

THE CREATIVE MILE: CREATIVE ECONOMY WORKSHOP
 New England Foundation for the Arts • 2015 Creative Communities Exchange

<p>PRE-PLANNING</p>	<p>What parameters do you need to work within? Are there are existing factors to be taken into account through the whole planning process? For The Creative Mile, the Commission had an existing budget of \$20,000 for interim use programming. Since The LINK is a brownfield, the RI Department of Environmental Management required “no disturbance of soil” by artists.</p> <p>What parameters do you want to create for your public art program? The Creative Mile is based off on Convergence, a three-week statewide festival in downtown Providence featuring large-scale public sculptures by recognized artists. We took the overall concept of spread out 3D installations—and scaled it down to feature local talent only on District property.</p>	
<p>PLANNING</p>	<p>WEEKS 1 - 2</p>	<p>Write a Call for Submissions, guidelines, application: Guidelines should include an overview, location description, budget, timeline, and design and selection criteria. Posting the call for submissions in local cafes, shops, bookstores helps, but the best way to get word out is personally—contact local art galleries, universities, arts and cultural nonprofits and organizations and anyone else that would promote the program. Also, social media (Facebook, Twitter and Instagram) is crucial.</p> <p>Thinking ahead: What is your budget for the program? How much will you give artists? Do you need money for transport or install? How much for promotional and outreach work?</p>
<p>PLANNING</p>	<p>WEEKS 3 - 10</p>	<p>Form partnerships: Who is going to be on the selection jury? Do you need help for transportation, installation or promotional work?</p> <p>Information session: Holding a public information session helps clarify anything unclear in guidelines (and this helps us write clearer guidelines in the future).</p> <p>Thinking ahead: Do you have a funding gap? How will you close the funding gap?</p>
<p>PLANNING</p>	<p>WEEKS 11 - 14</p>	<p>Review submissions: Jury should be diverse and composed of arts and cultural community leaders as well as local stakeholders.</p> <p>Contracts: Drafted and signed.</p> <p>Thinking ahead: Have you found partners in the community who are interested in local art, culture, or the overall idea of “enlivening the urban landscape?” If you get a no from one potential partner, ask them to suggest someone else you can talk to.</p>
<p>PLANNING</p>	<p>WEEKS 15 - 22</p>	<p>Fabrication period: Schedule 1 or 2 visits with artists to make sure they’re on track to complete their piece. Be available for questions or any needed additional support.</p> <p>Plan installation: Start communication between artists and the professionals who will be laying bases. Get estimates for costs.</p> <p>Thinking ahead: Are all necessary partnerships solidified? Is the funding gap closed?</p>



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<p>PLANNING</p>	<p>WEEKS 23 - 24</p>	<p>Installation: Artists should be onsite during the concrete pour.</p> <p>Thinking ahead: Start thinking about getting the word out. Reach out to local art publications, university publications, tv stations and newspapers. Again, social media (Facebook, Twitter, Instagram) is crucial for promoting your project.</p>
<p>POST-INSTALLATION</p>	<p>Outreach and promotional work: Contact local television stations, newspapers, and art publications to cover the program. Continue promoting with social media. Create a website, brochures and/or informational flyers to continually spread the word about the program.</p> <p>Wayfinding signage and/or map: Wayfinding mechanisms promote walkability and bikeability and continually spreads the word about the program.</p>	