



**LISC** LOCAL INITIATIVES  
SUPPORT CORPORATION

NATIONAL  
ENDOWMENT for the **ARTS**  

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[arts.gov](https://www.arts.gov)

# OUR TOWN LEARNING LAB

**18, 19, 20 NOVEMBER 2020**

Organized by Local Initiatives Support Corporation in  
partnership with the National Endowment for the Arts

# Guidelines and Notes for Participants

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- **Name Tag – First name, pronouns, project location**
- **Sessions presentations will be recorded but not our conversations.**
- **Listen deeply**
- **Make no assumptions**
- **Connect with each other, use the chat in all sessions**
- **Last session of the week with Leah Reisman**

# Our Town

Creative Placemaking  
Technical Assistance

# Learning Lab

Getting the Word Out

LISC

NATIONAL  
ENDOWMENT for the **ARTS**  
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Photo credit: Annie O'Neill, *Mesaflora* by Ed Carpenter  
Valley Metro Artsline, Mesa, AZ

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# Defining your approach



Photo credit: Annie O'Neill, American Street Feast  
Philadelphia, PA

# What kind of process should you use?

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- What do you need accomplish?
- What are the legal requirements?
- Do you have a scope of work?
- Are you hiring artists or consultants?
- What kind of selection process is necessary?
- What timeframes and deadlines are you working under?

# Calls for Entry

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- Reaches a broad and diverse set of applicants
- Builds momentum for the event
- Allows for flexibility in timelines – long or short process
- Creates uniformity in the application process



Photo credit: Michael Christofaro, Jump Dance Company, Providence RI

# Commissions

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- Allows for curatorial control
- Gives artists a runway to create new work
- Allows a negotiation to take place between artist and commissioning agency
- Creates a sense of artistic excitement



# Request for Qualifications

- Required by law or grant requirements
- Required by budget limits
- Allows for vetting of consultants' qualifications
- Allows the organization to get a solid understanding of how the relationship will work
- The project needs the input of the consultants to take form
- The community is driving the process and it cannot be prescribed in an RFP
- Allows to have a stable of vetted consultants available when needed





# Develop an RFQ that reflects the goals and values that drive the project

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- **Introduction and Project Description:** transparency about who the partners were, and our definition of creative placemaking, outlined the Phases of the project, and indicated the range of artistic disciplines we sought defined the problem we were seeking to solve.
- **Background:** History and demographics of the neighborhood and project area
- **Project Vision:** outlines project values especially cultivating existing arts and culture, placemaking as a process tool, collaboration and inclusivity
- **Project Purpose and Goals:** for example meet community needs, bring people together and increase safety
- **Eligibility:** May define where the artists reside, years of experience etc.
- **Pre- Submission info session and Outreach Reflection**
- **Letter of Intent, Examples of how to Engaging the Community**
- **Portfolio and References**

# Getting the word out

- Use social media to promote the RFQ with links to info
- Send electronically to cultural arts organizations and neighborhood associations
- Have partners distribute to their lists
- Word of mouth at community meetings and arts events
- Hold pre-proposal information session for prospective artists
- Have the RFQ available in multiple languages

## REQUEST FOR QUALIFICATIONS (RFQ) PHASE I: CREATIVE PLACEMAKING PROJECT



KANSAS CITY  
MUSEUM  
FOUNDATION

### Important Dates:

- Pre-Submission Information Session from 6:00 to 7:30 p.m. on Thursday, May 11, 2017 at the Kansas City Museum
- Submissions due by 4:00 p.m. CDT on Wednesday, June 7, 2017

### Introduction and Project Description

The Creative Concourse Committee is seeking Kansas City-based artists to assist and collaborate in an innovative *creative placemaking project* for The Concourse Park located in the Scarritt Renaissance Neighborhood of the Historic Northeast community in Kansas City, Missouri.

The Creative Concourse Committee is comprised of residents of the Scarritt Renaissance Neighborhood, and representatives and leaders from community partners including the Scarritt Renaissance Neighborhood Association, Greater Kansas City Local Initiatives Support Corporation (LISC), the Kansas City Museum, which is managed and operated by the City of Kansas City, Missouri Parks and Recreation Department, and the Kansas City Museum Foundation, a nonprofit organization that supports the Kansas City Museum.

According to the National Endowment for the Arts: "In creative placemaking, partners from public, private, non-profit, and community sectors strategically shape the physical and social character of a neighborhood, town, city, or region around arts and cultural activities. Creative placemaking animates public and private spaces, rejuvenates structures and streetscapes, improves local business viability and public safety, and brings diverse people together to celebrate, inspire, and be inspired."

This creative placemaking project is comprised of two Phases:

**Phase I:** Design a creative process to gather community input and to determine a creative solution; and

**Phase II:** Develop and implement the creative solution.

This Request for Qualifications (RFQ) is for **Phase I only**. For this RFQ an artist may submit an individual application as a "Project Artist," or an artist may coordinate an "Artist-led Project Team" and submit an application for that Project Team. The Artist-led Project Team may consist of the artist and two additional professionals whose expertise and experience would be beneficial to the project (e.g. an architect, designer, community organizer, nonprofit administrator, entrepreneur, etc.). Project Artists and Artist-led Project Teams may be from a broad range of artistic disciplines, including but not limited to the visual arts, performing arts, literary arts, media arts, and interdisciplinary and/or multidisciplinary arts.

A creative placemaking grant from LISC via the Kresge Foundation has been awarded for Project Artists or an Artist-led Project Team to work in cooperation and collaboration with the Historic Northeast community to *design a creative process to gather community input and to determine a creative solution* to a very real and current neighborhood public safety problem: increased vehicular traffic in The Concourse Park that is causing an unsafe environment for pedestrians, park users, and children at play. Project Artists or an Artist-led Project Team will work with residents of the Scarritt Renaissance Neighborhood, park users, members of the Creative Concourse Committee, architecture and planning staff from the City of Kansas City, Missouri Parks and Recreation Department, and other stakeholders to gather community input and to determine and recommend a creative solution, which brings a culturally diverse neighborhood together to increase awareness, engagement, social cohesion, vigilance, and public safety.

While recent upgrades as well as added amenities and programming in The Concourse Park have significantly augmented community engagement and revitalization, there has also been a dramatic increase in vehicular and

# Request for Proposals

- Required by law or grant requirements
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# City Bid Timeline

Month 1

Month 2

Month 3



# Requirements of an RFP

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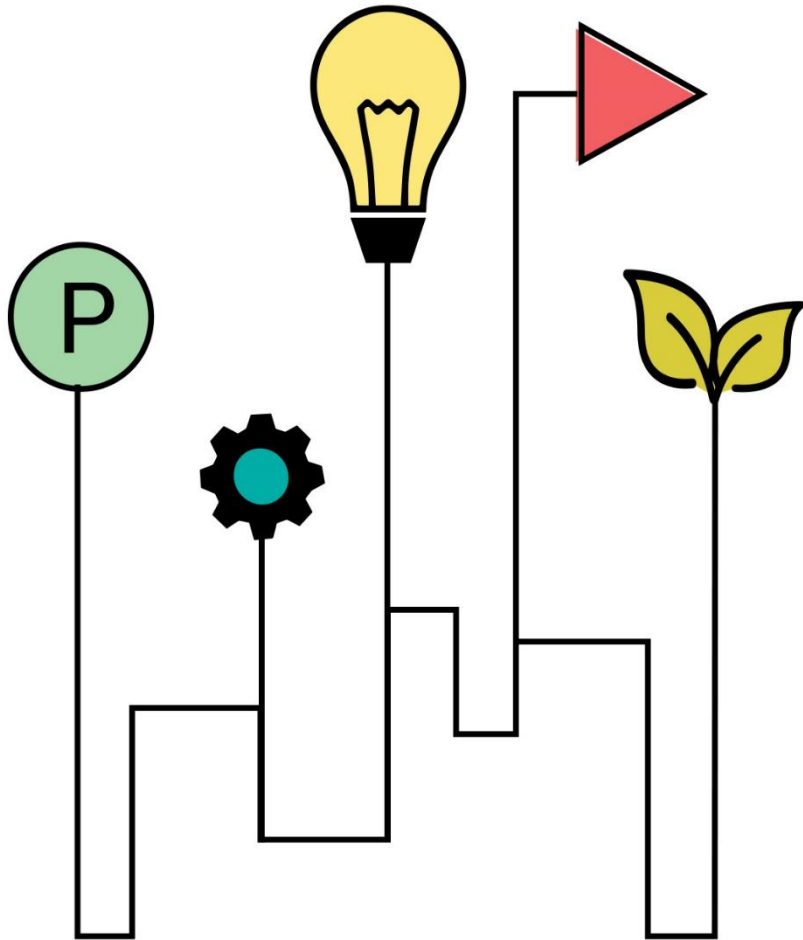
**Contractual Terms and Conditions** Attach standard contracting forms, certifications, and assurances. You may include requirements specific to this particular contract.

**Requirements for Proposal Preparation** A consistent structure in terms of content, information, and documents types simplifies things for the people evaluating the proposals. Therefore, you should request a particular structure for the proposal and provide an exhaustive list of documents you want to receive.

**Evaluation and Award Process** Lay down the procedures and criteria used for evaluating proposals and for making the final contract award.

**Process Schedule** Clearly and concisely present the timeline for the steps leading to the final decision, such as the dates for submitting the letter of intent, sending questions, attending the pre-proposal conference, submitting the proposal, etc.

**Points of contact for future correspondence** Include a complete list of people to contact for information on the RFP, or with any other questions. Incorporate their name, title, responsibilities, and the various ways of contacting them into this list.



# INPLACE

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Innovative Plan for Leveraging Arts  
Through Community Engagement

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## COMMUNITY ARTS & ENGAGEMENT

YOUNGSTOWN, OH  
AUGUST 2018



**National  
Endowment  
for the Arts**  
arts.gov



*Y*  
The Youngstown Foundation



*College of*  
**CREATIVE ARTS &  
COMMUNICATION**



# YOUNGSTOWN PUBLIC ART OPPORTUNITY SITES

## BLANK SPACES

- 1 - City Hall
- 2 - Vindicator Building
- 3 - Youngstown Business Incubator
- 4 - 20 Federal Plaza
- 5 - DeYor Performing Arts Center
- 6 - Home Savings & Loan
- 7 - Tyler History Center
- 8 - Western Reserve Transit Authority
- 9 - Emily Street
- 10 - Phelps/Boardman Lot
- 11 - Erie Terminal Place
- 12 - Commerce Square
- 13 - Gallagher Building
- 14 - 16 Wick
- 15 - International Towers

## CONNECTIONS

- 16 - 422 Corridor
- 17 - South Ave Corridor
- 18 - Mahoning Ave Corridor
- 19 - Market St Corridor
- 20 - Andrews Ave Corridor
- 21 - Oak St/McCartney Rd Corridor
- 22 - Oak Hill Corridor
- 23 - Crab Creek Industrial Greenway

## BRIDGES/UNDERPASSES

- 24 - Spring Common Bridge
- 25 - Marshall St Bridge
- 26 - South Avenue Bridge
- 27 - Market St Bridge/Underpass
- 28 - Madison Ave Expressway Bridges
- 29 - "Y-Line"

## WATERFRONT

- 30 - Mahoning Commons put-in



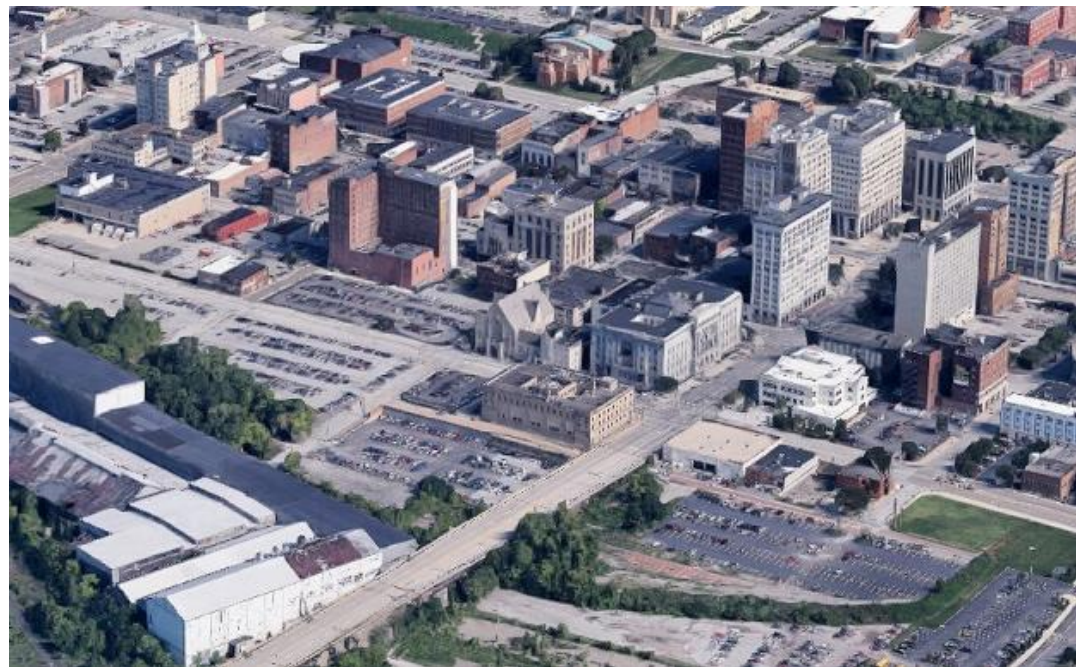




BLANK WALLS



PARKING LOTS



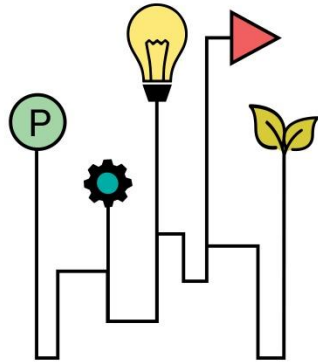


MARKET STREET BRIDGE



Y-LINE





**INPLACE**

Innovative Plan for Leveraging Arts  
Through Community Engagement

## Project Themes

- Wayfinding
- Mobility & Parking
- Lighting
- Technology
- Green Infrastructure

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# GUIDELINE BOOK



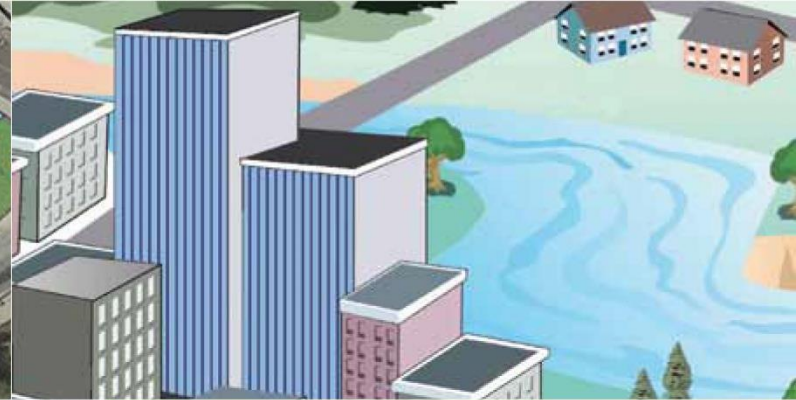






# The Wedge at Hazel Hill

( Hazel Street & E Wood Street )



# Mahoning Avenue Archway

( Mahoning Avenue )

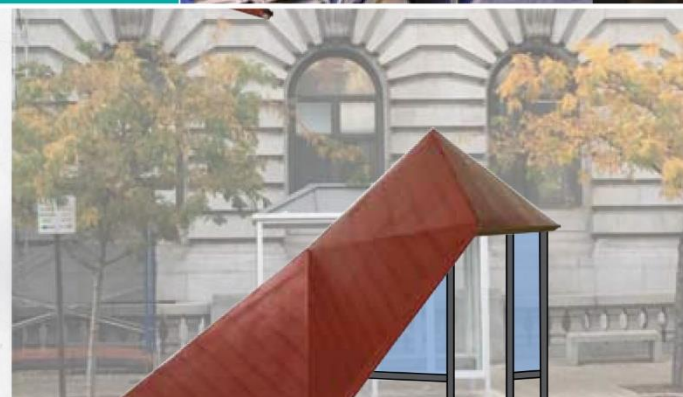


# Light the Community

( Emily Street )

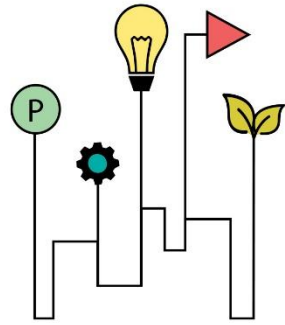
## Solar Screen

( Vindicator Square )



## Shipping Container Bus Shelter

( Market Street & Front Street )



INPLACE

INPLACE  
Exhibition  
Changing Views II  
June 2 - July 9



John J McDonough Museum of Art

In the ongoing changing views of the city this exhibition offers a comprehensive look at YSU's NEA funded Our Town Grant, INPLACE, an Innovative Plan for Leveraging Arts through Community Engagement. On view in the galleries are videos and presentation boards for all fifteen proposed projects. Featured are the five final projects selected for implementation including interviews with team members and documentation of their progress toward completion.

## THE WEDGE AT HAZEL HILL

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Does it connect Downtown and Youngstown State campus?

- Number of classes and events
- Attendance from events/classes
- Site use at peak times of the day
- Frequency of use
- Demographics of users

Is the space used year-round or seasonally?

- Surveys/interviews at project site
- Observation and time lapse photography

Does the landscape manage stormwater?

- Infiltration measures before and after rain garden installation

Does the space function well as a community green space and performance venue?

- Places to sit, in sunny & shady locations
- Acoustics
- Trash receptacles

Do people know of and refer to the name of the site?

- Surveys
- Post-occupancy evaluation

## MAHONING AVENUE ARCHWAY

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Does it transform this industrial bridge into a vibrant gateway?

- Increase in ambient light levels
- Increase/decrease in speeding and traffic citations
- Increase in pedestrian and bike traffic, day and night
- Investment in adjacent properties
- Public reaction, based on interviews with nearby business owners and employees

Does littering near and under the arch decrease?

- Periodic observation



## LIGHT THE COMMUNITY

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Does it provide new, appealing type of art to an underutilized wall along a major gateway into downtown?

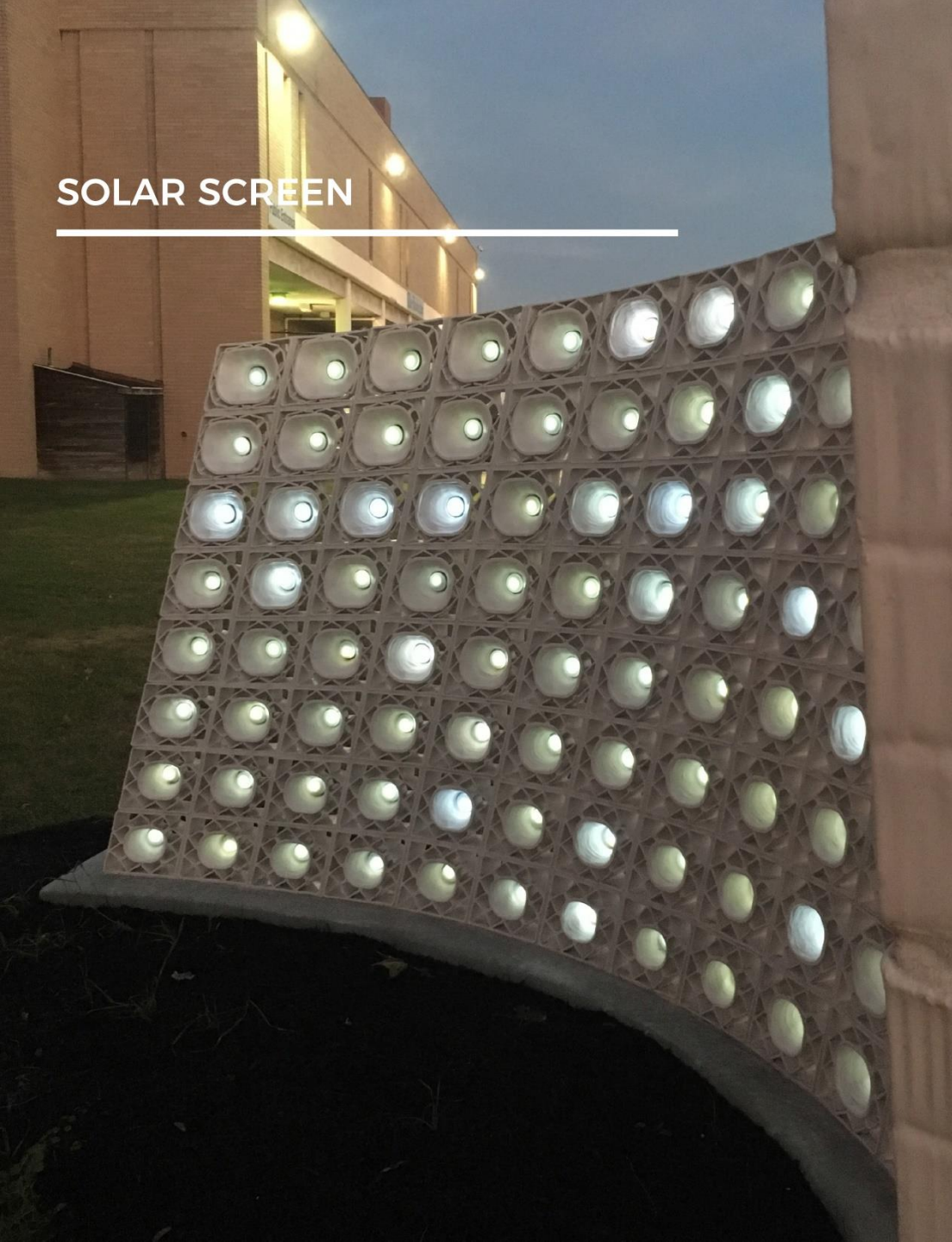
- Number of people who walk over to view project site

Does it feel safe and inclusive for all, including young and old people, and people with disabilities?

- Surveys/interviews at the project site/along Market Street Bridge with residents, property owners, Lewis School students, and pedestrians
- Do people visit the site only when programs are scheduled, or do people discover the site and have repeat visits? Time lapse photography

## SOLAR SCREEN

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Does the installation attract attention/interest from residents, students, downtown workers, and/or visitors?

- Field observation and time lapse photography to count number of people visiting site, day and night
- Social media photos and tags

Does the structure improve the physical appearance of the downtown area and does it reinforce the identity of the downtown area as a maker district?

- In person surveys/interviews at the project site with nearby employees, residents, and pedestrians.
- Observational surveys

Does the installation increase ambient light levels?

- Sidewalk-level light measurements



## SHIPPING CONTAINER BUS SHELTER

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Is the bus shelter effective at being a bus shelter?

Is the bus shelter comfortable?

Does it keep people dry on rainy days; does it offer shade on sunny days; does it block the wind on cold days?

- Ridership data from WRTA, showing increases in ridership at that stop
- Feedback from bus drivers

Does the bus shelter convey a sense of the city's identity?

Does it contribute to the streetscape?

Do people respond positively to it?

- Surveys/interviews at the project site from those using the bus stop
- Time lapse photography

Are there additional costs to WRTA?

Does this project help WRTA further its mission/vision/organizational goals? How? Would WRTA be interested in doing projects of this sort in the future?

- Interviews with WRTA officials

## Breakout Group Exercise – 30 minutes

Take 2 minutes each to introduce yourself and give a high level description of your project.

As a group use the following prompts to have a discussion:

What strategies do you use/are you planning to use to identify artists for your project?

Are you working with local artists or are you looking nationally for artist partners?  
How did you decide?

How are you communicating your goals for the project to the artists you're working with, and aligning your priorities with their interests?