision of the artist. The artist should understand that this is not personal; rather it reflects how deeply residents care about their community. Understanding the community vision, for the artist, can help them increase creative opportunities as well, through development of more inclusive policies and momentum for the project.



Scope of Work - Depending on the focus and intent of a given AIR position, it should be clearly communicated to the AIR if the position is associated with specific deliverables or a broader municipal title with fewer explicit outcomes. The position provides a foundation for substantial creative potential and community engagement opportunities, if done with courage can position the project for further growth. Project partners should also understand that this type of work almost always takes longer than expected and should carefully consider the volume of work expected under the contract.

Background Knowledge - The artist should become familiar with the five steps of the creative placemaking process, which include:

- ▶ Identifying needs and resources
- ▶ Developing a vision
- ▶ Engaging stakeholders
- ▶ Implementing the plan
- ▶ Evaluating the impact

Each of these steps is vital to the growth of the position. It is also helpful to have team members who are educated and experienced in each of these steps. The success of the steps will coincide with the success of the project. There are many benefits to creative

placemaking. One of the biggest benefits is the strengthening of community cohesion and identity. In this, the artist should look for ways to bring people together and build a shared community impact around the position. The AIR is a bridge builder in the community, through the art produced, but also through the relationships with municipal entities and residents living and working in their town. The bridges created can heal, engage and revitalize a community which in turn, generates future jobs and investments.

Communication and Community Engagement - The AIR position is an opportunity to champion social changes such as inclusion and identity through bringing people together of different identities and backgrounds. Artists bring a sense of belonging and representation to the role and to the community, which has the power to shape how we interact with the world around us. The artist should be committed to supporting creative placemaking initiatives through technology, social media and websites dedicated to community projects. Most importantly, the artist must look for ways to improve the process of creative placemaking in their community.

The AIR should remember that it is never possible to have all residents like art that is produced as part of the community engagement process. However, the stronger the community engagement process, the more likely residents are to appreciate, or at least respect, the result.

## Next Steps

The Mobilize project provided an opportunity to work with an artist to develop a formal process to involve art and artists in everyday civic life. The advisory committee has identified several next steps to follow this initial 18-month pilot project. These include:

- ▶ **Increase Visibility and Collaboration with Underrepresented Groups** - As a result of the Mobilize project, Triia, a program of the Native American Development Corporation, provided immeasurably valuable guidance on culturally relevant and responsive arts strategies and visibility. The Native American community has been a part of the Billings community for thousands of years and remains active today. Billings serves as economic hub for the region's Indigenous community. Yet Indigenous identity is lacking in civic spaces, with arts being no exception. Furthermore, the Indigenous community, including Indigenous artists, serve as an economic driver for business and tourism in our region.

Future efforts should build upon the partnerships built through this project. Partnerships should also be extended to other underrepresented groups throughout Billings, including the Hispanic/Latinx, LGBTQ2SIA+, disability, and veteran communities to name a few.

- ▶ **Re-Establishment of a Public Art Committee and Policy Recommendation** - A key goal of this project was to complete a feasibility study for a public arts committee.

During this pilot, it was determined that Billings had an existing, although inactive public arts policy and ad hoc committee. In response, City Council voted to rescind the existing policy with the expectation that an updated policy would be presented. The Mobilize committee plans to present a public art policy and committee recommendation in 2024.

- ▶ **Inventory of Public Art Gaps and Resources** - One challenge of implementing this project has been recognizing where public art exists, where gaps remain, and how to best connect those gaps with area artists. A clear next step is to map publicly visible artwork throughout the city. This information can be used to pinpoint public art deserts, especially along the active transportation network, identify “blank canvasses” for artist partnerships, and develop walking routes to promote physical activity. In addition, there remains a need to create an inventory of local artists, specifically those skilled in creative placemaking and community art projects. Once compiled, this resource should be made available to community groups, business owners, and others, to support matchmaking between public artists and blank spaces waiting to be activated.
- ▶ **Mobilization of Public Arts Advocates** - Billings has several arts groups and individuals, however, projects and partnerships tend to be ad hoc. To build momentum and truly integrate public art into every day civic life, ongoing communications about the positive benefits, impact, breadth, and additional opportunities for expanded public art and creative placemaking is needed.
- ▶ **Placemaking Workshops for Artists** - As noted earlier, creative placemaking and community engagement are two essential skills needed to maximize the impact of public arts for community development. Creative placemaking reflects the process of creating a sense of place, beginning long before the actual installation begins. This goes beyond commissioning an artist to mold a sculpture or paint a mural around a specific theme. Although those take extreme talent, creative placemaking requires an artist or team of artists who can balance their own artistic lens with the wants and desires of community. Additionally, not all artists feel comfortable challenging requests of community groups and business owners to contribute their works for free in exchange for exposure. To support more artists in this arena, the advisory committee recommends a series of public art workshops for area artists to include community engagement, community participation, creative placemaking, and public art proposal making and budgeting.
- ▶ **Establish Collective Funding Mechanisms to Support Public Art**  
As noted above, public art projects are ad hoc. Funding varies by project and is often guided by passionate individuals or business owners, resulting in piecemeal development of public art throughout the community. Based on lessons learned from

Mobilize, Billings would benefit from well developed, collective funding mechanisms to continue the momentum of public art projects. Initially, we recommend the establishment of a donor-advised fund, to be administer by the Billings Community Foundation. This fund, or funds, would be dedicated to support the commissioning of projects based on location, artist representation, or similar in a coordinated, collaborative manner. Eventually, we recommend examining opportunities to develop a line item in the City's budget or adopting a percent for the arts resolution on new developments or capital improvement projects to successfully incorporate the arts into civic life.

#### ► **Future Artist in Residence Opportunities**

The City of Billings graciously hosted Billings' inaugural Artist in Residence, Terri Porta. This residency provided an educational opportunity to understand the mechanics of an AIR program, including position design and momentum building. The advisory committee recommends that the AIR position rotate throughout the greater Billings community to maximize value, reach, and impact. AIRs should be paid a salary that is commensurate with their experience and professional expertise.

The following list includes future AIR projects recommended by the Mobilize advisory committee. Projects are not currently scheduled or funded.

- **Triia Program** – All leaders are responsible for recognizing the importance of and committing resource to centering Indigenous voices. Triia is an essential partner in doing so meaningfully and effectively and should be included in these projects moving forward.
- **Big Sky Economic Development** – Identify opportunities to incorporate public health into community development, workforce recruitment and retention strategies; expand Space2Place grant program; provide mentorship to Space2Place applicants or awardees.
- **Healthy By Design Coalition** – Implement community art and/or placemaking strategies as part of the community health needs assessment community engagement process.
- **RiverStone Health** – Provide guidance on art as a strategy to improve the physical and mental health of patients, staff, and community partners, to

*Image: A youth volunteer helps paint a mural at South Park pool in 2019*



include production of creative placemaking installation on the main RiverStone Health campus.

## Conclusion

Creative placemaking can be a valuable strategy for increasing the beauty of a place, engaging residents, bolstering the economy, and creating a healthy community. Together, artists, residents, non-profit organizations, businesses, and local governments can have positive impact on their community by engaging in creative placemaking processes. In Billings, the Mobilize the MAGIC City initiative has demonstrated the power of public art to bring diverse groups together, enhance community pride, and create a shared vision for the future.

When embarking on creative placemaking projects, it is important to consider several key factors to ensure success. Engaging the community early and often is crucial for building support and ensuring the artwork reflects the collective vision of the residents. Selecting accessible, visible locations that enhance public spaces can maximize the impact of the installations. Equitable distribution of public art across different neighborhoods can ensure that all community members benefit from these initiatives. Additionally, maintaining a clear plan for the upkeep and sustainability of public art is essential to preserve its value over time. By prioritizing these considerations, communities can create lasting, meaningful impacts through creative placemaking, fostering environments that inspire, connect, and uplift everyone involved.

*Public art is the celebration of spaces by activating the senses of sight, sound, touch, and smell. Many spaces in Billings may only be one creative mind away from being a source of pride within the community.*

***Terri Porta, 2023 Billings Artist in Residence***

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## Appendices

## Appendix A. Call for Public Artist(s)

*Coming Soon*

## Appendix B. Call for Artist in Residence

*Coming Soon*

## Appendix C. Mural Example

### Community Mural – Call for Artists/Application (General Example)

[Organization] is looking for a local artist(s) to design and orchestrate a community mural that celebrates [theme].

**Details and Deadline:** The mural is *planned for [date] at [location]*. As part of the installation, we are looking to incorporate an interactive approach that adults and children of all ages and abilities can enjoy and participate in.

Interested parties should **complete the application below and submit a draft design for review**. Please submit application and supporting materials to [name, email, phone] by [date]. The selected artist will receive a \$\_\_\_\_\_ stipend to compensate for time, work, and art supplies. A decision will be made, and the selected artist will be notified by [date]. The artist may be asked to attend a presentation to the Parks and Recreation Board for project approval.

#### Application Details:

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Email: \_\_\_\_\_

Phone Number: \_\_\_\_\_

Website (if applicable): \_\_\_\_\_

Address: \_\_\_\_\_

Briefly describe your mural concept. How will community members participate in this project? How does your project promote the [initiative theme]? What materials are needed? Please also include any information on logistical needs that we can help you with such as volunteers, set up support, outreach to residents, etc. (For example, let us know if we should encourage residents to bring objects with them to contribute to the activity). Feel free to use additional space to express your idea. Please attach a draft mural concept in addition to your description below.

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#### If selected I agree to and understand (please sign and date):

I, the undersigned, hereby agree to showcase and lend the aforementioned work(s) or other materials to Healthy by Design for exhibition purposes only. I hereby release [organizer name], curators and organizers from any responsibility for loss or damage while the work(s) is in possession of [organizer name] and its affiliates. I understand that my art project will be interactive and on temporary display (up to two years) at [location] and that I will be present and facilitate the art installation project for the duration of the summer art event. I also acknowledge that I have read the additional information below.

Signature: X \_\_\_\_\_ Date: \_\_\_\_\_

#### Additional Information about the Mural Project

##### Specific location, dimensions, and materials -

- [Location]
- [Dimensions]
- Exterior quality paint is preferred for this project; other materials require review by project staff

##### Project funding -

- Funding for this project is made possible through [list source if applicable]
- The selected artist will receive a \$[insert dollar amount] stipend to cover the cost of time, work, and supplies. [organization] will provide support through refreshments and promotion of the art installation activity.

**Maintenance plan (~2 years) –**

- [organization] will be responsible for overall mural maintenance.
- Mural will be removed/repainted after up to 2 years, depending on condition and may be removed at any time at the discretion of the City.
- If minor touch ups are required during the lifespan of the mural, the original artist may be paid, by [organization] if grant funds remain, to do so.

**Details and Deadline:**

The mural installation will be planned for [date] at [location]. As part of the installation, we are looking to incorporate an interactive approach that adults and children of all ages and abilities can enjoy and participate in.

**Please complete the application below regarding the community engagement plan that will inform the final mural design.** Submit this document to [name, email, phone]. The selected artist, [name], will receive a \$[insert dollar amount] stipend to compensate for time, work, and art supplies. This stipend will be paid in two equal parts, first payment given once this agreement is signed, second payment upon mural completion. The artist may be asked to attend a presentation to the Parks and Recreation Board for project approval.

## Community Mural – Artist Agreement/Memorandum of Understanding

This is an agreement between [artist name] (hereinafter called the Artist) and [organization] for the purposes of the [event or project name, if applicable]

**PURPOSE & SCOPE:** The purpose of this MOU is to identify the roles and responsibilities of each party as they relate to this partnership. [Organization] seeks to work with a local artist to develop a community mural at [location] for [purpose].

**ARTIST RESPONSIBILITIES UNDER THIS MOU:** The Artist shall undertake the following activities, as requested:

- a. **Design Development:** The Artist will research background information on the [theme, if applicable, e.g. history of proposed location or target audience]. [Organization] reserves the right to approve the final design prior to presentation to the Billings Parks, Recreation, and Cemetery Board. The design may not include any advertising or logos, or that are political, religious, or sexual in nature will not be considered.
- b. **Community Engagement:** The Artist will engage residents in identifying themes and design preferences to be incorporated into the mural. This may include working with [list any groups organizer feels important for the artist to engage] and other activities.
- c. **Billings Public Arts Committee Approval:** The Artist will work with the [organization] to present a project proposal to the Billings Public Arts committee or other relevant group.
- d. **Mural Implementation:** The Artist agrees to showcase the artwork and lend the aforementioned work(s) or other materials to [organization] for exhibition purposes only. [Organization], curators and organizers will not be responsible for loss or damage while the work(s) is in possession of [organization] and its affiliates and that it will be on temporary display (up to two years) at [location]. The Artist will ensure that the project installation is interactive, in that community members will actively participate in implementation. The Artist will be present and facilitate the art installation project for the duration of the summer art event.
- e. The Artist will communicate regularly with [organization] via email, phone, or in person.

**[Organization] RESPONSIBILITIES UNDER THIS MOU:** HBD shall compensate the Artist with a \$\_\_\_\_ stipend to compensate for time, work, and art supplies. The Artist will receive \$\_\_\_\_ upon signature and return of this agreement, and an additional \$\_\_\_\_ upon mural completion, [organization] will support the Artist in activities listed above, including community engagement, project outreach, successful approval from the Billings Public Arts committee or associated group, and mural implementation. [Organization] will be responsible for maintenance and future replacement of the mural and will cover the cost of refreshments during installation.

By signing below, each party acknowledges the responsibilities outlined in this agreement.

---

NAME, Artist \_\_\_\_\_ Date \_\_\_\_\_

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President and CEO, [organization] \_\_\_\_\_ Date \_\_\_\_\_

## Example 2. Community Mural – Facility/Location Memorandum of Understanding

This is an agreement between [location authority, e.g. City] and [organization or artist].

PURPOSE & SCOPE: The purpose of this MOU is to identify the roles and responsibilities of each party as they relate to this partnership.

[Location Authority] RESPONSIBILITIES UNDER THIS MOU: [location authority] shall undertake the following activities, as requested:

- a. Surface Preparation: Staff will prepare the mural surface by pressure washing and priming the agreed upon mural location prior to the implementation event on [date].
- b. Mural Lifespan: As per existing mural procedure, [location] staff will monitor the mural's integrity following implementation. In the event of damage or vandalism, staff agrees to contact [artist] to discuss the extent of damage, and whenever possible, provide an opportunity for the artist to repair damages within a timely manner. [location] reserves the right to paint over the mural if damages due to graffiti, vandalism, weather, or other associated causes, are beyond minor repair by the artist. [location] will cover the cost of painting over the mural in the event of irreparable damage as part of routine maintenance.
- c. Communication: [location] will communicate with [artist] via email, phone, or in person, as needed.

[Artist/organization] RESPONSIBILITIES UNDER THIS MOU: [Artist/organization] shall work with [location authority] to monitor and address any damages to the mural in a timely manner. [Artist/organization] will cover the cost of mural paint, supplies, and design. [Artist/organization] understands the lifespan of the mural is 1-5 years, depending on natural degradation through weather and other conditions. Furthermore, [Artist/organization] recognizes that [location authority] must maintain their property as necessary to preserve its appearance and integrity, which may warrant painting over the mural as needed.

By signing below, each party acknowledges the responsibilities outlined in this agreement.

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Authorized Representative, Location

Date

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Artist/Organization Name

Date

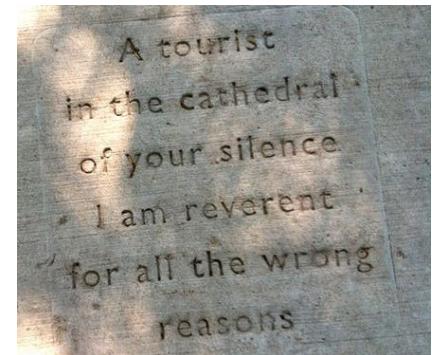
## Appendix D. Sidewalk Poetry Example

Sidewalk Poetry – Call for Artists (Healthy By Design Coalition example)

### **Celebrating the South Side – the Bright Side of the Tracks!**

The Healthy By Design Coalition is seeking poetry submissions to be imprinted into sidewalks around the South Side triangle neighborhood.

- \$100 honorarium for use of selected poems
- Applicant will submit poetry samples (see application for more details)
- Poems will be reviewed by a selection committee of South Side neighborhood residents
- Selected poems will be printed onto a stamp, which is then applied directly to the sidewalk cement by a professional installer
- Sidewalk stamps are limited to 300 characters with spaces. Poems longer than 300 characters may be submitted for excerpt selection.



Example of sidewalk poem in St. Paul, MN  
courtesy of Public Art St. Paul

Deadline: Saturday, April 4<sup>th</sup>, 2020

To request more information or to download an application, please visit:  
[www.hbdyc.org/healthy-neighborhood-project](http://www.hbdyc.org/healthy-neighborhood-project)

This project is an initiative of the Healthy By Design Coalition. Funding is made possible through a grant from the Kresge Foundation. This sidewalk poetry initiative is modified from the Public Art St. Paul sidewalk poetry program.



Interested but don't know where to start...

Tips from former Montana poet laureate Tami Haaland

Let yourself experiment when you work with these prompts. A first draft is just that—a draft. Try to use words that sound amazing—pitch and catch, chain link and scratch. These words play with the “ch” sound, for instance, and they cause us to think of specific actions or scenes.

Lively language works well in poems. The same is true of sensory detail—the way light glints off a spider web or the sound coming from the train tracks, or fingers on the keys of a piano. Specific detail can bring a poem to life.

Below are several prompts, but you may find something else to write about. The idea is to let the words flow and see what happens. I've also included some poems at after the prompts to give you an idea of how sound, story, and image can work together.

1. Find a casual photograph of you and your friends or family.  
Invent a story about the image and the memory it may have for you. Include sensory detail. What were people saying? Were there any scents in the air? What sounds did you hear? What colors were present in this scene?
2. Take a walk on the South Side. Who do you meet? What do you see? What do you hear? What textures do you notice—for example, gravel or sidewalk or snow under your feet? What do you notice on the horizon?
3. What is your favorite place? It might be a specific tree in a park or your kitchen table or the back yard at night. It could be a public place like a coffee shop or a church. Again, what details do you notice? Use these details to express the emotion you feel in this place.
4. Pay attention to the birds and other creatures you find. Write your observations using specific sounds and sights.
5. Are you interested in sports or do you watch your children play sports? Focus on one of their games, the plays they make, how they react during and after the game.
6. Write a tribute to a neighbor or someone you know well. You might consider a historical figure who played an important role in your neighborhood.

## Application and Project Information

**Eligibility and Selection Process** – Poems will be accepted from anyone with a connection to the South Side neighborhood. Whether you live, work, play, learn, or grew up on the South Side – we want to see your poems! A review committee comprised of mostly South Side residents will review the applications and make final selections.



### Selection Criteria

- This project's theme is the *South Side – The Bright Side of the Tracks*. Poetry submissions that celebrate this theme will be considered for selection.
- Submissions that include advertising or logos will not be considered.
- Preference will be given to applicants that live, work, play, learn, or grew up on the South Side.

**Location** - Poems will be displayed on sidewalks throughout the South Side triangle of Billings. If selected for exhibition, location of individual poems will be at the sole discretion of the City.

**Duration** – Poems will be replaced as needed to address safety concerns, in accordance with city maintenance standards.

**Honorarium** – Applicants whose poems are selected for sidewalk stamps will receive a \$100 honorarium.

**Submission Guidelines** - Poems can be submitted in digital or handwritten form. Submissions may be conceptual poems, but should convey enough detail, and alignment with the theme, for the selection committee. Please see application for instructions on submitting your poem. Following the selection process, all concept poems will be returned to the poet. *Each poet may submit up to three (3) poems as part of their application. However, due to the limited number of sidewalk poetry opportunities, only one poem per poet will be selected.*

**Fabrication** - If selected, poets may be asked to work with the selection committee and stamp fabricator in designing the final stamp. *By submitting works, poets agree to grant permission to alter and/or crop work as needed.* Following fabrication, all poetry will be returned to poets.

**Warranty** - Applicants verify that submitted poetry is their own work and does not violate another's copyright. If a poem includes written depictions of partially or entirely recognizable people, the poet may be asked to provide written permission from the individuals referenced if the poem is selected for stamping.

**Recognition** – Selected poets will be recognized by credit on their work, and on the project webpage located on the Healthy By Design Coalition website, [www.hbdyc.org](http://www.hbdyc.org).

## **Sidewalk Poetry – Application**

**Deadline: April 4<sup>th</sup>, 2020**

### **APPLICANT INFORMATION:**

Applicant Name (first and last): *If organizing a group project, please include the name of the primary or lead applicant:*

Street address: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip Code: \_\_\_\_\_

Primary Phone: \_\_\_\_\_ Secondary phone: \_\_\_\_\_

E-mail: \_\_\_\_\_

Website (if applicable): \_\_\_\_\_

Names of other poets, if submitting as a group project: \_\_\_\_\_

### **PLEASE INCLUDE THE FOLLOWING WITH YOUR APPLICATION:**

- This completed application form.
- Poet statement, including the following information:
  - The inspiration for your poem, specifically how you have chosen to interpret the theme, the *South Side – the Bright Side of the Tracks* into your work. If your design incorporates historical, structural, or other significant neighborhood elements, please describe those in detail.
  - Why you would like your poem displayed on the South Side (no longer than 1 page in length)
- Poem submission in digital or copied format.

Please send only one copy of the poem submission and do not send originals. If you have questions, please call HBD Staff at 247.3394.

Mail your submission packet to: **Healthy by Design Coalition  
South Side Sidewalk Poetry Program  
123 S. 27<sup>th</sup> St., Billings, MT 59101**

**or digital copies can be emailed to:  
[info@hbdyc.org](mailto:info@hbdyc.org) with the subject title “Sidewalk Poetry Submission”**

### **SUBMISSION GUIDELINES**

- Submit through email, an attached copy of the poem selection labeled with the poet's name and date of submission.
- A maximum of 3 poems per person or group may be submitted.
- Files are to be saved and submitted in PDF format (.pdf).
- If submitting paper copy of the poem, make sure that the poem is printed, either from a computer or legibly written, for selection committee review.

\*Please note that poetry submissions may be used as an example of your work and style. The selection committee may decide to work with you to develop the exact poem that will be used. Poem excerpts are also acceptable. To be considered for this project applications must be received by **April 4<sup>th</sup>, 2020** at 123 S. 27<sup>th</sup> St. Special priority consideration will be given to South Side residents and organizations.

## SOUTH SIDE SIDEWALK POETRY PROGRAM

I, \_\_\_\_\_ have applied to have my name, information and artistic materials made part of the South Side Sidewalk Poetry Program. I understand that these materials will be used by the Healthy by Design Coalition (HBD) in fulfilling HBD's responsibilities as established in The South Side Healthy Neighborhood Plan, and that among those responsibilities are:

- Selection of poetry for placement in (or on) certain public sidewalks, buildings, structures and outdoor improvements; and conducting of public forums as part of the selection process.

I further understand and, in consideration of the opportunity to be included in the South Side Sidewalk Poetry Program, **agree to the following:**

- From time to time, samples of my work may be shown at public forums related to the South Side Healthy Neighborhood Project;
- From time to time, members of the Healthy by Design Coalition may discuss my work and artistic capabilities in forums that are open to the general public and in Sidewalk Poetry community meetings;
- Open, honest, frank discussions of art and poetry – including, at times, discussion of my work and myself – are necessary and fundamental to the selection process.
- Participants in these public forums and other discussions must be free to express opinions and judgments without fear.
- I hereby release the Healthy By Design Coalition, City of Billings, and the City of Billings, and their affiliated partner organizations, officers, employees, agents and consultants, as well as any participant in any public forum conducted as part of the South Side Sidewalk Poetry Program, from any and all liability to me or my legal representatives for any statement, comment, opinion or judgment (expressed or implied), regardless of when or how made, concerning my artwork or artistic capabilities, and I waive any and all claims for any such liability, in perpetuity, for myself and my legal representatives.
- In no event will I undertake, seek or authorize any type of legal recourse against the Healthy By Design Coalition, any of its affiliated partner organizations, officers, employees, agents or consultants, or against any participant in any public forum conducted as part of the South Side Sidewalk Poetry Program, for any statement, comment, opinion or judgment expressed or implied concerning my artwork or artistic capabilities.
- If any other person seeks legal recourse against the Healthy by Design Coalition, any of its affiliated partner organizations, officers, employees, agents or consultants, or against any participant in any public forum conducted as part of the South Side Sidewalk Poetry Program, for any such statement, comment, opinion or judgment expressed or implied concerning my artwork or artistic capabilities, I will defend and hold harmless the Healthy by Design Coalition, its partner organizations, officers, employees, agents and consultants, as well as participants in any public forum conducted as part of the South Side Healthy Neighborhood Plan from any and all suits, claims, damages, losses and expenses, including attorneys' fees, caused by, growing out of, or incidental to such statement, comment, opinion or judgment.

Application Date: \_\_\_\_\_

Printed Applicant Name: \_\_\_\_\_ Applicant Signature: \_\_\_\_\_

If Applicant is under 18 years of age:

Adult/Guardian Name: \_\_\_\_\_ Parent/Guardian Signature: \_\_\_\_\_

Reviewer Name: \_\_\_\_\_

**Applicant # 1****South Side Bonus Points: Do Not Fill This Section Out! (This is already added to your review sheet.)**

Automatically added to score if apparent from application or poet statement.

- Current South Side Resident – 15 points       Past South Side Resident – 10 points
- Currently works, learns, plays or prays on the South Side – 5 points

**Instructions:** Assign points for each criteria below for each applicant. If an applicant submitted more than one poem, assign points for each individual poem. 10 points are possible in each of the criteria below. A score of 10 is a “high”, meaning that the poem/poet completely fulfills or meets the criteria. A score of 0 is “low”, meaning that the artwork/applicant failed to meet the criteria.

Criteria/Question	Points Possible	Points Awarded
<b>Bonus Points (from above)</b>	30	15
<b>1. Poem is captivating in some way</b> Is the sound, rhythm, or flow of the poem pleasing? Does it appeal to the senses or bring out an emotion? If you are not sure, try reading the poem out loud, but don't overthink this... you either like it or you do not.	10	
<b>2. Poem offers an individual or unique perspective</b> Good poems either explore new subjects, or old subjects in unique and surprising ways. When you read the poem, ask yourself what (if anything) is unique about the poet's perspective. Sometimes it will jump out at you, sometimes it won't.	10	
<b>3. Poem supports the poet statement</b> What is the poet trying to say? Many poets want to accurately portray a subject, or express an emotion. The important thing is for the poet to be in control of the poem. If the intent in the statement is one thing, the poem shouldn't say something else. The poet statement should deepen and strengthen the readers' understanding of the poem.	10	
<b>4. Poem activates the public space</b> Does the poem have the potential to slow down traffic, cause a pedestrian or cyclist to cross the road, or draw residents out of their homes to enjoy walking in the neighborhood?	10	
<b>5. Poem celebrates the <i>Bright Side of the Tracks</i> theme in the following ways (worth 30 points total):</b> <ul style="list-style-type: none"> <li>• The poem or corresponding poet statement conveys a connection to the positive, welcoming, cultural, and/or historical nature of the South Side neighborhood. <i>10 points</i></li> <li>• Poem tells a story about the past, present, or future of the South Side people/neighborhood. <i>10 points</i></li> <li>• Poem exemplifies the diversity of people, places, or experiences on the South Side. <i>5 points</i></li> <li>• South Side residents would feel proud to have this artwork displayed in their neighborhood. <i>5 points</i></li> </ul>	30	
<b>Total Points</b>	/100	

## Sidewalk Poetry – Sidewalk Audit Procedure

- 1) Walk, bike, or drive route for assigned blocks of sidewalks (do both sides of streets)
- 2) Record each ‘defective’ sidewalk segment in the worksheet below as follows:
  - o Number each defective segment you find
  - o Record the following (see example on worksheet, pg 2):
    - House address; if it is unclear where a segment resides: list closest address, give clear directions, and note any land feature nearby such as a building, alley, park etc. (example: 3822 4<sup>th</sup> Ave S, on the corner of 4<sup>th</sup> Ave S and S. 39<sup>th</sup> St, by garage)
    - What side of the street the segment is on by denoting N, S, E or W (example: N sidewalk)
    - Check the box for each type of defect criteria the segment meets (see criteria below)
      - If defect is “raised”, note if a tree is near sidewalk segment; if “other”, describe the defect
      - If snow/ice makes the segment difficult to inspect, mark the segment down and write in the notes so we can recheck at another time

### Sidewalk Selection Criteria (see photos below)

\*\*Main goal: Identify hazards that would trip, impede, or make it dangerous to use the sidewalk\*\*

- ✓ **Rough Surface or Missing Pieces (R):** Having surface that is uneven, rough, or chipped for more than 25% of the segment, or having pieces of concrete that are missing or loose
- ✓ **Raised Segments (↑):** Having raised segments, greater than 2”
- ✓ **Cracked Surface (C):** Having one large crack or having multiple cracks throughout segment
- ✓ **Other (O):** Any other physical condition that makes it unsafe for people to walk/use

Rough, chipped surface



Cracked



Raised (>2 inches)



Other unsafe conditions



LEGEND – Sidewalk Selection Criteria

Identify hazards that would trip, impede, or make it dangerous to use the sidewalk

R = Having surface that is uneven, rough, or chipped for more than 25% of the segment, or having pieces of concrete that are missing or loose

↑ = Having raised segments, greater than 2"

C = Having one large crack or having multiple cracks throughout segment

O = Any other physical condition that makes it unsafe for people to walk/use

Additional Notes:

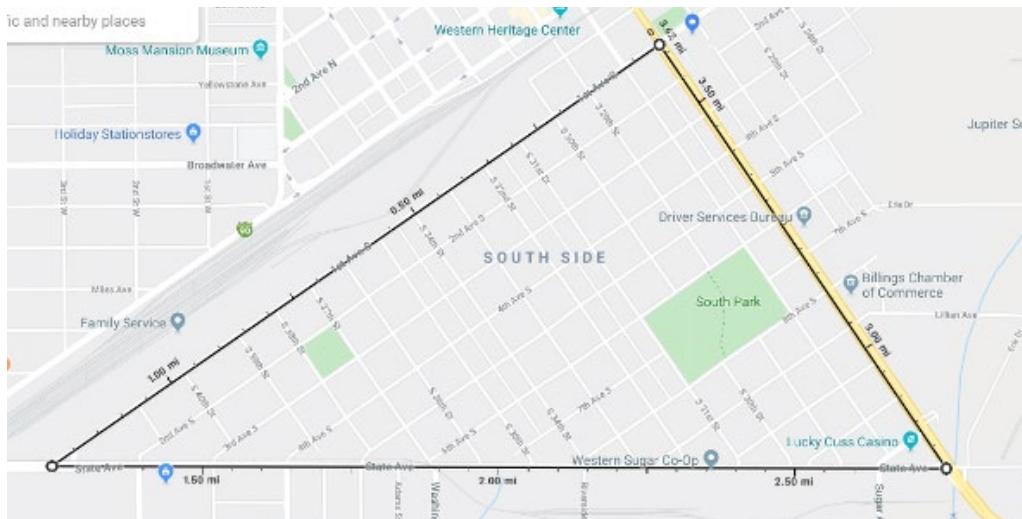
- Cluster sidewalk segments on one line if they are for the same address and you have adequate notes (see example for Sidewalk Segment 2-4 below)
- For segments covered w/**snow or ice** that impedes visibility, mark the segment on the worksheet and note that so you can return later

Assigned Streets: \_\_\_\_\_

Sidewalk Segment Label	Side of Street (N,S,E,W)	Address	R	↑	C	O	Notes
1	W	308 S. 28 <sup>th</sup> St.	X				Near front gate of yard
2-4	E	312 S. 28 <sup>th</sup> St.		X	X		All have multiple cracks and are raised; no trees nearby

## South Side Audit Procedure – Master Plan

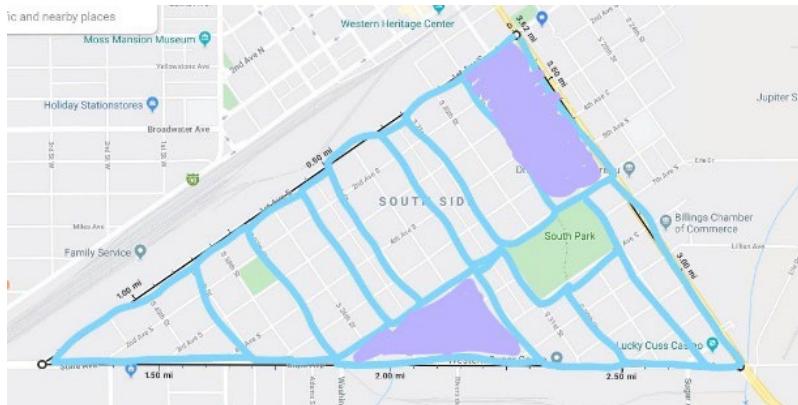
1) Print area map for auditor



2) Assign auditor a ~ 2 block x 5 block rectangle (see map w/outlined sections below) and highlight all the streets to be completed by the auditor (see orange map example for Area 2)



3) Once auditor has completed their worksheet, mark the completed section on the physical copy of master map to keep track of audited areas (see example below, purple areas)



## Tips & Tricks

- Walking gives you the best visibility, but if you need to speed up your audit use a bike or car
  - Use alleyways to cut time too, you can see both directions for a street without having to walk it
  - It's helpful to print a physical map of your segment so you can keep track of the ground you've covered

4) Compile worksheet data into the master Excel spreadsheet. Input spreadsheet data into digital master map (on google maps).

## Appendix E. Traffic Signal Box Wrap Example

Call for Artists (Healthy By Design Example)

### ***Celebrating the South Side – the Bright Side of the Tracks!***

The Healthy By Design Coalition is seeking artists to submit concept artwork for a minimum of 3 utility box wraps in the South Side parks!

- \$500 stipend for use of your design
- Artist will submit concept designs, as outlined in the formal application
- Designs will be reviewed by a selection committee primarily comprised of South Side residents
- Priority consideration will be given to artists who live, work, play, learn, or grew up on the South Side
- Artists will not be asked to fabricate or install final art on the utility box
- Selected designs will be printed onto a vinyl wrap, which is then applied directly to the utility box
- The design can be prepared as illustrations, paintings, computer designed images/graphics, quilts, mosaics, photographed sculptures, photographs, etc.
- The goal is for the wraps to last 3-5 years, depending on condition; wraps may be removed at any time at the discretion of the City of Billings or the project team



**Deadline: Monday, September 2nd, 2019**

{ To request more information or to download an application, please visit:  
[www.hbdyc.org/healthy-neighborhood-project](http://www.hbdyc.org/healthy-neighborhood-project) }

*This project is a collaboration of the Healthy By Design Coalition. Funding is made possible through a grant from the Kresge Foundation, administered by RiverStone Health.*

*This box wrap overview is modified from the City of Olympia's traffic box wrap program.*

# Application and Project Information



**Eligibility and Selection Process** - Submissions will be accepted from anyone who lives in the South Side neighborhood. Whether you live, work, play, learn, or grew up on the South Side – we want to see your ideas! A review committee comprised of mostly South Side residents will review the applications and make final selections.

## Selection Criteria

- This project's theme is the *South Side – The Bright Side of the Tracks*. Submissions that celebrate this theme, regardless of art form, will be considered for selection.
- Submissions that include any advertising or logos, or that are political, religious, or sexual in nature will not be considered.
- Preference will be given to artists or groups that live, work, play, learn, or grew up on the South Side.

**Location** - Artwork will be displayed on utility boxes on the South Side of Billings in both Highland and South Park. If selected for exhibition, location of individual designs during exhibit will be at the sole discretion of the City.

**Duration** - Wrap will be removed after 3-5 years, depending on condition.

**Stipend Payment** - Artists will receive a \$500 stipend for the use of a completed, camera-ready design. \$250 will be paid upon selection and signed agreement, and \$250 will be paid when the final design is submitted. Final design must be submitted before September 30<sup>th</sup>, 2019.

**Submission Guidelines** - The design can be prepared as illustrations, paintings, computer designed images/graphics, quilts, mosaics, photographed sculptures or photographs. It is encouraged that the artist submits a concept, rather than a final design. However, the concept should convey enough detail, and alignment with the theme, for the selection committee.

Please see application for instructions on submitting your artwork. Following the selection process, all concept designs will be returned to the artists. *Because of the limited number of box wrap opportunities, we ask that each artist or group submit only one application for consideration.*

**Fabrication** - If selected, artists may be asked to work with the selection committee and vinyl fabricator in finalizing design for fabrication. Because of the specific design criteria of the utility box and how it is wrapped, please understand you may be asked by the selection committee to rework your submission multiple times before the design is finalized. *By submitting works, artists agree to grant permission to alter/crop work as needed.* Following fabrication, all artwork will be returned to artists.

**Warranty** - Artists verify that submitted design is their own work and does not violate another's copyright. Artists understand that if their artwork includes photography of partially or entirely recognizable people, they must provide the City release statements from all parties.

**Recognition** – Artists will be recognized by credit on their work, and on the project webpage located on the Healthy By Design Coalition website, [www.hbdy.org](http://www.hbdy.org).

## Project Timeline

*Please note this timeline is a general guide to move the project forward.*



August 16-  
Sept 2

- Call for artists is announced
- Artist completes application, contacts Healthy By Design staff with questions, and submits concept artwork and application by **Monday, September 2nd**

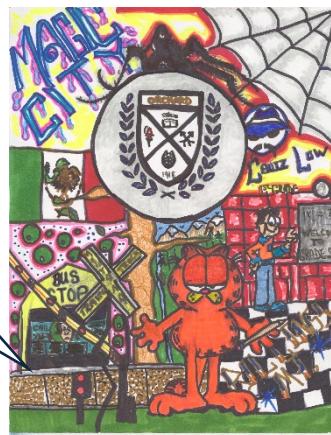
Sept 3-  
Sept 11

- Selection committee meets to review submissions
- Artist is notified of selection decision by **Monday, Sept 9th**
- Artist signs agreement, begins designing box wrap art based on selection committee feedback on initial application
- Artist receives first \$250 payment

Sept 12-30

- Artist works with the selection committee, Healthy By Design staff, and Signature Signs to finalize design and complete final utility box template
- Once final design is submitted, the artist receives second \$250 payment
- Signature Signs installs box wraps
- General promotion of installed box wrap art

Pictured here is an example of concept art (left image) submitted in last year's application compared to the installed box wrap piece (right image)



# South Side Box Art - Application

Deadline:

**DATE:** \_\_\_\_\_

## NAME AND ADDRESS

Artist Name (first and last): *If organizing a group project, please include the name of the lead artist:*

Street address: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip Code: \_\_\_\_\_

Primary Phone: \_\_\_\_\_ Secondary phone: \_\_\_\_\_

E-mail: \_\_\_\_\_

Website or Social Media (if applicable): \_\_\_\_\_

## PLEASE INCLUDE THE FOLLOWING WITH YOUR APPLICATION:

- This completed application form
- Artist statement, including the following information (no longer than 1 page in length):
  - Your artistic style
  - Your inspiration for the design, specifically how you have chosen to interpret the theme, the *South Side – the Bright Side of the Tracks* into your work. If your design incorporates historical, structural, or other significant neighborhood elements, please describe those in detail.
  - Why you would like your artwork displayed on the South Side
- Up to 3 images\* of previous or current completed work or conceptual work in digital or copied format. *For Digital Images:* Follow instructions as described below. If you are mailing copied images please include the details listed below.

Please send only one copy of materials and do not send originals. If you have questions, please call Hannah Groves at 406-247-3394.

Mail your submission packet to:

**Healthy By Design Coalition  
South Side Box Art Project  
123 S. 27<sup>th</sup> St., Billings, MT 59101**  
OR digital copies can be emailed to:  
[info@hbdyc.org](mailto:info@hbdyc.org) with the subject title “Box Wrap Submission”

## SUBMISSION GUIDELINES

- Submit through email, a thumb drive, CD/DVD labeled with the artist's name and date of submission.
- A maximum of 3 digital images may be submitted.
- Files are to be in JPEG format (.jpg) saved in “high” or “fine” quality.
- Image files should include last name of the artist followed by a designated number (e.g. “Smith 01”).
- Include a list in numerical order of the image designations with the following details for each image:
  - Title
  - Medium
  - Description of the artwork, site or design challenge and its solution. Each description may not exceed 100 words per image.

\*Please note that these images are just an example of your work and style that you would like to depict on the signal box. It does not need to be the exact image that will be used. Photographs and/or collages of work are also acceptable. To be considered for this project applications must be received by **September 2<sup>nd</sup>, 2019** at 123 S. 27<sup>th</sup> St.

*Special priority consideration will be given to South Side residents and organizations.*

## SOUTH SIDE BOX ART PROJECT

I, \_\_\_\_\_ have applied to have my name, information and artistic materials made part of the South Side Box Art Project. I understand that these materials will be used by the Healthy By Design Coalition (HBD) in fulfilling HBD's responsibilities as established in the South Side Healthy Neighborhood Plan, and that among those responsibilities are:

- Selection of art works for placement in (or on) certain public buildings, structures and outdoor improvements; and conducting of public forums as part of the selection process.

I further understand and, in consideration of the opportunity to be included in the South Side Box Art Project, **agree to the following:**

- From time to time, samples of my work may be shown at public forums related to the South Side Healthy Neighborhood Project;
- From time to time, members of HBD may discuss my work and artistic capabilities in forums that are open to the general public and in Box Art community meetings;
- Open, honest, frank discussions of art and artists – including, at times, discussion of my work and myself – are necessary and fundamental to the selection process.
- Participants in these public forums and other discussions must be free to express opinions and judgments without fear.
- I hereby release the HBD and City of Billings, and their affiliated partner organizations, officers, employees, agents and consultants, as well as any participant in any public forum conducted as part of the South Side Box Art Project, from any and all liability to me or my legal representatives for any statement, comment, opinion or judgment (expressed or implied), regardless of when or how made, concerning my artwork or artistic capabilities, and I waive any and all claims for any such liability, in perpetuity, for myself and my legal representatives.
- In no event will I undertake, seek or authorize any type of legal recourse against HBD, any of its affiliated members or partner organizations, officers, employees, agents or consultants, or against any participant in any public forum conducted as part of the South Side Box Art Project, for any statement, comment, opinion or judgment expressed or implied concerning my artwork or artistic capabilities.
- If any other person seeks legal recourse against HBD, any of its affiliated members or partner organizations, officers, employees, agents or consultants, or against any participant in any public forum conducted as part of the South Side Box Art Project, for any such statement, comment, opinion or judgment expressed or implied concerning my artwork or artistic capabilities, I will defend and hold harmless HBD, its members or partner organizations, officers, employees, agents and consultants, as well as participants in any public forum conducted as part of the South Side Healthy Neighborhood Plan from any and all suits, claims, damages, losses and expenses, including attorneys' fees, caused by, growing out of, or incidental to such statement, comment, opinion or judgment.

Artist's signature \_\_\_\_\_

Artist's name: \_\_\_\_\_

Date of this document \_\_\_\_\_

## Traffic Signal Box Wraps – Selection Rubric

Reviewer Name: \_\_\_\_\_

Application #: \_\_\_\_\_

### South Side Bonus Points - Automatically added to score if apparent from application or artist statement:

- Current South Side Resident – 20 points
  - Past South Side Resident – 10 points
  - Works, learns, plays, or prays on the South Side regularly – 5 points
- Bonus Points Awarded:** \_\_\_\_\_/20

Instructions: Assign points for each criteria below for each applicant (not for each individual art submission). 10 points are possible in each of the criteria below. A score of 10 is a “high”, meaning that the artwork/applicant completely fulfills or meets the criteria. A score of 0 is “low”, meaning that the artwork/applicant failed to meet the criteria.

Criteria/Question	Points Possible	Points Awarded
6. <b>Artwork is visually appealing to me</b> - Beauty is, and always will be, in the “eye of the beholder.” Your decision about the beauty or lack of beauty in a particular work of art is instinctive and natural. In fact, you probably won’t even have to <i>make</i> that decision, you’ll just either be captivated by a piece of art or you won’t.	10	
7. <b>Artwork concept is unique</b> - Good art either explores new subjects, or old subjects in a way that hasn’t been done before. When you look at art, ask yourself what (if anything) is different in the work from all the other art you’ve seen. Sometimes it will jump out at you, sometimes it won’t. If you do notice something different, decide for yourself whether that unique quality distracts from or enhances the piece.	10	
8. <b>Artwork demonstrates the intent or idea expressed in the artist statement</b> - What is the artist trying to say? Many artists just want to accurately portray a subject, or to express an emotion. The important thing is for the artist to be in control of the art. If the intent is one thing, the art shouldn’t say something else. The artist statement should deepen and strengthen the viewers’ understanding of the art.	10	
9. <b>Artwork activates the public space</b> – Does the artwork have the potential to slow down traffic, cause a pedestrian or cyclist to cross the road, or draw neighborhoods out of their homes to enjoy this public space?	10	
10. <b>Artwork celebrates the <i>Bright Side of the Tracks</i> theme in the following ways (worth 40 points total):</b> <ul style="list-style-type: none"> <li>• The artwork or corresponding artist statement conveys a connection to the positive, welcoming, cultural, and/or historical nature of the South Side neighborhood.</li> <li>• Artwork tells a story about the past, present, or future of the South Side people/neighborhood.</li> <li>• Artwork exemplifies the diversity of people, places, or experiences on the South Side.</li> <li>• South Side residents would feel proud to have this artwork displayed in their neighborhood.</li> </ul>	40	
<b>Total Points</b>	<b>/100</b>	

The verbiage for criteria 1-3 is verbatim from an article found at: <https://emptyeasel.com/2006/11/18/how-to-judge-art-five-qualities-you-can-critique/>

## Appendix F. Public Art Process

*Coming Soon*

## Appendix G. Public Art Policy

*Coming Soon*