How to do Creative Placemaking
Hiring and Contracting Artists: RFPs, Calls for Entry & Commissions
WELCOME!

Jennifer Hughes  
Director | Design & Creative Placemaking  
National Endowment for the Arts

Lynne McCormack  
National Program Director, Creative Placemaking  
Local Initiatives Support Corporation
DECIDING YOUR APPROACH
Hiring consultants and contracting artists for your projects

What kind of process should you use?

• What are the legal requirements?
• What do you need done?
• 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 ARTISTS

Call for Entry: A call for entry is a mechanism to reach out broadly to a community of artists. Call for entries generally allow for artistic license. This type of solicitation may include budget constraints and some technical constraints, but will be utilized to select artwork based generally on artistic merit as defined by a selection committee, curator or community members. The art may already exist or may be created based on past work by the artist and their qualifications.

Why use a call for entries?

• 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
Commission: A commission is generally a work that is specifically made at the request of an individual or organization. They can range from directly hiring an artist/musician/performing arts group that reflects the curatorial direction of the event.

Why commission?

• 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
REQUESTS FOR QUALIFICATIONS

**RFQ:** A request for qualifications is a document often distributed before initiation of the RFP process. It is used to gather vendor information from multiple companies to generate a pool of prospects. This eases the RFP review process by preemptively short-listing candidates which meet the desired qualifications.

**Why use an RFQ?**

- **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**
REQUEST FOR PROPOSALS

City Bid Timeline

Month 1
- Craft the RFP
- Request to Post the Bid

Month 2
- Bid Posted
- Bids publicly opened

Month 3
- Bids sent to Dept
- Bid Awarded
REQUEST FOR PROPOSALS

RFP: A request for proposals is a type of bidding solicitation in which an organization announces that funding is available for a particular project or program. The RFP outlines the bidding process and contract terms, and provides guidance on how the bid should be formatted and presented.

Why use an RFP?

• Required by law or grant requirements
• Required by budget limits
• Allows for vigorous vetting of consultants’ qualifications
• Allows the organization to get a solid understanding of how the relationship will work
• There is ample time for the process to take place
• There is a clear and concise scope of work to be done

Kennedy Plaza Rendering
Union Studios
CONTENTS OF AN RFP

Statement of Purpose
Describe the extent of products and services your organization is looking for, as well as, the overall objectives of the contract.

Background Information
Present a brief overview of your organization and its operations, using statistics, customer demographics, and psychographics. State your strengths and weaknesses honestly. Don’t forget to include comprehensive information on the people who will handle future correspondence.

Scope of Work
Enumerate the specific duties to be performed by the provider and the expected outcomes. Include a detailed listing of responsibilities, particularly when sub-contractors are involved.

Outcome and Performance Standards
Specify the outcome targets, minimal performance standards expected from the contractor, and methods for monitoring performance and process for implementing corrective actions.

Deliverables
Provide a list of all products, reports, and plans that will be delivered to your organization and propose a delivery schedule.

Term of Contract
Specify length, start date and end date of the contract, and the options for renewal.

Payments, Incentives, and Penalties
List all the terms of payment for adequate performance. Highlight the basis for incentives for superior performance and penalties for inadequate performance or lack of compliance.
CONTENTS OF AN RFP

**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.
WELCOME!

Ina Anderson
Deputy Director
Kansas City LISC

Michael Toombs
Artist
Kansas City, MO Creative Placemaking Project Area:
The Concourse at Kessler Park, Scarritt-Renaissance Neighborhood, Historic Northeast

*The Problem:* Community led improvements to this formerly blighted area resulted in increased usage of the park. More pedestrians and children are frequenting the park and crossing Gladstone Blvd. to get from the playground (lower Concourse) and the open space and fountain (upper Concourse). Cars routinely speed down Gladstone creating a safety issue.
STEP 1: Define values, scope of project and decide upon artist selection process

• Define a solution for the problem with the community and not for the community. As a result, the first phase of the project focused on deep community engagement in the park listening to residents and park users.

• Ensure that the artists involved reflected the makeup and demographics of the community, and preferably be Northeast residents themselves or have some connection with the community through previous work.

• Ensure that proposed designs reflected community input and helped to further the sense that the park is a welcoming place for all community members to gather, increasing social connections and neighborhood cohesion.

• Support from Center for Performance and Civic Practice helped us to “set the table correctly” for a successful collaboration with values that were clearly articulated.

Neighborhood residents formed the Creative Concourse Committee to steer project and brought in KC Museum, Parks Department and Greater Kansas City LISC as partners.
STEP 2: Develop an RFQ that reflects the goals and values that drive the project

RFQ sections included:

- **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**: outlined our values especially cultivating existing arts and culture, placemaking as a process tool, collaboration and inclusivity

- **Project Purpose and Goals**: meet community needs, bring people together and increase safety

- **Eligibility**: KC based artists

- **Pre- Submission info session and Outreach Reflection**

- **Letter of Intent, Examples of how to Engaging the Community**

- **Portfolio and References**
STEP 3: Distribution and Information Sessions

- Sent flyers with link to full RFQ
- Posted flyers at libraries, coffee shops
- Sent electronically to cultural arts organizations and neighborhood associations
- Distributed by Office of Culture and Creative Services, KC Museum, Charlotte Street Foundation
- Word of mouth at community meetings and arts events
- Held pre-proposal information session for prospective artists
### STEP 4: Collect Applications, Review & Select the Team

#### Review and Scoring:

- Created a rubric to score the letter of intent and to score the portfolio.
- For letter, rated on 1-10 for Organization, Connection to NE, History of Problem Solving, Cultural Competency, Evidence of Collaboration, Communication.
- For Portfolio, rated 1-10 for Technical Mastery, Conceptual Mastery, Community Engagement, Evidence of Collaboration, Public Sector Experience.
## STEP 4: Collect Applications, Review & Select the Team

<table>
<thead>
<tr>
<th>Selection Category</th>
<th>1-10</th>
<th>Exceed Standard</th>
<th>Meets Standard</th>
<th>Partially Meets Standard</th>
<th>Does Not Meet Standard</th>
</tr>
</thead>
<tbody>
<tr>
<td>Community Engagement</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Evidence of Collaboration</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Technical Mastery</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Conceptual Mastery</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Public Sector Experience</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Point Total:** 

| # |
STEP 4: Collect Applications, Review & Select the Team

Deliberation and Selection:
- Interviewed all candidates from six proposals
- Met as a group and considered the various attributes of all the artists; how they would complement each other as a team and fulfill our goal of doing both deep communication/engagement AND developing a design solution
- Consensus reached in 1.5 hours

Overall Process:
- May 11 - RFQ released
- June 7 - Deadline
- June 14th - Review meeting and selected who to interview
- June 19 & 21 - Interviews
- June 21 - Artists selected
Impact

- Committee member reported that his vision at the beginning of the project was different that it is now. In the beginning he had a narrower vision of what outcome could be, but now he is far more open to what the outcome could be and what is possible.

- Another Committee member said that through this creative process, has thought about how she could apply this experience and way of working to other committees that she sits on and works with

- Most reported that this has been more invigorating and inspiring than other volunteer work that they have done in the neighborhood. Doesn’t ‘seem like work’
How did you learn about the RFQ?

What do you look for in an RFQ?

How can we as project administrators engage non-traditional artists?

What are the benefits to artists in doing this kind of work? To the community?

What tips do you have for project partners issuing a call for artists? For working with artists once selected?
Questions?

Please direct your question to a specific panelist. Type your question in the chat box.

For example:
This question is for Ina, On what websites did you post your RFP?
Our next webinar

April 10, 2019
Formalizing Partnerships: Contracts, MOUs & Agreements

Register
www.lisc.org/our-events/events/how-to-do-creative-placemaking