

GROWING COMMUNITY CREATIVITY STRATEGIES FOR PUBLIC ART

A GUIDE TO CREATING ENGAGING PUBLIC ART WITH YOUR INDIANA COMMUNITY






Table of Contents

- I. [Introduction](#)
- II. [About the Putnam County Mural Project \(PCMP\) and the Indiana Arts Commission \(IAC\)](#)
- III. [What do we mean when we talk about public art?](#)
- IV. [Who can make public art happen in your community?](#)
- V. [What can public art do for my community?](#)
- VI. [How to get started with public art](#)
- VII. [Working with local government](#)
- VIII. [Working with the community](#)
- IX. [Working with property owners](#)
- X. [Working with artists](#)
- XI. [Project Execution](#)
- XII. [Maintenance](#)
- XIII. [Strengthening the project through community partnerships](#)
- XIV. [Budgeting](#)
- XV. [Marketing](#)
- XVI. [Evaluation](#)
- XVII. [Working with Volunteers](#)
- XVIII. [Fundraising](#)
- XIX. [Working towards what's next](#)
- XX. [Resources](#)
- XXI. [Appendices](#)

Produced by the Putnam County Mural Project with support from the Indiana Arts Commission
Putnam County Mural Project Team (PCMP):
Alexandra Chamberlain, Chris Flegal, Kate Knaul, Kristen Fuhs Wells

Disclaimer: The information provided in this document and all corresponding appendices does not, and is not intended to, constitute legal advice; instead, all information, content, and materials available through these documents are for general informational purposes only.



I. Introduction

Congratulations! You've decided to bring public art to your community—and better yet, you want to do it in the best way possible! What follows in this guide are tips and tools you can use to pursue public art creation in your own community.

Successful public art reflects the unique qualities of its community, so use what is here to develop a project that builds on local assets and aspirations. Many of the examples provided in this guide are mural-focused, but the processes and practices outlined are universal and can be adapted for other types of public art and community art activities.

II. About the Putnam County Mural Project (PCMP)

The Putnam County Mural Project is an all-volunteer team of arts, education, tourism, business, and nonprofit professionals who see the value of arts and community. Established in 2019, the PCMP committee's first project became one of Indiana's largest murals - located on a grain silo in Greencastle. A focus on creative placemaking and meaningful arts engagement resulted in a project that received both state and national attention. Building on that success, in 2022 PCMP completed their first mural festival, installing six new murals throughout Putnam County over a two week span. In 2023, the PCMP team worked with the Mayor of Greencastle and other city officials to install a mural to celebrate the town's bicentennial. Moving forward, the committee has started plans for the next biannual mural festival (taking place in Fall 2024) with the hopes of installing another three to five murals throughout the county. You can follow PCMP projects and progress at putnamcountymuralproject.org.

About the Indiana Arts Commission (IAC)

The Indiana Arts Commission (IAC) is Indiana's state agency for the arts. The IAC works directly with communities, creatives, and organizations to harness the power of creativity to strengthen Indiana. Because arts and creativity are a strong, innovative investment, the IAC funds and supports access to arts experiences, arts education, and the arts economy that together enhance the quality of life for Indiana's people and places. Learn more at arts.in.gov.

III. What do we mean when we talk about public art?

While this guide deals primarily with wall murals, murals are just one kind of public art. There are many, [many more types](#) that communities can engage in. A few examples include:

- Asphalt art (painted murals/ designs on streets, parking lots, sidewalks, or crosswalks)
- Traffic box/signal box murals

- Artist designed public furnishings such as benches, planters, bicycle racks
- Light or sound installations
- Sculptures (stationary or kinetic)
- Integrated architecture or landscaping

Every public art project has a lifespan - that is, the amount of time it is meant to continue to be a community asset. A general rule of thumb in considering the lifespan of a public art project is the longer you want it to be viable, the more you will need to budget on artist stipend, materials and maintenance. For example, with murals, a five-year time span is a reasonable lifespan. Beyond that, additional resources may be needed to ensure the mural remains vibrant.

IV. Who can make public art happen in your community?

It is a simple answer: ANYONE! Groups we have seen initiate public art projects in communities include:

- Local government
- Arts Council
- Tourism bureau
- Community foundation
- Main Street or local business organization
- Social Service organization
- Local business
- Residents
- School
- An organization dedicated to public art, such as PCMP

PCMP Tip: PCMP originally grew out of the Putnam County Convention & Visitors Bureau (CVB), and while it has transitioned somewhat since its start, it currently operates as a fully volunteer committee under the Friends of the Park of Putnam County 501(c)(3) nonprofit arm of the CVB.

While the “who” of a public art project may differ, there are core principles that apply to all successful projects:

- Planning and organization: Assembling a team, putting together a process and a budget to ensure everything goes smoothly.
- Community engagement: Engaging directly with the community throughout the life of the project from setting goals to generating ideas to weighing in on design to supporting installation to joining in the celebration.
- Artist engagement: Treating the artist as a professional partner throughout the project.
- Keeping it legal: Utilizing the necessary insurance, permits, easements, and contracts to provide clarity, sustainability, and success.

V. What can public art do for my community?

Beyond paint on walls, sculptures in parks, or events on streets, public art can lead to numerous positive outcomes, which can be as important as the artwork itself:

- **Community Revitalization:** By adding works of art to overlooked spaces, we can improve the look and feel of that space. Residents who see the works of art take pride in the art and in their community, which can lead to more community improvements and investments.
- **Arts Education & Capacity Building:** The arts are central to life—just consider the last movie you watched, lyrics you sang along to, video game you played, or graphic novel you read. Art inspires our youth to dream and become the next generation of creators, while also supporting the livelihood and opportunities of our local artists.
- **Community Building:** When we share works of art outside, instead of behind the doors of a museum, they become something that is experienced alongside each of us, our neighbors and friends, as well as visitors and newcomers. When the art represents aspects of who we are, it allows us to celebrate together the pride in who we are as a community.

Public art inspires us to continue to dream big and in full-color, while motivating each of us to do something that enriches the community in which we live.

There's ample evidence that public art provides tangible individual and collective value. [The Urban Institute](#) (a nonprofit research organization that provides data and evidence to help advance upward mobility and equity) cites the following benefits of public art for a community:

“Although public art can be aesthetically valuable, [case studies and research](#) have demonstrated that public art can offer critical benefits to residents, such as improved [public safety](#) and [well-being](#). Additionally, the communal nature of public art can give marginalized communities who've been historically excluded from the public sphere the chance for self-expression and participation in the arts.”

VI. How to get started with public art

Before diving into a project, spend some time engaging with your community on what they would like to see in public art. Start with asking your community if they want public art (they probably do, but it is important to ask), and if so, what kind of art, and where? With what goal(s)?

The impetus to engage with public art has to start with the community's interests and goals. We highly recommend bringing your community into the process early, asking and listening to what they want, establishing shared goals, **then** implementing what they have asked for in an engaged and inclusive way.

Goals for Community Public Art

Goals for public art are unique to each community, but here are some examples to consider:

- Enhance Community Identity and Place

- Contribute to Community Vitality
- Promote Economic Development and Tourism
- Build community through collaboration

Again, your goals will differ but spending time in dialogue with your community in identifying them can ensure your planning is in alignment with local interests.

Putting a Project Team Together

Big public art projects do not happen overnight, and they certainly can't be accomplished at the hands of only one individual. As you get started, consider who you could recruit to be part of your planning team to make this project a success for your community. Maybe you already have a team in place...maybe an already active local committee is the one wanting to tackle this project. Maybe you need to expand your already existing team...you might find, for example, that you need someone who has the expertise to work directly with artists.

Outlined below are the most common responsibilities that any public art planning team needs to take on:

- Community engagement
- Artist liaison
- Local government liaison
- Budget oversight
- Legal documents (such as easements and contracts) and insurance
- Marketing and promotion
- Fundraising

Recruiting and keeping people involved, especially in a volunteer capacity, can be challenging. By providing a fun and inclusive opportunity for community members wanting to engage with the arts in a positive manner to build a broader positive impact is often your greatest selling point. Anyone can learn any of these responsibilities, so if a volunteer is interested and up for it, bring them into the planning group and leverage their unique talents to make your project even better.

PCMP Tip: It has significantly helped the PCMP team over the years to manage its work by following a few simple rules for our committee members:

- We maintain a digital filing system in which everyone has access to documents and understands that all materials need to be saved in this manner to ensure access, continuity, and sustainability between projects.
- We maintain biweekly standard meeting times throughout the year to keep up on projects, check in with one another, and ensure we are not missing any steps in the buildup of our projects (sometimes these are more frequent or less frequent depending on the timeline of our projects). These standing meetings allow us to keep the ball moving forward on our projects even when we all have ongoing commitments to other

jobs/roles in our community. Knowing that a standing meeting is already in place where we can continue this work together in a meaningful and productive manner has been a great asset to the success of the PCMP team's projects (it also keeps us accountable to get things done!)

VII. Working with local government

Local government should be aware of your group's goals and included in project planning early on. You will also want someone on your project team to communicate and coordinate directly with local government. If possible, recruit someone in local government to be a part of your project planning team. A strong relationship with local government is key to helping you navigate city codes, road closures, permitting, etc.

- **City/Town Codes:** In most communities across the state, there are regulatory codes that may impact your public art. For example, the definitions of what is commercial signage and what is a mural will differ from community to community. Check in early to ensure that the artwork you want to install is up to code.
- **Road Closures:** As you identify a location for the artwork, think through the steps that are needed for preparation and installation of the work. Whether or not the artwork is on private or public property, you may need to consider closing off a parking lot, parking spaces, sidewalks, streets, etc., to complete your project. If this is the case, it is important to communicate with the property owner and local government about the best plan forward for ensuring your team, artist, and public are safe during the artwork installation.
- **Permitting:** If you are planning on hosting some kind of celebration during or after your artwork is installed, you may need special permits. Keep these tips in mind:
 - Community block parties and street festivals are wonderful ways to invite your community into the art-making process. Like in any event planning scenario, you will likely need to contact local government officials to receive street closure approvals for your event.
 - During the event planning it is important to consult with your local emergency services to ensure the event will be safe and in line with local ordinances.
 - If your event will have alcohol, you will need additional permits through the state and a licensed person to distribute the libations. This can either be done through your team or asking a local restaurant to participate in the event and acquire the appropriate permits to sell alcohol on the premises.
 - Be sure to keep your insurance provider in the loop, so they can add the appropriate liability insurances that are necessary for your event.

PCMP Tip: Before approaching local government, be sure to have a solid project plan in place. For example, if you are hosting a community block party to celebrate the completion of your mural, be sure to have a ground plan/layout for the event, the dates for your request, what you plan to have happening, etc. Coming prepared to a meeting with local officials will help set

you up for success as you work through the permissions and details. Also, come in the spirit of collaboration and mutual community benefit. You're both working to make your community better!

VIII. Working with the community

Involving your community in the public art-making process is **essential**.

Engaging Your Community in the Art-Making Process

The most exciting art projects are ones that engage the public throughout, resulting in a work of art that tells the story of a community. There are plenty of ways to make your community's art unique, and having a community engagement plan and strategy will help your team (and your artist) create something that engenders shared civic pride and enthusiasm. Below are some recommendations on how to engage community:

- **First, spend some time engaging with your community on what they would like to see in public art.** Bring your community into the process early, ask and listen to what they want and establish shared community goals for public art.
- **Next, ask them to provide ideas for content and design.** This will help your team capture important data and input from the public, resulting in artwork that reflects your community's interests. While we do not recommend asking the public to submit designs, we do suggest being present at community events and capturing themes and preferences from your community members. Record this data after each input session and be sure to provide the themes and ideas to your artist so they have some inspiration and guidance for their designs.
- **When engaging the community, be sure to include people from all walks of life and meet them where they are.** Do not go to the same people each time but try reaching diverse audiences across your community. Partner with other events and organizations to increase awareness and participation around your public art project. Some ideas of where to go include farmers markets, first Fridays, outdoor concerts, the county fair, sporting events, public libraries, etc.

PCMP Tip: One barrier to the arts can be the way in which certain terms and ideas are used. Many people may feel hesitant to provide input into a project initially, because they don't know the terminology—but everyone has ideas, opinions, and preferences. The examples below provide ways to harness those preferences into solid feedback for your project team and artist. We encourage you to develop your own unique ways to gather input as well!

Asking the Community for Style Preferences.

Engaging community on their preferences regarding artistic style is important, but terms for artistic styles such as "expressionism," "impressionism," "realism," etc., can feel intimidating or exclusionary for people who are not familiar with them.

PCMP Tip: We have found success in creating poster boards with printed examples of various artwork styles and asking community members to place a sticker on the style of art they like the most. Everyone has preferred styles, even if they cannot describe it. Having people vote between multiple images that represent different artistic styles can reduce barriers, while helping your team aggregate data around the community's stylistic preferences.

Soliciting Content from Community Members.

Start by asking a simple question like “describe our community in one word.” Ask community members to write their word on a dry erase board that you take with you when you attend local events. Capture these content themes at the conclusion of the engagement.

PCMP Tip: Enter these descriptive words into a spreadsheet or word document and group ideas into categories. Highlight words that occur frequently or create a word cloud and use the top words as guidance for the artist as to what the public artwork's content could be.

- **Invite the community to participate on an artist review subcommittee to gain greater insight from community members and go into more depth about community interests.** Once you have received community feedback, share this information with your artist review panel. This is a great way to go into deeper conversation around community desires and interests. Make sure to charge your artist review panel to utilize subcommittee input and feedback in their discussions. (More on how to find and select an artist later in this guide.)
- **After an artist is selected and design renderings are available, provide your community with design options to vote on.** This is a great way to capture feedback on the renderings and have the community vote on their favorite design. Not only does this process help the community have “ownership” over the selected design, it is also an opportunity to continue to capture community interests and ideas - for this project, or perhaps a future one!
 - Just as you collected the community's feedback on style and content, take these design renderings to various community groups and events to ensure participation throughout your community. If possible, offer an online voting option, which allows residents to vote and provide feedback in an online setting. While not scientific, it is a great way to increase community engagement and buy-in. It also helps build relationships, trust, and partnership with the public.

IX. Working with property owners

In determining where to locate a public art project - whether it be a mural or some other kind of public art - be sure to keep the community in mind. Is the location accessible to the public? Will the artwork bring new life to the area in which it is being installed? These are all important

considerations that will have a huge impact on your artwork and the community. Perhaps you even solicited community suggestions on where the project should go, and you have several options. When your project planning team lands on the preferred location for your artwork, your next step will be to approach the property owner of your preferred site to initiate conversation and gain permission to use their land/building/etc.

Here are a few recommendations when working with property owners:

- Communication is key to a successful partnership with a property owner. Come prepared with a plan and timeline for your public art project so the property owner understands the full scope of the project.
- Communicate the “why” of your public art project. Nothing inspires people to allow you to use their property for public art more than when you can connect the use of their site to the impact that the finished project will have on the community. Share your plan and the unique way you will engage the community in the art-making process. Encourage the property owner to become a key partner in this impact and be sure to treat them as such throughout the project.
- Communicate expectations to the property owner. Is there anything that will be expected of them (i.e., wall prep, signage removal, loss of parking lot/spaces, access inside the building, proposed timeline)?
- Communicate the responsibilities of the project team (i.e., funding the project, managing the logistics, updating the property owner on any date changes or modifications to the timeline).
- Assuming the property owner agrees to allow the artwork on their property, be sure to continually communicate their contribution to the project in marketing and promotional materials to ensure that they receive recognition and the broader community sees early buy-in.
- Be prepared to compromise (at least a little). Perhaps the property owner wants to adjust the timeline slightly to tie the mural installation into a special event at their business - listen and be open to adjusting. You both have a stake in this project being successful!

PCMP Tip: Once a public art project is completed on their property, property owners often become great boosters for additional public art. Be sure to leverage their positive endorsement in every way possible - particularly when you are approaching a property owner for your next project!

Working with Easement Agreements (a sample easement agreement can be found in the Appendix):

When you identify a wall or location and gain permission from the property owner, it is important to have an agreement in place to ensure:

- Expectations of all parties are listed out and agreed upon, and

- The artwork is preserved and not removed/modified before the agreed upon length of time.

We recommend using an easement agreement, which provides your team special access to the property during the installation of the artwork and for a period of time after the artwork is installed.

For murals, we recommend an easement agreement to last for five years after the contract is signed. Once the agreement is signed, you will need to file the easement agreement with your local county clerk's office for a small fee.

Why an Easement Agreement?

Like any contract, an easement agreement lists the obligations and expectations required of each party. What separates the easement agreement from a typical contract is the special access you will have to a property throughout the agreement. This access and the terms agreed to in the agreement will carry through the length of the agreement, even if the property owner changes.

Some key elements in a public art easement agreement include:

- Expectations of both parties (who is doing and paying for what)
- Protections that the property owner will not willfully or negligently modify or destroy the artwork (and any consequences if the art is destroyed by the property owner)
- Length of the easement (we recommend five years)
- Copyright* considerations (the property owner has no rights to any copyright)
- Liability and insurance declarations
- Who is responsible for upkeep and any damage that might happen to the artwork

**Please see the Resources at the end of this guide to find information on copyright considerations for artistic creations in the public sphere. It is important to keep in mind that your project is unique to you and your community and therefore, the copyright legalities may differ according to your needs, the needs of your artist, and the needs of your community throughout your project. Please be sure to work with a lawyer to understand and establish the correct copyright protocol for your particular project.*

PCMP Tip: PCMP does not require any financial buy-in from partner property owners, since most of our work is funded through grants and individual donations. However, we do ask our wall owners to donate to our campaign to show the community that they have financial “skin in the game” since the community is funding a beautiful work of art on their property which may also add to the property's value.

We are clear in our conversations with property owners that the artist and design selection process is community-driven, and the property owner does not have any approval rights or

significant influence over the artwork, since it is funded by the community. If your project is fully or majority funded by the property owner (i.e., commercially commissioned), we still recommend that the public art selection and design process be at arm's length from the property owner's influence - especially if the goal of your project is to create an artwork for the community.

Convincing a property owner to allow you to install a public art piece while having little influence on the end product takes a lot of trust on the property owner's part. As you work with the property owner, remember that their contribution is significant as they are entrusting you to create something of value on their property.

Always have an attorney from each party review the contract before anything is signed and made legal.

X. Working with artists

If you have not worked with artists before, take some time to map out how exactly you want to engage with your selected artist(s), and more importantly, how you want your selected artist(s) to engage with your community. This can look very different depending on both the particulars of a project and the community.

First steps first: Finding an artist!

We recommend doing a public call (solicitation) for artists in order to determine the best fit for the project. The two most frequent methods of soliciting an artist for a project are:

Request for Proposals (RfP) or Request for Qualifications (RfQ)

What is the difference and is one preferred over the other?

1. A [Request for Proposals \(RfP\)](#) typically asks those applying to provide a completed design for consideration.
 1. **However, this may not be the best option because:**
 - a. It asks a professional to do work utilizing their skill set without due compensation for the work produced.
 - b. There can be liability concerns in terms of intellectual property production
 - i. Any design created by an artist and shared with you through this process is the ownership of the artist. It cannot be shared with another creator to then implement unless all parties are aware of and have signed off on such an agreement.
 - c. You end up choosing a design, not an artist
 - d. Your community's uniqueness will most likely not be reflected in the design, as; 1) the artist may not be from your community, therefore

they will know little to nothing about it; and, 2) your community has not had the opportunity to be included in the design process, which can result in a less compelling design and less overall buy-in.

2. A [Request for Qualifications \(RfQ\)](#) on the other hand, typically asks an artist (or artist team) for background information, portfolio of previous works (including budgets), and to share in writing what interests them about the project.

1. **Reasons this may be the better option:**

- a. The artist tells you what they have already produced and under what circumstances (such as project type or budget range) which can help you gauge if they would be the right fit for your project
 - b. You choose an artist, not a design, and therefore community input can be leveraged to shape the final design

What to include in an RfQ (a sample RfQ, and suggestions on where to post/distribute is included in the Appendix):

1. About the Project: What the project is and who is commissioning it.
2. Eligibility: Open to artists from anywhere? First timers welcome? Students welcome?
3. Site Logistics: Where they will be working and under what condition. Pictures of the site, details of wall condition and any prep requirements; square footage, addresses, etc., are all useful information.
4. Artist Contact Information: Address, cell phone, website, social media handles.
5. Artist Info: Artist statement (which typically describes how an artist approaches their work) and a resume.
6. Artist's Previous Work Details: Info on previous projects (types of projects, who commissioned them, budget).
7. Images of Artist's Previous Work (you can specify a minimum or maximum number of images to submit).
8. Insurance Needs: If the artist is required to carry their own insurance, and if so, what coverage is needed.
9. Lift* License (for murals): If the artist needs to carry their own lift license and experience for the project or are you providing it.
10. Interest: Ask the artist to explain their interest in the project and how they would ensure the final project meets the goals.
11. Budget: What you will pay the artist for their time and expertise. Make sure you include any additional expenses you will cover in your budget (i.e., travel, accommodations if needed) and what their stipend covers (i.e., paint, supplies).

PCMP Tip: There are many different methodologies to use in determining artist stipend. At PCMP we determine the stipend based on square footage of the mural. It is clearly

communicated in our RfQ that this stipend covers all materials that the artist anticipates needing to accommodate the agreed-upon design. Additionally, the artist is responsible for any/all of their food/drink and transportation while working with us on site. We, as PCMP, agree to cover the costs of any lift rentals and housing needs while on site. Whatever methodology you use, be sure to clearly communicate the artist stipend amount, and what it does or does not include. More on determining the overall project budget in [Section XIV](#) below.

12. Selection Criteria: What criteria the review panel will be using to identify finalists, such as artistic quality; experience with similar projects and ability to meet project goals.
13. How to Submit: Instructions on how to submit requested information and a deadline for submission.
14. Questions: Provide contact info for any questions.
15. Timeline: All significant deadlines, such as for initial submission; artist selection; final design; mural completion; and community celebration. Dates may change but understanding target deadlines will help the artist to determine whether or not this project is a good fit for them.

**A lift enables an artist to more easily do wall prep and mural painting. Depending on the size and location of your public art project, it may or may not be necessary. Scaffolding can be another option. Scaffolding is a temporary structure typically on the outside of a building or public artwork site, usually made of wooden planks and metal poles. Both require safety information to be shared, and we highly recommend those utilizing any of these options be fully trained and/or certified in operation of either option. Lift rental companies often ask that you sign off on their training materials before use. Scaffolding requires proper installation and will need to stay in place throughout full installation (typically) whereas a lift can be moved around from site to a different location if need be.*

PCMP Tip: We never include design suggestions in our RfQ processes. We find this typically dissuades artists from applying and stifles the ability to have the artist be part of the design process in partnership with the community.

Putting together an Artist Review Panel

You have closed your Request for Qualifications and you have got a lot of great responses! Congratulations! What's next? How do you choose?

It's important to include **multiple** and **diverse** voices in the artist review process. Put together an artist review panel of multiple stakeholders from the community that includes voices across sectors to provide insight as to what your community would like to see in this public art project. Your artist review panel should include at least one working artist whenever possible.

Bring this group together (food helps) and have them review the submissions. Let this group be

the one that narrows down your options for a final artist. You can bring additional community input into the process by way of an artist review subcommittee of community members as discussed previously.

Your review panel should be using the selection criteria you outlined in your RfQ such as artistic quality; experience with similar projects; and ability to meet project goals.

The committee tasked with making the final decision may want to schedule a phone or Zoom conversation with the finalists as well as check references of previous clients before the final decision is made.

PCMP Tip: We typically ask between 15-25 people from our community to be involved in the review panel process. Because of the overwhelming responses we have received in our past RfQ's we assign our panel reviewers between 10-15 artists applications to review. This way different reviewers are reviewing different artists and no one volunteer reviewer is having to go through all of the applications. We stagger the assignments to ensure multiple voices are reviewing each artist's application. The reviewers fill out a simple electronic survey to provide feedback on their top choices and reasons for why. Then, we bring all reviewers together to discuss their top choices. We usually come out of that meeting with at least 3-5 top artist choices for the PCMP committee to make the final selection.

Contracting with an Artist

After a final selection has been made, it is time to contact your selected artist and get the contract process underway. We highly recommend utilizing contracts with every vendor throughout your project but **especially** with the selected artist.

What to include in your artist contract (a sample artist contract is included in the [Appendix](#)):

- Who the agreement is between
- What the artist is responsible for carrying out
 - Production of designs and final product
 - How many designs are they responsible for providing and how many edits to the final design can be requested
 - Purchase of materials
 - Purchase of travel (as appropriate)
 - Project deadlines and required sign-offs
 - Any other duties (workshops, demonstrations, donor events, etc.) while on site
 - Any subcontractors hired by the artist are at the request of the artist solely and shall be held accountable under the same conditions as the artist
- Compensation overview including a payment schedule
- What the commissioning entity is responsible for carrying out
 - Coordination with property owner for artwork site
 - Prompt response to inquiries and communications with artist
 - Maintenance of licenses and consents complying with local laws and regulations

- Coordination and payment for lift(s)
- Lodging accommodations for artist(s) (as needed)
- Intellectual property rights and ownership
 - Including prints for donors, etc.
 - Please refer to the intellectual property clause in the Sample Artist Contract in the Appendix documents. Additionally, refer to the Resources at the end of this guide to find information on copyright considerations for artistic creations in the public sphere. It is important to keep in mind that your project is unique to you and your community and therefore, the copyright legalities may differ according to your needs, the needs of your artist, and the needs of your community throughout your project. Please be sure to work with a lawyer to understand and establish the correct copyright protocol for your particular project.
- Representation and warranties
- Termination options
- Force majeure
- Insurance needs
- Indemnification
- Miscellaneous
 - Relationship between the parties
 - Amendment and modification options
 - Governance
 - Execution
- Signatures by applicable parties (according to your own organizing entity's bylaws)
- Exhibits
 - Images of the site location(s)
 - Dimensions of the work in question
 - Facade Easement Agreement
 - Participation agreement (if necessary)
 - Any particulars of the project in question for the artist to review

Working on designs with the artist

After getting contract details underway and signed with your chosen artist, now comes the fun part—finalizing the design! Give your selected artist all that community input on artwork including content and style generated earlier in the process to allow them to use those details to create a design that reflects your community. Some artists may want to do their own information gathering session(s) with your community as well, which you can help facilitate.

The design process can vary depending on how you have structured the contract and what you are asking your artist to produce. We highly recommend asking artists to produce at least two design renderings based on community input. A 2-3 week turn around to produce these initial designs is a reasonable ask for a professional artist.

After the initial designs are in, we highly recommend having major stakeholders (primary team members) review the designs. This review step is in place to ensure that community assets being depicted in the design are, in fact, inherent and specific to your community. For example, perhaps covered bridges are pertinent to your community and the artist included a covered bridge in their design. If the bridge included is just a generic version of a covered bridge; this is the opportunity to ensure that what is depicted actually looks like a covered bridge from your community. This process should take no longer than 1-2 weeks to get feedback to the artist. It is reasonable then to ask an artist to have updated designs returned within a week.

Keep in mind that going back and forth multiple times and asking for multiple edits to a design is time consuming for both you and your artist. We recommend stipulating in the contract that the committee can ask for a certain number of edits in this process (typically three), and if there comes a point where the committee and the artist just are not seeing eye to eye on final design, there should be a clause in the contract for dissolution.*

**If dissolution becomes necessary, the artist should be paid for their initial designs (time and skill set they have applied to your project) and released according to the stipulations of the contract. You would then need to go back to your review process and see what other artists your review panel recommended for this project.*

PCMP Tip: We ask our artists to produce two initial designs utilizing community input we have gathered for them. We then stagger their payment schedule to allow for the initial 10% of their overall stipend to be released to them upon completion of these two initial designs. We review the designs as a committee to ensure that they follow what our community has asked for, and we typically include a few voices from the community to make sure any elements presented are, in fact, specifically Putnam County-related. We typically ask for no more than three edit processes to take place before arriving at the final design.

XI. Project Execution

Now that you have secured an artist you know your community is excited about, and you have a design ready to go, it is time to ensure your site is ready to go. Depending on the work in question, this may include any of the following:

- Site prep: Does your site need work (tuckpointing, wall repair, etc.)? Do you need to prime a wall? Lay a foundation?
- Prepping a wall or site for public art installation: We highly recommend working with professionals in your community skilled in assessing what prep work may be necessary. A local painting company will be able to help assist in this process for murals, whereas a local contracting company would be able to help advise on any site needs. Additionally, if you are working with an artist who has been doing this work successfully, listen to their advice on prep and materials. They have experience with what best materials to use.
- Materials: What materials does the project require? Similar to wall prep above, your materials will differ depending on your community and site (general climate, sun vs.

shade, etc.) Again, seek out and listen to the professionals in your area to discuss the needs of the project and then consider their recommendations in concert with your artist's recommendations.

PCMP Tip: We try to use local, small business vendors throughout our community for our projects. Again, this ensures community buy-in and pride of place throughout all facets of our projects. For tuckpointing, brick repair, or other wall repair needs we might come across, we lean on the professionals in our area that have been in business for decades taking care of surfaces just like our walls. For wall prep and maintenance, we work with a local painter who has been painting surfaces indoors and outdoors for decades. He knows what to use and what not to use, can advise us appropriately, and can get us in touch with the right vendors for proper material needs that ensure our walls stay intact for as long as possible. Seeking out these professionals in our community has brought them into the mural making process and now they are some of our biggest advocates, steering us in the direction towards new walls for consideration or new materials we should be considering.

XII. Maintenance

Outdoor art is subject to the elements. It also is subject to both intentional harm or accidental damage. Having a strategy for how to tackle various maintenance-related issues that could befall public art can help extend the artwork's lifespan. Whether it's graffiti or element damage, you can help mitigate some of the most common problems through the following:

Proper installation: From the start of work to the finish, ensuring that you are creating a work of art with the best materials in the best method possible will go a long way in preserving the work's condition.

This means:

- Walls/structures are sound (not crumbling) and in good architectural standing prior to any work beginning.
- Outdoor-suitable materials are being used throughout the creation process (outdoor-specific paint, etc.)
- Priming, or other proper method of preparing surfaces for paint are being done in a manner consistent with the artist's needs as well as the safety and security of the artwork being created.
- Weather plays a role –low humidity and moderate temperature is best: installing on rainy days, overly humid days, very cold days, etc., can cause the paint to not adhere properly, resulting in flaking and peeling.

PCMP Tip: PCMP works to time our mural projects in late September/early October to try to maintain temperatures that are conducive to proper installation.

Sealing: Murals and other artwork can be sealed. The primary reasons for doing this are to defend against graffiti and to protect against sun exposure.

There are commercial products available for sealing murals, however, PCMP has yet to find a viable option that we would consider suggesting. We suggest that if you choose this route, do a lot of research, talk with the companies that produce these products, and talk with your artist about their wants—you may have an artist who would prefer their work **not** be sealed in any way (as we have seen in the past with several of our artists) as sealing materials and techniques can dull paint color or look waxy. They also can require reapplication to be effective.

Budget Allowance: Building in the budget a contingency amount for potential damage to public artwork can assist if/when any repairs are needed.

PCMP Tip: We have built every public art project budget to include a dollar amount designated to cover any reasonable damage throughout the five-year easement agreements signed with property owners. Those funds stay in a reserve account until they are needed or until the easement has ended, and then any remaining funds move into a primary account to be used for the next project, at the discretion of the committee and in alignment with our fiscal policies.

XIII. Strengthening the project through community partnerships

Housing

You have selected an artist to participate in your public art project and everyone is excited for their arrival. Perhaps your project is relatively small and can be completed in a day or so of the artist's time. However, if your project is slated to occur over several days to several weeks' time span, you may want to consider providing housing for your artist(s). Or, if your artist is traveling from out of town, providing housing can show them the full hospitality of your community (especially if your artist stipend does not provide much for lodging expenses). Hopefully by now, your community is excited and bought into your public art project. Use this excitement and visibility to leverage in-kind opportunities for artist housing.

Types of lodging:

- Private Housing
 - One of the easiest ways to offset expenses and appeal to an artist is to find friends or family to help lodge your visiting artist. Finding someone who can host your artist during their stay can provide a unique connection to your project and to the community, from the artist's perspective. Some artists are constantly traveling from job site to job site, so an actual home with a home-cooked meal can be a pleasurable experience for the artist traveler.
- Airbnb/Vrbo
 - If it's available in your community, leverage an Airbnb or Vrbo for your artist. Depending on the length of stay, find a location that has a kitchen set up so your artist can cook their own meals.

- Hotels
 - Finding a hotel near the location of the public art site can be a very convenient way to host your artist. It also provides an opportunity to work out a sponsorship with the hotel to highlight their participation with your project. If your project has sponsorship levels in its fundraising campaign, offer a special recognition package to the hotel in exchange for an in-kind gift of complimentary lodging or discounted lodging. Be sure to calculate the value of this gift and include it in your sponsorship recognition plan.

Celebrations

As you think through your public art project, you will want to consider some kind of community celebration before, during, and/or after the project. Be sure to consider other community events/celebrations that are happening around the dates of your public art project, as you may want to find opportunities to collaborate. This collaboration can help reduce your project's expenses (since they are now shared) and can result in greater community turnout and engagement. Here are a few things to consider when thinking through a celebratory event:

- Review any upcoming events listed on a community calendar, local paper, social media, etc. See which events align well with the work you are doing and call the event organizers to see if there is a way to collaborate.
- If you are looking to engage the community with your project, find opportunities to be present in the community during farmers' markets, concerts in the park, fairs, festivals, and any other function that may be happening in your community. Being present is key to spreading the word about your project and getting people interested.
- If you are putting on an event on your own, consider any other groups that might want to partner with you on your event. There may be an opportunity to align another group's goals into your event.
- Plan ahead and let the public know the details of your celebration well in advance of the event (2 months at least). Be sure to continue your marketing in the weeks leading up to the celebration.

Working with students

Student engagement can be a meaningful component of a public art project. This can be as simple as having your artist visit a local K-12 classroom and talk about their artwork or share how they practice art as a professional. Or it can be as robust as having students paint on a wall with your artist. Regardless of how many students are engaged throughout your project, we recommend starting partnership conversations early in the planning process to allow for teachers and administrators to fully participate (they are extremely busy!)

Things to keep in mind in working with schools:

- Background checks are often needed for anyone physically going into a school.
- Buses can be costly for teachers/administrators and taking time out of the school day can be difficult—what can you do as a public arts team to mitigate these hurdles? Can

you offer funds for buses? Can you schedule times that accommodate their schedule and school day timing?

- Quick, active visits are sure to engage students and keep them busy and excited throughout their visit at a public art site or talking with an artist.
- An artist is not necessarily a teacher, and vice versa: it is helpful to have active facilitators at whatever student engagement activity is happening to ensure that student voices are being heard and artists are being understood in the telling of their craft.

PCMP Tip: Examples of how students have engaged with PCMP in the past:

- DePauw University art students have visited with working artists on site at their murals to discuss their professional paths as working artists.
- Fillmore Elementary students have painted the undercoat of a mural with an artist so that the wall they look at through their school window every day has a little of each of them on it.
- North Putnam High School art students made a whole afternoon of traveling to three different mural locations to speak with artists and the PCMP team about the mural creation process—they then created murals in their own school.
- Roachdale Elementary students visited with an artist and worked with them to create a mural design.

Working with other community feedback and input

Questions from community members are bound to come up throughout the engagement and creation process of your project. Having responses ready to go from all members of your team can significantly address concerns from community members that may arise throughout the process. Additionally, keeping your community informed and ensuring your process is transparent and open to community involvement and feedback will significantly reduce any issues.

PCMP Tip: We created an FAQ section on our website to answer the most asked questions from our community members throughout our projects. As you might guess, a frequent community question regards funding a public art project vs. funding other “more pressing” needs in the community. Our response goes back to our core beliefs, which you can read here:

putnamcountymuralproject.org/general-5.

We have found that if you have engaged with your community in the right way from the very beginning of the project, the odds of getting these types of questions diminish over time. Treat each questioner and question with respect and consideration; perhaps they have identified something you had not considered previously, which you can use to strengthen your next public art project.

XIV. Budgeting

Developing a budget for your first public art project can feel daunting. But it does not have to be! Keep these tips in mind:

- Pay people for work when they do it (especially artists)
- Do your research on all your project expenses in advance of the budgeting process.
- Identify your funding sources (including fundraising) alongside identifying project expenses.
- If funding falls short, reduce the scale and timeline of the project – do not default to reducing the artist’s stipend.

Expense Items to Consider when Crafting a Budget (this is by no means exhaustive and will be subject to the particulars of the unique project you plan for your community):

Typical project expenses:

- Artist(s) stipend
- Materials/supplies
 - Paints
 - Brushes
 - Drop cloths/painter’s tape
 - Buckets
 - Water access
 - Masks (for spray paint artists and/or volunteers)
- Wall prep/site prep
 - Wall or site repair needs
 - Cleaning
 - Priming
- Marketing materials (how are you getting the word out about your project?)
 - Flyers
 - Ads (newspaper, radio, tv, etc.)
 - Facebook/social media ads
- Community engagement materials
 - Flyers
 - Posters
 - Community gatherings to review artist choices/design choices, etc. (People like food!)
- Maintenance
- Contingencies, contingencies, contingencies. Mistakes happen, unforeseen costs come up, so always always budget for contingencies—more than you think.

PCMP Tip: We typically budget 10% for contingencies depending on the scale of the overall project. (Then when things go perfect, you have a sustainable path towards starting your next project!)

Other potential expenses:

- Artist(s) housing
- Lift/scaffolding
- Gas for Lift (Lifts need gas, and lots of it!)
- Insurance*
- Signage/Wayfinding
- Donor gifts
 - Bags, etc.
 - Including catering if a big donor dinner is involved
- Videographer
- Event entertainment (How are you celebrating your new work? Through a big event?)
 - Activities for kids: Bounce houses, sidewalk chalk, pumpkin decorating
 - Stages, sound, performances
 - Bartenders, food, alcohol
 - Porta Potties
 - Trash cans
- Volunteer swag

***Insurance:** *Determine what insurance coverage you already have and what might be needed for the full project. Primary coverage most likely includes the following:*

- *Event (if you plan on having an event to celebrate the installation of your project)*
- *Liability (general liability to cover any officers/committee members, etc.)*

Your project may have special activities that require additional insurance. Be sure your team member charged with coordinating insurance works closely with a local insurance agent. By engaging with a local insurance professional, you bring them into the mix and create more community excitement about a project. Your insurance agent will be able to tell you what you do and do not need, and importantly, tell you what you might need to require of the artist you are working with, or with any volunteers you might be working with throughout the process.

PCMP Tip: PCMP asks their artists to carry their own insurance and produce documentation prior to their arrival on the site. Additionally, we typically ask that they include our fiscal sponsor and/or the building owner as additional riders on their policies throughout their work with us. We suggest working with your local insurance agent to define what policies would be best for you and your project, as well as the other parties involved.

Budget Reporting

Having one person maintain oversight of the budget, but at least two people signing off on any/all expenditures will ensure accountability and transparency.

XV. Marketing

Set your project up for success by developing an effective marketing strategy. A solid communications plan and execution will help you generate awareness and overall excitement for your project, increase donations and volunteers, and recruit high-quality artists.

Planning

- The first thing you will want to do is create a communications plan that you can follow throughout your project’s lifespan. This can be a simple way to identify your target audiences (artists, potential donors, volunteers, high school students, etc.) and communications channels and conduits (e-newsletters, social media, influencers, ads).
- If you like, you can even create strategies and tactics for each audience, which might look something like this:
 - Target audience: Local high school students
 - Strategy 1: Engage local high school students in the mural creation process.
 - Tactic 1.1: Create info gathering sheets that the high school art teacher can pass out to students; leave space for them to draw or write ideas.
 - Tactic 1.2: Invite 2 to 3 students to sit on the artist selection panel.
- Most people understand the importance of communicating to your public—to talk to them through flyers and radio ads—but the best marketing also involves creating a product that people want in the first place, that they provide feedback on during the creation process, and that they’re excited to help promote after its completion. To do that, your communication from the beginning should be a two-way channel and you should build in multiple opportunities for that feedback—whether it is in person at events or through a contact form on your website.

It is best to have a plan (and you can always adjust it), but at the bare minimum be sure to communicate with the public throughout the project for the best results.

Execution

The first rule in communicating is that people can never see your messaging too much. The “rule of seven” tells marketers that people need to see a message seven times before they actually take action. The same rule applies to getting most people (except your fervent supporters) to vote on a mural design, donate, volunteer, or attend a ribbon-cutting event.

Here are some examples of the types of messages you’ll want to consider so that people do see your message multiple times:

- **Social Media:** You’ll likely want to use Facebook and Instagram to share messages to your various publics. Depending on your audience, you might also want to consider Twitter or TikTok. Don’t let it fool you—a vibrant, engaging social media presence takes a lot of work. You can schedule posts in advance, but you also need to have someone available to respond to questions, comments, etc., and to make timely posts to take advantage of trends.

- **Traditional Media:** If you're lucky, you have a variety of local media to help you tell your story—that includes a locally run newspaper, radio station, or even a TV station. Establish relationships with reporters and send press releases on a regular basis, as well as informal “pitches,” letters to the editor, and pre-written content (See [Appendix](#) for an example of a press release and a Q&A with an artist.)
- **Direct Emails:** Collect email addresses any chance you get—at events, through your website, etc. Then, communicate with your subscribers on a regular basis by sending out emails through a free or cheap email service such as Mailchimp (it charges based on the number of subscribers and sends per year on a monthly basis) or even through a general email service such as Outlook or Gmail if the budget is tight. If you use a service you can set up repeat sends to vote or donate only to people who didn't already open the email, or to those who opened the email but didn't click, for example.
- **Website:** If your project is ongoing, you'll likely want your own website. But, if your project is a one-time event, you'll at least want a page on a current website for an organization or entity affiliated with the project. Make information easy to find (especially for prospective artists) and keep it updated regularly. If possible, set up a vanity URL that redirects for ease of sharing.
- **In-person events:** For many people, the best way to reach them will be at events such as First Fridays, Farmers' Markets, or Friday night football games. Make sure you have a presence at your community's high traffic events and give people a chance to interact with you and the mural creation process—from voting on artwork designs to getting a sneak peek at what's coming next.
- **Advertising:** Depending on your community and your budget, as well as your overall communications goals, you might consider making some advertising buys on the radio or in the newspaper. The cheapest way to advertise is through Facebook, where you can spend \$10 or \$50 to reach people in your county or city and have a very specific call to action—to like your page or vote on a mural design, for example.

It is important to invest in good photography and videography to help tell your story, and if possible purchase some swag—either to give away or sell. High-quality stickers are cheap and long-lasting for giveaways, and you may want some perks for donors such as tote bags. High-quality photos and videos will help you tell a complete start-to-finish story that's visually appealing and impactful, especially to donors.

If you can accomplish all of that, chances are good that a significant segment of your community will be not only informed, but also supportive of the project, knowing that they had a hand in helping shape it. Does that mean there will not be any negative feedback? Of course not. But it will increase the odds that one (or more) of those supporters will assist with any negative feedback on behalf of your project.

XVI. Evaluation

It is tempting to simply end a project and move on to the next one, but if you have time, and especially if you are hoping to create more public art, plan to evaluate your results throughout the project and after its completion. Easy ways to start your evaluation process include reviewing your social media posts and tracking their engagement, analyzing your open rates and click throughs of your e-newsletters (try sending at different times, on different days), and including some sort of check box that people can indicate how they heard about your project. If you have ads that you can track, or Google analytics on your website, be sure to evaluate how people ended up at your website, which pages they spent time on, etc. You can also count engagement activities at community events, attendance at community input sessions or you can distribute surveys at the ribbon-cutting or distribute polls via social media to ascertain if the project met its goals. You can also track how the community engages with the project post-installation via social media or in mentions on traditional media such as local newspapers or radio.

XVII. Working with volunteers

Depending on the scope of your project, you might need just a few volunteers, or you might need several dozen. Either way it is important to remember that they are volunteers. That means that first and foremost, they need to be thanked for their time; and second, life happens, so they might cancel – and sometimes at the last minute.

The thanking part is easy—you should do it every chance you get, just like with your donors. Thank them from the podium at events, thank them with a letter to the editor, thank them on social media, and send a personal note, after the completion of your project.

Planning for no shows and last-minute cancellations is tougher—but doable. First, over-communicate and send multiple reminders about schedules, shift expectations, and why they are needed. Send a calendar invite with their shift dates and times. Provide them with swag like t-shirts or water bottles as a thank you or give them exclusive access to the mural artist during a meet-and-greet. But ultimately, you will need to build into your shifts “floaters” or back-ups so that you are not left scrambling to fill holes.

Volunteer tasks can include:

- Prep mural walls for painting
- Assist the artist (if agreed upon by the artist.) If a volunteer is assisting an artist— refer to the artist contract and check insurance coverage for liability issues that may come up.
- Staff a booth at an event
- Set up chairs, tables, etc.
- Write or program social media posts or handle website maintenance
- Photograph events

Recruiting volunteers takes time and effort, but engaging more people in your project provides you with more ambassadors to help keep your community informed and excited. It's also a great way to involve college and high school students and help your community develop its next generation of civic volunteers.

XVIII. Fundraising

Fundraising for public art projects is much more than asking for donations or applying for grants; it is an ongoing process that requires maintaining donor relations, fostering project or brand awareness, and collecting and analyzing data and stories.

Successful fundraising efforts include both traditional and social strategies. Traditional fundraising campaigns include conventional methods of raising funds such as in-person interactions, direct mail, events, and other offline approaches. Social fundraising, also known as peer-to-peer fundraising or social crowdfunding, is a form of fundraising that leverages social media platforms and networks to raise money for a specific cause or charitable organization.

Social fundraising is highly effective because it taps into the power of personal connections and word-of-mouth marketing. It allows individuals to become advocates for a cause they care about, inspiring their network to join the cause and make a difference. By utilizing social media platforms, social fundraising campaigns can quickly reach a wide audience and generate significant support for various endeavors.

It can't be emphasized enough that knowing your community and engaging them in the ideation of the project—well before fundraising begins—is absolutely critical in determining which combination of strategies will be most effective for your unique project.

Preparing for Fundraising

Setting Realistic Fundraising Goals: Successful campaigns have clear, specific objectives that are achievable and tied to the project's overall goals. Unrealistic goals may make the project seem unattainable and discourage donors.

Budgeting and Financial Management: Develop the fundraising campaign goals alongside the development of the project scope and overall budget, and ensure you've got strong financial controls and processes in place.

Building Partnerships: Effective campaigns understand their audience's interests, preferences, and pain points, ensuring that the project resonates with them. Collaborating with influencers or like-minded organizations can significantly expand the campaign's reach and credibility. Consider who else shares an interest in your project or who has expertise in the project concept and invite them to partner with you, either as a member of the organizing committee, an advocate in marketing the project, or even a leading donor.

PCMP Tip: Our local Convention and Visitors Bureau views murals as a core tactic in their strategic plan. Their contribution to PCMP has been more than funding; they have helped with marketing and publicity in their web, social media, and print pieces that have an extensive audience. They have also been instrumental in connecting us with the local hospitality industry to provide affordable housing to our festival artists.

Diversifying Funding Sources: It is essential to explore multiple funding sources, such as grants, individual donors, corporate sponsorships, and crowdfunding platforms, to diversify funding sources and reduce dependency on one stream of revenue.

Fundraising Tools: Choosing a fundraising tool to help manage the fundraising campaign can be incredibly helpful. Depending on how much peer-to-peer (donor-to-donor) fundraising will take place, it may be valuable to select a fundraising tool with a wide diversity of capabilities, such as managing accounting of donations, creating both a main campaign page and individual supporter pages, centralizing social and email communication, and providing donors recognition.

Regardless of the tool chosen, the campaign tool (website) should clearly convey the project's goal, target fundraising amount, and the community impact it will provide.

- Choose a mobile-friendly donation tool. Consider adding transaction fees to the donation amount, or plan to deduct these from the overall income.
- Customize the fundraising page to match the project brand. Provide details about the project or stories and pictures of past projects alongside giving levels.
- Be sure the system tracks donations, including offline donations. It is very helpful to be able to segment donors based on giving amounts, comments they make, locations they give from, contact information, or other demographics important to the organization. If applying for grants, these demographics can help strengthen applications.
- Offer multiple ways for donors to give—credit card, ACH bank payments, Google Pay, Apple Pay, Venmo, Zelle, or even Text-to-Give.
- Automate donation receipts to immediately acknowledge gifts and provide year-end tax documents.
- Implement a recurring donation program, which helps with ongoing giving as well as reaching donors who may not be able to give one large amount but can help if payments are spread out over time.

PCMP Tip: A significant portion of PCMP funding has come through the Indiana Housing & Community Development Authority's [CreatINg Places program](#) in collaboration with Patronicity. This is a crowdfunding placemaking program that comes with a campaign page, allowing us to track donors both online and offline. Other donor and financial tracking took place

using an Excel spreadsheet. Communications take place via Mailchimp newsletters and direct emails to supporters.

Communicating: Being able to communicate the purpose, goals, and impact of the community project clearly and passionately is essential. Organizers should be able to articulate why the project is important and how it will benefit the community. Consider the following in developing a successful project fundraising campaign:

- **Ethical and Transparent Communication:** Trust is vital in any campaign, but especially in social media campaigns. Being transparent about the campaign's purpose, use of funds, and progress builds credibility with the audience.
- **Creating a Sense of Excitement in Giving:** Create excitement around the campaign by setting fundraising milestones or countdowns to specific events. Celebrate reaching milestones and share progress updates with your followers on your website, campaign page, and social media. Include clear and compelling Calls to Action that prompt the audience to take specific actions, such as donating, signing up, or sharing the content.
- **Compelling Storytelling:** Collaborate with the communications and marketing outreach to create visually engaging content, as this helps evoke emotions from the audience, leading to greater engagement and donations. Invite and help donors and those impacted by the project to develop content that is personalized around why they are passionate about the cause.

PCMP Tip: Organizers used personal phones and drones to capture images and videos of mural participants, donors, and festivities. Yet, we also knew high-quality footage was important for future fundraising and promotional materials, so part of the fundraising goal included an expense item to hire a professional photographer/videographer.

Measuring Impact and Reporting: Being able to measure and communicate the project's achievements is crucial for retaining donor trust and attracting new supporters. Before any fundraising happens, determine what both the project organizer and donors want to know, and build this into your overall process of budgeting, accounting, data collection, and project evaluation. Gather social engagement metrics (i.e., reach, engagement, conversions), project metrics (i.e., square footage of a mural, number of cans of paint), and community impact stories and develop these into visuals to share with donors and supporters.

Handling Rejections and Learning from Failures: Fundraising efforts may not always succeed, and rejection is a part of the process. Project organizers should evaluate what happened so as to learn from failures, adapt their approach, and persist in their fundraising endeavors for future projects. Determine when and how reflection and evaluation will take place. It can be very effective to have check-ins planned at multiple stages to allow team members to discuss any adjustments in strategies or resolution of problems before the project comes to completion.

XIX. Working towards what's next

Most communities do not just have one public art project. Preparing for what's next and how this project can lead into the next one should be on your mind as you move through the steps of this one. And, with the success of this first project, your community will be asking you for the next one sooner than you think!

Growth and sustainability come through a few factors:

- **Maintaining connection to community**
 - When the project is over, watch how your community interacts with the work created. Are they proud of it? Do they take pictures with it? Do they use it in their marketing campaigns? Do they tell other people about it?
 - Ask your community what they want next—and then listen to them. Perhaps they want another project just like this first one, or maybe they are ready for something new...regardless, ask them, listen, and respond!
- **Maintaining fiscal responsibility**
 - Similar to allowing for a contingency maintenance fund in your original budget planning, ensuring that all funds raised are properly distributed and/or held according to the policies outlined by your team can set you up for continued success in your next project.
 - See appendices for PCMP's current fiscal policies related to exceeding fundraising goals, preparing for maintenance needs, and seeding future projects.
- **Maintaining active committee involvement**
 - Development, organization, and site logistics do not disappear once a project is done. Maintenance may be needed. Wall/building owners may have ongoing questions. Community members may want to use the space where the project is in a new way - help in facilitation.
 - Your committee and your team, while they may change over time of course, should still be responsive and active in understanding how this new public arts project has and continues to affect their community.
 - Consider a standing public art committee or public art commission sponsored by your local government. If your community is ready for more public art, and you do not have a standing organization committed to public art like the Putnam County Mural Project, consider working towards the establishment of a public art committee or arts commission at the local level which can implement public art projects on behalf of the community. The [Fort Wayne Public Art Commission](#) is one example of a local public art commission.
 - Also consider a [public art master plan](#). A public art master plan lays out the community's vision for public art and in some instances provides specifics on future sites, types of art, and timelines.

- And, you should already be planning for the next project using the knowledge and experience gained from this one!

XX. Resources

Creative Placemaking and Public Art

- [Public Art Toolkit](#)
 - Created by the Indy Arts Council in 2012, this digital guide contains useful tools and resources intended to assist those seeking to create public art.
- [CODAworx](#)
 - CODAworx provides resources to find hire artists, creative teams and sub-contractors experienced in public art. They also have an extensive inventory of public art examples from around the country and work.
- [CaFÉ](#)
 - CaFÉ provides an artist submission application management platform and a platform for Calls for Entry.
- [Asphalt Art Guide](#)
 - Created by Bloomberg Philanthropies, the Asphalt Art Guide makes the case for murals on public streets, sidewalks and crosswalks through demonstrating their positive impacts on pedestrian safety. The guide also provides specifics on materials and techniques best-suited for painting on asphalt.
- [Creative Placemaking Toolkit](#)
 - Created by the Local Initiatives Support Corporation and the National Endowment for the Arts, this digital toolkit was created especially to support local leaders as they embark on the work of bringing diverse partners together to integrate arts and culture into community development and planning.
- [Mayor's Institute on City Design](#)
 - As part of a vast resource network, the Mayor's Institute on City Design offers an ever-expanding collection of guides, toolkits, and more that can help city leaders transform their communities through design.
- [Project for Public Spaces](#)
 - PPS brings public spaces to life by planning and designing them with the people who use them every day.

Public Art and Copyright

- [Who owns the copyright for a public artwork?](#)
 - The basics from Americans for the Arts
- [Public Art and the Law](#)
 - A primer on public art and legal considerations by the Center for Art Law
- [Pondering Public Art? Legal Concerns and Artists Rights are Part of the Palette](#)
 - Legal considerations for property owners by NAIOP, the Commercial Real Estate Development Association

Nonprofit Management

- [National Council of Nonprofits](#)
 - A national organization that provides nonprofits with the tools, research, and resources needed to operate more effectively, efficiently, and ethically

Resource Development

- Crowdfunding:
 - [CreatINg Places](#) Indiana Housing and Community Development Authority's placemaking crowdfunding program
- Grants
 - [Indiana Arts Commission](#) Arts Project Support
 - [Indiana Destination Development Corporation - Murals and Placemaking](#)
 - [National Endowment for the Arts](#)
 - [Local Community Foundation](#)
- Local ordinance or policies to facilitate public art funding at the local level:
 - [Bloomington](#)
 - [Rushville](#)

Public Art Master Plans

- [Michigan City](#)
- [Fort Wayne](#)
- [Bloomington](#)
- [Fishers](#)

XXI. Appendices

- Sample Request for Qualifications Information
 - [Sample Request for Qualifications Form](#)
 - [Sample Press Release for Request for Qualifications](#)
 - [Examples of where to post the RfQ](#)
 - [Sample RfQ Panel Review Score Sheet](#)
- [Sample Artist Contract](#)
- [Sample Easement Agreement](#)
- [Sample FAQ for Public Art Project](#)
- [Sample Fiscal Policies](#)
- [Sample Projected Budget](#)
- [Sample Artist Interviews for Marketing](#)
- [Sample Donor Campaign](#)
- [Fundraising - Making the Ask](#)
- [Ideas to get started: links to other public art projects](#)

Disclaimer: The information provided in this document and all corresponding appendices does not, and is not intended to, constitute legal advice; instead, all information, content, and materials available through these documents are for general informational purposes only.

Sample

Request for Qualifications:

Putnam County Mural Project Mural Festival 2022

About The Putnam County Mural Project (PCMP):

[The Putnam County Mural Project](#) is an all-volunteer team of arts, education, tourism, business, and nonprofit professionals who see the value of arts and community. Established in 2019, the PCMP committee's first project became one of Indiana's largest murals located in Greencastle. This ambitious undertaking brought internationally recognized artist Key Detail to Greencastle to paint the silos of the S&W Feed Center at the intersection of Veterans Highway and U.S. 231. The Greencastle silos have become a key attraction in Putnam County and continue to receive recognition across the state and throughout the Midwest. A focus on creative placemaking and meaningful arts-engagement resulted in a project that received both state and national attention.

About the Mural Festival:

Although COVID-19 hampered many of our plans for following up on the original mural in 2020 and 2021, the Putnam County Mural Project will hold a mural festival in fall 2022. The Mural Festival will continue to engage the public in the mural process, with plans to install FIVE new murals across Putnam County.

We believe murals have the ability to transform communities by celebrating heritage, creating civic pride, and enriching lives through participatory art-making. This is best accomplished when murals are used to activate spaces in areas that are otherwise overlooked.

Building Name	Address	City	Sq Footage
Banner Graphic	100 N. Jackson St.	Greencastle	6,475 sq/ft
Putnam County Visitors Bureau	12 W. Washington St.	Greencastle	3,100 sq/ft
Tom's Cookies	158 S. Main St.	Fillmore	1000 sq/ft
Roachdale Alley Wall	3 Railroad St.	Roachdale	884 sq/ft
Roachdale Community Park	39°50'49.7"N 86°48'07.5"W	Roachdale	100 sq/ft

[drop in images of walls here too]

Our past work engaged the public by hosting workshops & presentations for community members interested in learning about murals and their positive effect on neighborhoods. We invited community members to vote on their preferred style and content of future murals all of which the PCMP team will be utilizing as input into the creative works that encompass and inform the artists of this mural festival. Through this process, we learned that our community prioritizes imagery that celebrates the nature of our county and the assets our county consistently promotes (music and historic architecture, to name a few). Artist selection criteria include artistic quality, ability to work within a project budget, and willingness to develop designs that align with community priorities.

Chosen artists will be asked to work in tandem with the PCMP team in order to produce work that is reflective of and responsive to the Putnam County community. Fall 2022 Mural Festival chosen artists will be required to sign a contract that outlines the needs and responsibilities of their work leading up to and throughout the festival itself. The timeline below outlines important due dates throughout the process for selected artists. Artist stipends will be tiered based on the sizes of murals created and include stipends for materials, paints, housing, and food throughout the run of the festival. Artists will be required to provide proof of materials purchased by date listed below in order to ensure arrival on time for the festival. Artists will also be expected to help the PCMP generate awareness about this festival and their work through their own website/social channels. PCMP will reserve the right to use images of in-progress works and final work for their own promotional purposes.

Building Name	Sq Footage	Stipend
Banner Graphic	6,475 sq/ft	\$15,000
Putnam County Visitors Bureau	3,100 sq/ft	\$8,250
Tom's Cookies	1000 sq/ft	\$4,750
Roachdale Alley Wall	884 sq/ft	\$4,100
Roachdale Community Park	100 sq/ft	\$2,600

Timeline for the Mural Festival:

- **March 15-March 22:** Finalize outline of project for inclusion in artist application and create spreadsheet of sharing sites/contacts for CFP.
- **March 24, 2022:** Release CFP
- **April 24, 2022, 11:59pm EST:** Artist Application Deadline
- **April 25-May 6, 2022:** Application Review Process
- **May 9, 2022:** Selected Artists Notified
- **June 15, 2022, 11:59pm EST:** Draft designs due to PCMP
- **June 15-20, 2022:** Artists will receive feedback on draft designs from PCMP
- **June 30, 2022, 11:59pm EST:** Final designs due to PCMP
- **July 1-5, 2022:** Feedback from PCMP on final designs
- **July 15, 2022:** Materials listing and needs submitted to PCMP, ALL materials for completion of mural MUST be ordered by this date by artists.
- **July-August, 2022:** Designs shared with Putnam County Community Members
- **August - September 10, 2022:** Wall prep completed by PCMP on all participating walls.
- **September 11 - September 24, 2022:** Mural Festival, all walls must be completed during this time.

The Putnam County Mural Project enriches lives by engaging the community in participatory mural projects that activate spaces, build artistic capacity and celebrate who we are. Learn

more at www.putnamcountymuralproject.org or by following @putnamcountymuralproject on Facebook and Instagram.

This form has three sections:

- 1) The first page is to collect personal information
- 2) The second page is to collect preferences in regards to potential walls and designs
- 3) The third page is comprised mainly of short, written responses on your experience with murals and community engagement, as well as your artist statement and examples from your portfolio

Should you have any questions in regards to your application or its materials, please reach out to a member of our team at putnamcountymuralproject@gmail.com.

Section 1: Personal Contact Information

- Artist Name
- Mailing Address
- Phone Number
- Preferred Email Address
- Link to artist website
- Link to artist social media
- Attach a PDF of your current CV or Resume
- Attach a PDF of your current artist statement

Section 2: Wall Options and Preference

(provide images, dimensions and locations of each of the wall options)

- Please rank your preference of our wall options for this year's mural festival.
- Please provide a brief explanation for your ordering.

Section 3: Mural and Community Engagement Experience

- Have you completed a mural before?
 - If yes, please provide dimensions, location, design parameter details, and length of time it took to complete. (If you've completed multiple before, please include details for your most recent three murals, given preference to ones that may coincide with the sizing options we have for our Putnam County Mural Festival 2022.)
- Do you currently carry artist insurance?
 - If you are not currently carrying insurance, are you willing to obtain insurance prior to this project?
- Do you have lift operating experience and/or a license to operate such equipment?
 - If you do not currently have an operating license, are you willing to obtain one should the size of your mural necessitate the use of a lift?

- Please attach a portfolio of your previous mural work. (approximately 5-10 jpeg images, max 100 MB/image, in PDF form along with details from those creations (i.e. location, size, etc.)
- The Putnam County Mural Project is a grassroots, all volunteer, community based endeavor. We are deeply rooted to our community engagement throughout the murals we produce and want our artists to be invested in such ideas as well. Have you ever worked on a mural project that included community involvement? If so, explain your engagement with the community through that project. (approx. 500 words)
- Why do you want to create a mural for Putnam County, Indiana? (approx. 500 words)

Sample News Release for a RfQ

FOR IMMEDIATE RELEASE

Artists Sought for the Putnam County Mural Project Festival

Festival will include five locations and be held in September, 2022

GREENCASTLE, Ind. (March 24, 2022)—A new mural festival, organized by the Putnam County Mural Project, will be held in September, 2022 and it is seeking artists to complete murals at five locations around the county. Local, regional and national artists are encouraged to apply by April 24.

The murals will need to be started in mid-September and complete by Sept. 24, 2022. The sizes of the walls range from 100 square feet to nearly 6,500 square feet and include locations in Fillmore, Greencastle and Roachdale. The full call for artists is available at putnamcountymuralproject.org.

A committee will review the artists and chosen artists will be asked to work with the Putnam County Mural Project team in order to produce work that is reflective of and responsive to the Putnam County community.

“We’re excited to build upon the success of our first project that brought in an internationally-recognized artist, generated national attention, and created a meaningful experience for Putnam County residents,” said Chris Flegal, leader of the volunteer group. “Our new mural festival format will allow us to engage several artists, expand our community-arts assets, and activate spaces around the entire county.”

The mural locations will include the Banner-Graphic building and Putnam County Visitors Center in Greencastle, Off the Rails alleyway and Community Park building in Roachdale, as well as Tom’s Cookies in Fillmore.

About the Putnam County Mural Project

The Putnam County Mural Project seeks to enrich lives by engaging the community in participatory mural projects that activate spaces, build artistic capacity and celebrate who we are. Committee members include: Alexandra Chamberlain, Chris Flegal, Kate Knaul and Kristen Fuhs Wells. Learn more at www.putnamcountymuralproject.org or by following @putnamcountymuralproject on Facebook and Instagram.

###

Contact information:

Chris Flegal

717-919-3692

putnamcountymuralproject@gmail.com

Sample

Request for Qualifications: Artist Application for Putnam County Mural Project - Mural Festival 2022

The Putnam County Mural Project enriches lives by engaging the community in participatory mural projects that activate spaces, build artistic capacity and celebrate who we are. Learn more at www.putnamcountymuralproject.org or by following @putnamcountymuralproject on Facebook and Instagram.

This form has three sections:

- 1) The first page is to collect personal information
- 2) The second page is to collect preferences in regards to potential walls and designs
- 3) The third page is comprised mainly of short, written responses on your experience with murals and community engagement, as well as your artist statement and examples from your portfolio

Should you have any questions in regards to your application or its materials, please reach out to a member of our team at putnamcountymuralproject@gmail.com. Please refer back to the details of the project by visiting our website.

Applications are DUE April 24 @ 11:59pm. A printable version of the application is available on our website on our call to artists page.

* Indicates required question

1. Artist Name

2. Mailing Address

3. Phone Number

4. Preferred Email Address

5. Link to artist website

6. Links to artist social media

7. Please share whatever aspects of your identity (e.g., race, ethnicity, gender, veteran's status, disability status, professional background, etc.) you feel comfortable disclosing to help us ensure a more inclusive selection process for our 2022 participating artists.

8. Attach a PDF of your current CV or Resume

Files submitted:

9. Attach a PDF of your current artist statement

Files submitted:

Wall Options and Preference

Banner Graphic
100 N. Jackson St
Greencastle
6,475 sq/ft

Putnam County Visitors Bureau
12 W. Washington St.
Greencastle
3,100 sq/ft

Tom's Cookies
158 S. Main St.
Fillmore
1000 sq/ft

Roachdale Alley Wall
3 Railroad St.
Roachdale
884 sq/ft

Roachdale Community Park
39°50'49.7"N 86°48'07.5"W
Roachdale
100 sq/ft

10. Please rank your preference of our wall options for this year's mural festival.

Mark only one oval per row.

	Banner Graphic Wall, 6,475 sq/ft	Putnam County Visitors Bureau Wall, 3,100 sq/ft	Tom's Cookies Wall, 1000 sq/ft	Roachdale Alley Wall, 884 sq/ft	Roachdale Community Park Wall, 100 sq/ft
1st Choice	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
2nd Choice	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
3rd Choice	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
4th Choice	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
5th Choice	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

11. Please provide a brief explanation for your ordering.

12. Have you completed a mural before?

Mark only one oval.

- Yes
- No
- Other: _____

13. If yes, please provide dimensions, location, design parameter details, and length of time it took to complete. (If you've completed multiple before, please include details for your most recent three murals, given preference to ones that may coincide with the sizing options we have for our Putnam County Mural Festival 2022.)

14. Do you currently carry artist insurance?

Mark only one oval.

- Yes
- No
- Other: _____

15. If you are not currently carrying insurance, are you willing to obtain insurance prior to this project?

Mark only one oval.

- Yes
- No
- n/a because I already carry insurance
- Other: _____

16. Do you have lift operating experience and/or a license to operate such equipment?

Mark only one oval.

- Yes
- No
- Other: _____

17. If you do not currently have an operating license, are you willing to obtain one should the size of your mural necessitate the use of a lift?

Mark only one oval.

- Yes
- No
- n/a because I already have a lift operating license
- Other: _____

Where to post Public Art RfQs:

If your RfQ is open to artists in your area only:

- Contact the IAC's [Regional Arts Partner](#) in your area to post and distribute
- Contact your local arts council or local artists' organization (the IAC can help you locate)
- Contact local or regional arts festival or fair organizers to distribute to their networks
- Contact your local tourism bureau to distribute
- Contact your local [community foundation](#) to distribute
- Post on your social media sites and encourage sharing
- Contact your local middle school or high school art teacher - they'll know local artists (and they may be interested as well!)
- If you've been doing community engagement activities (and you should be!), leverage contacts collected there to get the word out

If your RfQ is open to artists statewide:

Do all of the above plus:

- [Email your RfQ](#) to the Indiana Arts Commission (IAC)
- Join and post to the [Indiana Public Art Network](#) on Facebook
- Post on the [Indy Arts Guide](#)

If your RfQ is open to artists nationally or internationally:

Do all of the above plus:

- [Codaworx](#) - a fantastic site for soliciting artists and getting inspiration from public art projects around the world. Basic postings are free.

Sample

Request for Qualifications Artist Review Panel Score Sheet

Using the selection criteria below, panelists will score each Artist's Request for Qualifications on a scale of 1 to 10, with 10 being the highest. After scoring the individual criteria, each panelist will add the scores and provide an overall score. Scores from all the panelists will then be collected, added together, and averaged.

The Comments/Funding Recommendations section is where panelists should indicate comments, questions, or concerns as well as the amount of funding and/or type of facilitation services you would award the proposal.

Artist Name _____

1 to 10

Selection Criteria

- 1. Artist exhibits evidence of high-quality work.

- 2. Artist exhibits the ability to create a feasible project, taking into consideration issues of budget and timeline.

- 3. Artist demonstrates interest in project and exhibits understanding of project goals.

- 4. Artist demonstrates willingness to engage with committee and community on determining final project design.

Overall score

Comments:

Sample

Greencastle Civic League Putnam County Mural Project

Mural Artist Agreement

This Mural Artist Agreement (this "**Agreement**"), dated as of J_____ (the "**Effective Date**"), is by and between Putnam County Mural Project Association, a Friends of the Park committee ("the **Issuer**"), an Indiana nonprofit, located at 12 W Washington St., Greencastle, IN 46135 and _____, with an address of _____ (herein known as the "**Artist**").

WHEREAS, The Issuer desires to retain Artist to develop a mural to be painted on or affixed to the _____ wall of the _____ building located at _____

WHEREAS, Artist is willing to perform such services.

Therefore, in consideration of the mutual covenants and agreements hereinafter set forth, the parties agree as follows:

1. Services.

1.1. Artist shall provide the following Services to The Issuer as follows:

(a) Artist shall design an original piece of mural artwork (the "Mural") to be painted on the _____ building located at _____ and provide certain art and project management-related services in connection with the Mural, including the creation and development of ideas, artwork, designs, plans, documents, concept and prototypes (the "Artwork");

(b) Artist agrees to create a painted, artistic mural consistent with the specifications on Exhibit A hereto. Artist is responsible for the purchase of materials, including paint, brushes, and other painting-related equipment, as those items will be purchased using the Artist's stipend provided by the Issuer. If the Artist would like the Issuer to purchase of materials, then the Artist will provide the Issuer with a list of materials and supplies needed for installation of project no later than _____.

(c) Artist agrees to create, develop, and provide all Artwork to The Issuer and to complete the Mural in a timely manner. Artist shall deliver two separate renderings of the proposed Artwork depicting two different design options of the Mural to The Issuer no later than _____. These renderings will be reviewed by the Issuer. The Issuer will notify the Artist no later than _____ with a choice of preferred rendering along with any changes or modifications to the renderings. The Issuer may in its

reasonable discretion completely reject the initial designs of the Mural no later than _____ by providing Artist with an explanation of the reason for the complete rejection with sufficient detail to enable Artist to develop another design which will meet The Issuer's approval. Artist shall provide a subsequent design no later than _____. The Issuer may in its reasonable discretion reject subsequent proposed Mural design and will provide Artist with its reasons for such rejection. If the subsequent design is rejected by the Issuer, and no further agreements on designs proposals can be made, the Artist shall keep the initial payment installment of 10% (or \$____) of the total agreed upon Artist compensation.

(d) Artist shall paint and install the Mural between the period of _____, to _____(herein known as the "Engagement").

(e) As part of the Engagement, Artist agrees to provide the Issuer with one (1) workshop or presentation to demonstrate a mural skill(s) or topic(s) to Putnam County community members and artists. The date and location of this workshop will be agreed upon by the Issuer and Artist during the Artist's Engagement. The workshop shall last between one (1) to two (2) hours in length. The Issuer will handle all logistics and promotion of such an event.

(f) Artist agrees to participate in one (1) special event dinner (if requested by the Issuer) for donors and special guests of the Issuer. The date and time of this dinner will be determined by the Issuer during the Artist's Engagement.

(g) In providing the Services, Artist shall:

(i) Comply with, and ensure that Artist's employees, subcontractors, affiliates, and/or agents ("Artist's Representatives") comply with all rules, regulations and policies of The Issuer that are communicated to Artist in writing, including procedures regarding hours of work, access to property, and general health and safety practices and procedures;

(ii) Obtain the Issuer's written approval, which approval may be given or withheld in The Issuer's sole discretion, prior to entering into agreements with or otherwise engaging any person, including Artist's Representatives, to provide any services or deliverables to The Issuer. The Issuer's approval shall not relieve Artist of its obligations under the Agreement, and Artist shall remain fully responsible for the performance of Artist's Representatives and for their compliance with all of the terms and conditions of this Agreement as if they were Artist's own employees. Nothing contained in this Agreement shall create any contractual

relationship between The Issuer and any Artist subcontractor or supplier;
and

(iii) Require each Artist's Representatives to be bound in writing by the Participation Agreement in the form attached hereto as Exhibit C.

2. Compensation. The Issuer shall pay Artist the amount of \$_____ as full and final consideration for the Services provided pursuant to this Agreement and for the licenses granted herein, the sufficiency of which is acknowledged by both parties. This fixed fee shall be paid in the following installments upon the certification by the Issuer that the installment has become due:

10%	_____	upon execution of this artist contract & initial design delivery
30%	_____	upon arrival to Greencastle to begin Mural project
60%	_____	upon completion of Artist Engagement (mural installation, special event dinner, & ribbon cutting event, if requested by the city/issuer)

In the event the Artist decides that they want the Issuer to purchase the Artist's material costs for the Artwork during the Engagement, then all material costs will be deducted from the artist's stipend. This deduction will take place during the final payment schedule of 60% that is due upon the end of the Engagement.

3. The Issuer's Obligations.

3.1. The Issuer shall coordinate with the owner of the property to provide, subject to Section 1.1(g)(i), such access to the property and location of the Mural as may reasonably be requested by Artist and agreed with The Issuer in writing in advance, for the purposes of performing the Mural project.

3.2. The Issuer shall respond promptly to any Artist request to provide direction, information, approvals, authorizations or decisions that are reasonably necessary for Artist to perform Services in accordance with the requirements of this Agreement.

3.3. The Issuer shall provide such volunteers, supplies, and assistance as Artist may reasonably request and The Issuer considers reasonably necessary, in order to carry out the Services, in a timely manner. All volunteers must complete the Participation Agreement provided in Exhibit C.

3.4. The Issuer shall obtain and maintain all necessary licenses and consents and comply with all applicable Law in relation to the Services.

3.5. The Issuer shall pay for and provide any lift equipment, scaffolding, or ladders needed for the installation of the Mural. This expense shall not be considered Artist's material costs, and therefore shall not be deducted from the Artist's compensation.

3.6. If Artist's performance of its obligations under this Agreement is prevented or delayed by any act or omission of The Issuer, Owner or their agents, subcontractors, consultants or employees, Artist shall not be deemed in breach of its obligations under this Agreement or otherwise liable for any costs, charges or losses sustained or incurred by The Issuer, in each case, to the extent arising directly or indirectly from such prevention or delay.

3.7. Issuer will provide lodging accommodations for Artist during the entire length of the project. Issuer will provide accommodation details and confirmation to the Artist no later than _____.

4. Intellectual Property Rights; Ownership; Exploitation.

4.1. Artist is, and shall be, the sole and exclusive owner of the copyright and other intellectual property rights in the Mural and the Artwork, except to the extent Artist has licensed certain rights to The Issuer by this Agreement.

4.2. Artist hereby grants The Issuer a limited, irrevocable, perpetual, royalty-free, worldwide non-exclusive license to use, display, execute, reproduce, distribute, transmit, and modify (including to create derivative works) the Mural to the extent reasonable in connection with The Issuer's promotion of its business, of Putnam County tourism, of mural arts programs, of public art, future projects by the Putnam County Mural Project, and of its endeavors and provided that to the extent reasonable The Issuer identifies Artist as the creator of the Mural, with the right to sublicense to the owner of the property located at _____(the

“Property Owner”) a limited, irrevocable, perpetual, royalty-free, worldwide non-exclusive license to use, display, execute, reproduce, distribute, transmit, and modify (including to create derivative works) the Mural to the extent reasonable in connection with promotion of Property Owner’s support of the Friends of the Park, the Putnam County Mural Project Association, of mural arts programs, and of public art, provided that to the extent reasonable Property Owner identifies Artist as the creator of the Mural. Artist does not convey to The Issuer any right to sell, offer to sell, or otherwise exploit the Mural other than as part of the physical building located at _____ in connection with the Property Owner’s sale of its interest in the property located at _____.

4.3 Artist shall grant the Issuer all rights to re-produce and provide a limited number of thirty (30) prints containing the Artwork, to be signed by the artist, and distributed to specific donors, stakeholders, and members of the Putnam County Mural Project Association. Sizing of the prints shall be determined by the Issuer. The Artist shall produce a high resolution, print-ready file of the final Artwork to the Issuer no later than _____.

4.4 Property Owner and The Issuer have signed the Declaration of Façade Easement attached hereto as Exhibit B. Artist agrees that the terms of this Agreement are intended to be consistent with the terms of the Declaration of Façade Easement and that if any of the terms conflict, the terms in the Façade Easement shall control. Artist acknowledges and agrees that the Mural may be destroyed, taken down or not maintained and Artist shall have no rights or recourse with regard to same.

4.5 For purposes of maintaining the Mural, Artist also hereby grants The Issuer the right to modify, repaint and/or repair the Mural.

4.6 Use of Artist’s Name: Issuer is hereby granted the right to publish and use in any medium the name, likeness, image and photograph of the Artist in connection with its publicity and promotion relating to the Mural. Artist shall furnish biographical and background information for such purpose. The Artist hereby releases any and all rights in or to the record or reproduction of interviews or publicity in any media whether based on the laws of civil rights, privacy, publicity, copyright, unfair competition or otherwise.

4.7 Derivative Works by Artist: This agreement shall not be deemed to prohibit the Artist from making derivative works from the Work or from the reuse in new works of certain themes, concepts and separate elements within the Work provided that no derivative work and no such new work may be substantially similar to the Work or any significant portion thereof.

4.8 Any renderings created by the Artist that the Issuer does not accept as the final Work shall be completely owned by the Artist and the Issuer will have no rights to license or use the unapproved renderings. The Artist may use any unapproved renderings in future works and installations and the Issuer will have no control over how or where these renderings will be used.

5. Representations and Warranties.

5.1 Each party represents and warrants to the other party that:

(a) it has the full right, power and authority to enter into this Agreement, to grant the rights and licenses granted hereunder and to perform its obligations hereunder.

5.2 Artist represents and warrants to The Issuer that:

(a) The Mural will be unique and original to the Artist and as designed or completed in accordance with Artist's instructions will not, to Artist's reasonable knowledge, (i) infringe any copyright, trademark right or other intellectual property right of any third party; and (ii) as of the date hereof, there are no pending or, to Artist's knowledge, threatened claims, litigation or other proceedings pending against Artist by any third party based on an alleged violation of such trademark or copyrights related to the Mural.

6. Termination.

6.1 The Issuer shall have the absolute right to terminate this Agreement without payment or notice to Artist should Artist fail to provide an acceptable design for Mural in accordance with Paragraph 1.1(c) or to complete the Mural in a form acceptable to The Issuer by _____.

6.2 Either party may terminate this Agreement with thirty (30) days' written notice to the other party in the event of a breach of any provision of this Agreement by the other party if the breaching party fails to cure said breach during the 30 day notice period.

7. Force Majeure.

7.1 No party shall be liable or responsible to the other party, nor be deemed to have defaulted under or breached this Agreement, for any failure or delay in fulfilling or performing any term of this Agreement when and to the extent such failure or delay is caused by or results from acts beyond the affected party's reasonable control.

8. Insurance.

8.1 Issuer shall not provide insurance coverage of any kind for Artist or Artist's employees or contract personnel. Artist shall obtain their own comprehensive or commercial general liability insurance coverage and maintain such coverage during the entire term of this Agreement. Artist shall provide Issuer with proof of this insurance and proof that Issuer, Friends of the Park, and _____ have been made additional insureds under the Artist's policy by _____.

8.2 Issuer shall not obtain workers' compensation insurance on behalf of Artist or Artist's employees. If Artist hires employees to perform any work under this Agreement, Artist will cover them with workers' compensation insurance to the extent required by law and provide Issuer with a certificate of workers' compensation insurance before the Artist begins the work. In the case the Artist does not have a certification of workers' compensation insurance, Artist will be required to sign a workers' compensation waiver before the Artist begins the work.

9. Indemnification.

9.1 Artist shall indemnify and hold Issuer harmless from any loss or liability arising from performing services under this Agreement.

10. Miscellaneous.

10.1 The relationship between the parties is that of independent contractors. Nothing contained in this Agreement shall be construed as creating any agency, partnership, joint venture or other form of joint enterprise, employment or fiduciary relationship between the parties, and neither party shall have authority to contract for or bind the other party in any manner whatsoever.

10.2 This Agreement is for the sole benefit of the parties hereto and their respective successors and permitted assigns and nothing herein, express or implied, is intended to or shall confer upon any other Person any legal or equitable right, benefit or remedy of any nature whatsoever, under or by reason of this Agreement.

10.3 The headings in this Agreement are for reference only and shall not affect the interpretation of this Agreement.

10.4 This Agreement may only be amended, modified or supplemented by an agreement in writing signed by each party hereto. No waiver by any party of any of the provisions hereof shall be effective unless explicitly set forth in writing and signed by the party so waiving. Except as otherwise set forth in this Agreement, no failure to exercise, or delay in exercising, any rights, remedy, power or privilege arising from this Agreement shall operate or be construed as a waiver thereof; nor shall any single or partial exercise of any right, remedy, power or privilege hereunder preclude any other or further exercise thereof or the exercise of any other right, remedy, power or privilege.

10.5 This Agreement shall be governed by and construed in accordance with the internal laws of the State of Indiana without giving effect to any choice or conflict of law provision or rule that would cause the application of Laws of any jurisdiction other than those of the State of Indiana. Any legal suit, action or proceeding arising out of or related to this Agreement or the Services provided hereunder shall be disputed through arbitration. The Issuer and the Artist will endeavor to mutually agree on the selection of an Arbitrator, however, in the event mutual agreement cannot be achieved, the Issuer will have the right to proceed with its choice of Arbitrator.

10.6 This Agreement may be executed in counterparts, each of which shall be deemed an original, but all of which together shall be deemed to be one and the same agreement.

IN WITNESS WHEREOF, the parties hereto have executed this Agreement as of the date first above written.

[ARTIST NAME]

By _____

Name:

THE ISSUER

Friends of the Park

By _____

Name:

Title:

EXHIBIT A
SPECIFICATIONS

PICTURE OF MURAL SITE

APPROX. DIMENSIONS OF WALLS:

EXHIBIT B

FAÇADE EASEMENT AGREEMENT

EXHIBIT C

PARTICIPATION AGREEMENT

I, _____, with an address at _____, in exchange for good and valuable consideration received, including permitting my participation in the Issuer's Putnam County Mural Project or otherwise in (the "Event"), hereby agree, for myself, and for my heirs, personal representatives and assigns, as follows:

- 1) **No Intellectual Property Rights:** I have now, and will in the future have, no intellectual property or other rights in or to any mural ("Mural") that is created during the Event ("Event"), whether or not I participate in the creation of a Mural, any work I provide is work-for-hire and to the extent the work I provide is not considered work-for-hire or to the extent I retain any intellectual property rights in or to any Mural, I hereby assign all such rights to The Issuer, an Indiana association, with offices located at 12 W Washington St., Greencastle, IN 46135 ("The Issuer");
- 2) **Assumption of Risk:** I hereby acknowledge and agree that I understand the nature of the Event, that I am qualified, in good health and in proper physical condition to participate therein, that there are certain inherent risks and dangers associated with the Event and I hereby knowingly and voluntarily accept and assume responsibility for each of these risks and dangers, and all other risks and dangers that could arise out of, or occur during, my participation in the Event.
- 3) **Release and Waiver:** I do hereby RELEASE, WAIVE, DISCHARGE AND COVENENT NOT TO SUE The Issuer, or any of its officers, directors, or employees, Event sponsors or artists participating in the Event (collectively, the "Releasees"), from and for any liability resulting from any personal injury, accident or illness (including death) and/or property loss, however caused, arising from, or in any way related to, my participation in the Event, except for those caused by the willful misconduct, gross negligence or intentional torts of the above parties, as applicable.
- 4) **Indemnification and Hold Harmless:** I also hereby agree to INDEMNIFY, DEFEND AND HOLD HARMLESS the Releasees from any and all claims, actions, suits, fees, procedures, costs, expenses, damages and liabilities including, but not limited to, attorney's fees, arising from, or in any way related to, my participation in the Event, except for those arising out of the willful misconduct, gross negligence or intentional torts of the above parties, as applicable.
- 5) **Permission to Use Likeness/Name:** I also further agree to allow, without compensation, my likeness and/or name to appear, and to otherwise be used, in material, regardless of media form, promoting The Issuer and the Event.
- 6) **Severability:** I expressly agree that the foregoing assumption of risk, release and waiver of liability and indemnity agreement is intended to be as broad and inclusive as is permitted by the law of the State of Indiana and that if any portion thereof is held invalid, it is agreed that the balance shall, notwithstanding, continue in full legal force and effect.

7) **Acknowledgment of Understanding:** I have read this assumption of risk, release and waiver of liability and indemnity agreement, I fully understand this assumption of risk, release and waiver of liability and indemnify agreement and that I am giving up substantial rights in connection therewith, and that its terms are contractual and not a mere recital. I acknowledge that I am signing this agreement freely and voluntarily.

Signature of Participant

Date

Signature of Parent/Guardian of Minor

Date

(if Participant is under the age of 18)

Exhibit D:
Historical Information for Potential
Design Inclusion

Sample

Prepared by / Return to:

Putnam County Mural Project
Attn:
Greencastle, IN 46135

Tax Parcel ID: _____

DECLARATION OF FACADE EASEMENT

THIS DECLARATION OF FAÇADE EASEMENT (this “Declaration”) is made this _____ day of _____, 2023 (the “Effective Date”) by **PROPERTY OWNER LEGAL NAME** (“Declarant”), and joined by **PUTNAM COUNTY MURAL PROJECT**, an INDIANA nonprofit corporation (herein referred to as “PCMP”), for purposes of consent by the benefitted party.

B A C K G R O U N D:

A. Declarant is the owner of that certain tract or parcel of land, and the building constructed thereon (the “Building”), located at _____ in the City of Greencastle, Putnam County, Indiana, being known as Putnam County Tax Parcel Number _____, as more particularly described in a deed dated _____ and recorded _____ in the Putnam County Records Office in and for Putnam County, Indiana in _____ (the “Property”);

B. The PCMP, through the Putnam County Mural Project subcommittee, desires to paint and install a mural (the “Project”) on the West-facing exterior wall of Building (the “Easement Area”); and

C. Declarant desires to impose the terms and conditions of this Declaration upon certain portions of the Property (including, but not limited to, the Easement Area), for purposes of permitting the PCMP to complete, maintain and replace the Project thereon.

NOW, THEREFORE, with intent to be legally bound, Declarant hereby declares as follows:

1. Incorporation. The background recitals above are hereby incorporated into this Declaration as if set forth in full.

2. Declaration of Façade Easement. Declarant hereby declares for the benefit of the PCMP (together with its agents, employees, contractors and assigns) an exclusive façade easement on, over and through the Easement Area for purposes of completing, maintaining and replacing the Project thereon in accordance with the terms and conditions hereof (the “Easement”).

3. Term. The term of the Easement shall run for a period of five (5) years (the "Term"). The Term shall begin on the Effective Date and end on the fifth (5th) anniversary thereof. Upon the expiration of the Term, the Easement shall terminate automatically, and this Declaration shall be null and void thereafter, except for those provisions that expressly survive the expiration or termination hereof.

4. Temporary Workspace. The PCMP shall have the right, from time to time during the Term, to temporarily access and use a reasonable portion of the Property adjacent to the Easement Area for purposes of painting, installing, completing, maintaining, and replacing the Project, as may be necessary or desired by the PCMP, in its sole discretion. PCMP shall provide Declarant with not less than ten (10) days prior written notice of its intent to commence any such work on the Project. Once commenced, the PCMP shall diligently proceed to complete such work.

5. Non-Interference with the Property. All work performed by the PCMP in connection with the activities permitted hereunder shall be performed in a good and workmanlike manner, and in accordance with all applicable laws, regulations, rules and ordinances. The PCMP shall, to the extent possible, minimize interference with Declarant's use and enjoyment of the Property. In the event that any portion of the Building or the Property is disturbed or damaged in connection with the PCMP's exercise of any rights under this Declaration, the PCMP, at its sole cost, shall promptly repair and restore such disturbance or damage to as reasonably similar a condition as existed prior to such occurrence.

6. Maintenance of the Project. The PCMP shall have the exclusive right during the Term to perform all maintenance on the Project and make any restoration or replacement of the Project as may be necessary or desired by the PCMP, in its sole discretion. Declarant shall have no obligation to pay for any cost related to such maintenance, repair, restoration or replacement of the Project. Notwithstanding the provisions of this Section 6, the PCMP shall not have any obligation or liability whatsoever with respect to maintaining the structure of the Building or the structural integrity of the Easement Area.

7. Damage to the Project by Declarant. In the event that the Project is damaged or destroyed during the Term by the negligence or willful misconduct of Declarant or Declarant's agents, employees or invitees (including, but not limited to, painting-over the Project or pressure-washing the Easement Area), Declarant shall be responsible to pay for all of the PCMP's related costs to repair, restore or replace the Project. Declarant shall fully reimburse the PCMP for all such costs within fifteen (15) days of receiving of a written invoice therefore.

8. Covenants Running with the Land. During the Term only, the rights and obligations created by this Declaration shall (i) benefit the PCMP, (ii) burden the Property and (iii) run with title to the Property. Upon the expiration of the Term, all such rights, obligations and covenants shall automatically terminate and be of no further force or effect.

9. Intellectual Property Rights in the Project. The Project shall not be considered a work for hire, and Declarant shall have no copyright or other intellectual property rights in the

Project. The provisions of this Section 9 shall survive the expiration or termination of the Easement and this Declaration.

10. Indemnification. The PCMP shall indemnify and hold Declarant harmless from and against any claim, liability, or expense (including reasonable attorneys' fees) on account of any property damage or personal injury arising from the PCMP's performance of any activities permitted hereunder, provided that such property damage or personal injury was not caused by the negligence or willful misconduct of Declarant or Declarant's agents, employees or invitees.

11. Recording. This Declaration shall be recorded by the PCMP in the Office of the Recorder of Deeds in and for Putnam County.

12. Binding Effect. This Declaration shall run with the land during the Term and shall inure to the benefit of and be binding upon Declarant and the PCMP, and their respective heirs, successors and assigns.

13. Governing Law. This Declaration shall be governed by and construed in accordance with the laws of the State of Indiana, without regard for conflicts of law principles.

[Signature pages follow.]

IN WITNESS WHEREOF, the undersigned, with intent to be legally bound, has caused this Declaration of Façade Easement to be executed as of the day and year first written above.

STATE OF INDIANA
COUNTY OF PUTNAM

PROPERTY OWNER:

□

:

By: _____

Name:

Title:

SS:

On this _____ day of _____, 2022, before me, the undersigned officer, personally appeared _____, who acknowledged her/himself to be the _____ of _____ (the “_____”), and that s/he, as such officer, being authorized to do so, executed the foregoing instrument for the purposes therein contained, by signing the name of the _____ by her/himself as such officer.

IN WITNESS WHEREOF, I have hereunto set my hand and notarial seal.

My commission expires:

Notary Public
(Seal)

Frequently Asked Questions

Why did the Putnam County Mural Project (PCMP) get started?

Public art isn't new to Putnam County, but the initiative to install multiple large scale murals began in 2015 with the Greencastle Civic League's installation of "Greencastle Blossoms" on the old Eitel's Florist building. In 2019, The Putnam County Mural Project (PCMP) took up the efforts to go even bigger and bolder, installing Indiana's largest mural on the silos on the corner of Veteran's Highway and SR 231 in Greencastle.

PCMP is an all-volunteer team of arts, education, tourism, business, and nonprofit professionals who see the value of arts and community. The organization believes that murals have the ability to transform communities through celebrating heritage, creating civic pride, and enriching lives through participatory art-making.

How is the community engaged in the mural process?

In 2019 we did extensive community input gathering during First Fridays, Farmers Markets, and notecards in local libraries. The input we gathered then continues to inform the guidelines we give to our selected artists now. We continue to take part in community events; most recently we attended the Cloverdale Elementary/Middle School Art Fair and held a listening session between the artist for the 2022 wall across from Fillmore Elementary School and Fillmore school children. A core component of selecting artists was their experience and willingness to engage with community members while they are here. What this looks like will depend on each artist.

How are the walls selected?

Community members are invited to submit a wall they own for consideration. PCMP committee members also identify walls throughout the county they see as potential locations. We look for walls that are visible or accessible to the public, that are in relatively good condition, and are in locations that would enrich the local community. As we continue to expand our murals, our goal is to further expand the location of murals to more parts of the county. All wall owners must enter into a five-year easement agreement and agree that all artwork proposals will be selected through a community-based review committee.

How are artists selected?

A call for artists is released about 6 months prior to mural installation. This call is sent out via artist forums, social media sites, and personal connections of the PCMP committee members. In 2019, about 75 artists

submitted proposals for the Silo Murals. In 2022, about 115 artists submitted proposals, many of whom referenced having followed the Silo Murals being painted via social media.

The PCMP committee invites 20-25 individuals from the community to be part of the selection committee. We pay careful attention to include members with an arts background and those without, and to have a committee that is reflective of our community, made up of people from various backgrounds, ages, ethnicities, gender, and geography. The selection committee reviews proposals and together narrows down the list of artists to consider. PCMP committee members then look at that list and discuss a variety of factors before making the final decisions: artistic style, experience, the level of artist engagement in and with the communities they work, how the artist's work fits the designated wall, as well as gender, race, ethnicity, identity, age, and location, in order to provide a diversity of styles and backgrounds.

How are the mural designs selected?

With the 2019 Silo Mural project, PCMP sought input from county residents through multiple strategies. More than 2,000 suggestions were gathered as input on what residents wanted to see in murals, specifically about design content, colors, and types of art. This information was - and continues to be - shared with artists involved with PCMP.

Once muralists are selected, artists submit draft renditions of what they propose to create. The PCMP committee reviews drafts based on the input gathered from community members, the input from the artist selection committee, and their knowledge of the county. They provide feedback to the artist on aspects of the proposal, working with the artist until a final rendition is agreed upon.

Will you repaint the murals as they fade or weather?

With each mural, PCMP has an easement agreement with the building owner. In that agreement, we agree to repair any damages to the mural during a five-year period (this is standard for murals of this sort). If the mural is damaged (e.g., a vehicle hits the wall, graffiti) in that five-year span, we will repair it. However, we have chosen to not repaint murals because of fading. Our belief is most murals will have a long life and will develop a natural patina or weathering to them. When they are at a point of significant decay, we believe that's a time to revisit what is important to the community at that time, and weigh in again on what is important to them to have in public art. It's also a chance for us to continue supporting a thriving arts and artist community.

How much does it cost to install a mural?

The easy answer is it depends on the size of the wall, materials used, and more. We value the talent, the skill, and the experience our artists bring and we believe in fair compensation on par with any working professional. For many of our artists, installing murals is their career. Our 2019 Silo Murals cost over \$70,000 for the entire project (which included significant wall prep). Our 2022 Mural Festival, in which

we are installing five murals of various sizes, has a projected overall budget of about \$85,000. To properly seal all of the murals would require a minimum of an additional \$25,000.

What kind of protective coating do you put on the murals so they last?

We select artists who choose high-quality paint to extend the life of the murals. Sun and weather will impact the mural, even with protective coatings. Protective coatings are a significant added cost that must be installed perfectly in order to work. As we continue to install more murals, we are learning more and will give preference to artwork and processes that ensure the murals can last as long as possible within the constraints of our crowdfunded budget.

Where does the money come from to pay for the murals?

In both 2019 and 2022 we have been proud to be part of the Indiana Housing & Community Development Authority's (IHCDA) CreatINg Places grant program. Our community received a \$30,000 matching grant in 2019 and a \$25,000 matching grant in 2022 from IHCDA. In 2022, 220 individuals or organizations gave \$27,967 to help us reach our goal to receive the matching grant - this is an average of about \$127 per donor.

We also sought out additional funds through grants to arts organizations, community foundations, and organizations. In 2022, we received \$40,000 as a result of these efforts, as well as other in-kind donations.

There are lots of needs in Putnam County. Why put money toward murals and paint, and not toward one of these other needs?

Absolutely, there are a lot of needs in the county and we value the generous donations of time and dollars to support them. Beyond paint on walls, we believe public art can lead to several outcomes, which we consider as important as the murals themselves:

Community Revitalization: By adding works of art to over-looked spaces, we can improve the look and feel of that space. Residents who see the works of art take pride in the art and in their community, which can lead to more community improvements.

Arts Education & Capacity Building: Arts are central to life - just consider the last movie you watched, lyrics you sang along to, video game you played, or graphic novel you read. Art inspires our youth to dream and become the next generation of arts leaders and creators, while also supporting the livelihood and opportunities of our local artists.

Community Appreciation: When we share works of art outside, instead of behind the closed doors of a museum, they become something that is experienced alongside each other, both neighbors and friends, as well as strangers. When the art represents aspects of who we are, it allows us to celebrate together the pride in who we are.

While murals don't solve our most critical problems, we believe they help instill pride in parts of who we are as a community that are beautiful and good. And we hope they inspire us to continue to dream big and in full-color, while motivating each of us to do something that enriches the community in which we live.

Will there be more murals, or more mural festivals, in the future?

This is our goal! We believe that public art can make a difference in communities. We've seen first-hand how art brings people together and helps them feel proud of where they live. We've also seen how something as large scale as big murals or mural festivals helps attract tourists to spend time (and money!) in our communities. As an all-volunteer organization, our biggest challenge next to funding is our time. We welcome the involvement and contributions of others. If you'd like to get involved and help with the next one, please email us at putnamcountymuralproject@gmail.com

Is there somewhere to find a list of all the murals in Putnam County?

Our friend and supporter, the Putnam County Convention & Visitors Bureau, has put together [A Guide to Putnam County Public Art](#). You can take a look at that and the many other wonderful resources in Putnam County by [visiting the Visitors Center website](#)

What do I do if I have a wall that I'd like a mural on?

We are always looking for walls to be considered for upcoming murals. Our goal is to have a long list of walls that are visible and/or accessible to the public. If you are the owner of the property with a wall for consideration, please [visit our homepage to complete our interest form](#)

What do I do if I'm an artist who wants to be considered for the future?

Please reach out to us so we can add you to our mailing list for future calls for proposals. You can email us directly at putnamcountymuralproject@gmail.com

©2023 by Putnam County Mural Project.

All of our mural locations are publicly accessible sites that are open to all in the community to visit and view from the ground level. Should you need accommodations to access any of the murals, please reach out to putnamcountymuralproject@gmail.com and someone will follow up in 1-3 business days with applicable assistance.

Sample Internal Controls Policy

Approved by _____ on _____

Putnam County Mural Project (PCMP), a subgroup of the Friends of the Park

Approved by Friends of the Park on _____

“Internal controls are financial management practices that are systematically used to prevent misuse and misappropriation of assets, such as occur through theft or embezzlement. Internal controls are generally described in written policies that set forth the procedures that the nonprofit will follow, as well as who is responsible. The goal of internal controls is to create business practices that serve as checks and balances on staff/volunteers (and sometimes board members) and/or outside vendors, in order to reduce the risk of misappropriation of funds/assets.”¹

GENERAL 2

The Friends of the Park (“Board”) is responsible for authorizing all bank accounts and check signers. Financial institutions where PCMP accounts are maintained are notified on an annual basis of any changes in check signers, following the transition of officers, or changes in staff/volunteers with check signing responsibilities.

Financial reports from PCMP shall be presented to the finance committee of Friends of the Park on a monthly basis. All applicable financial and administrative guidelines relating to specific grant funding shall be followed with support from both the members of PCMP and Friends of the Park as necessary.

CASH RECEIPTS

Volunteers/Staff handling cash (“Assistant”) will have the necessary knowledge and skills to perform the job and will be carefully supervised. Cash receipts must be deposited within 5 days of receipt or when the deposit amount exceeds \$2,000, whichever comes first. Incoming checks must be restrictively endorsed, “for deposit only” with the organization’s account number, when received. Incoming cash must be counted by two or more persons authorized to perform these functions and receipts/bank deposits must be reviewed by two or more persons on a monthly basis. Records of cash received must be totaled and initialized by authorized volunteers.

Cash collection documentation totals must be compared and reconciled to bank deposit receipts on a regular basis. Bank deposit receipts must be compared and attached to the original bank deposit slips. Adequate physical controls must be maintained over cash receipts from the time of receipt to deposit in the bank.

Contributions and grants received in bank account electronically via Electronic Funds Transfer (EFT) will be posted to accounting software within 3 days of receipt.

CASH DISBURSEMENTS

Check Authorization

The Treasurer of the Putnam County Mural Project Account (“Treasurer”) must provide approval for all disbursements. Supporting documentation must accompany checks when presented for signature.

Checks

All non-recurring disbursements may be made by check or electronic transfer. Recurring disbursements may be set up electronically with vendor via Electronic Funds Transfer (EFT) with prior Treasurer approval. Only pre-numbered checks shall be used and always in sequence. Signing of blank checks is strictly prohibited. Checks must be made payable to specific payees based upon appropriate documentation; and never to “cash” or “bearer”. Prior to preparing checks, receiving reports should be compared to vendor invoices for accuracy. Checks must be prepared from vendor invoices only and not from a vendor statement.

Signature stamps may never be used to sign checks. Check values under \$1000 can be prepared and signed by the Treasurer. Check values exceeding \$1000 shall be prepared by the Treasurer and the invoices associated with these values shall be signed by two PCMP account representatives: 1) Treasurer, 2) Volunteer Account Representative on file. Access to blank checks must be limited to persons authorized to prepare checks. Any voided/spoiled checks must be marked “Void”, shredded with the signature portion removed and retained in a secure place.

Personal Reimbursements

Volunteers/staff and contractors must submit a detailed expense record, with supporting documentation, in order to be reimbursed for expenses. This record should be signed by Treasurer prior to payment. All personal reimbursements valued under \$1000 can be prepared and signed by the Treasurer. Any personal reimbursement values exceeding \$1000 shall be prepared by the Treasurer and the receipts associated with these values shall be signed by two PCMP account representatives: 1) Treasurer, 2) Volunteer Account Representative on file. Should the Treasurer be the recipient of the reimbursement, two OTHER account representatives should approve, prepare, and sign the check according to the same value system: 1) Volunteer Account Representative on file, 2) Friends of the Park Representative on file.

¹ Definition of internal controls: <https://www.councilofnonprofits.org/tools-resources/internal-controls-nonprofits>

² Template provided by: National CASA 08/2011

Sample Reserves Policy and Project Budget

Approved by _____ on _____

Putnam County Mural Project (PCMP), a subgroup of the Friends of the Park

Approved by Putnam Parks & Pathways on _____

Goal:

To achieve and maintain total organizational reserves in a range equal to 10% of the previous year's audited total expenses.

Classification:

Reserves shall be held in two funds: Operating Reserve and Special Projects Reserve

Operating Reserve:

The purpose of the Operating Reserve is to protect against unforeseen economic emergencies and ensure long-term viability of the organization. The target balance is an amount equal to 10% of the previous year's audited total expenses. The Operating Reserve will be funded annually with a 10% line item from the expenses budgeted from the prior year's activity. When the balance of the fund is in excess of the target balance, any excess is to be transferred to the Special Projects Reserve. In contrast, when the balance of the fund falls below the target balance, efforts need to be made during the annual budget process to plan for a contribution to the fund. It will be required that the next annual budget include an expense line item in an amount equal to 10% of the annual budgeted expenses prior to determining the net excess / deficit for the year.

Special Projects Reserve:

The purpose of the Special Projects Reserve is to provide financial support for special opportunities for the organization in order to help fulfill its mission without impacting regular operations. The target balance is an amount within a range of 5% - 10% of the previous year's audited total expenses. The Special Projects Reserve will be funded annually from any excess of the Operating Reserve over its target balance or through the actions of the PCMP team.

Expenditures					
Item	Details			Total Cost-Projected	
Mural I-largest	Approximately 6475 sq/ft				
Artist - stipend	Total to Artist:	\$	15,000.00	\$	9,500.00
Artist - meals/housing stipend				\$	1,000.00
Paint (including shipping)				\$	3,000.00
Materials/Supplies				\$	1,500.00
Wall Prep-base coat possible				\$	2,500.00
Lift				\$	1,500.00
Contingency for site				\$	450.00
Mural II-second largest	Approximately 3100 sq/ft				
Artist - stipend	Total to Artist:	\$	8,250.00	\$	4,500.00
Artist - meals/housing stipend				\$	1,000.00
Paint (including shipping)				\$	1,750.00
Materials/Supplies				\$	1,000.00
Wall Prep-base coat possible				\$	2,250.00
Lift				\$	1,500.00
Contingency for site				\$	450.00
Mural III-third largest	Approximately 1000 sq ft				
Artist - stipend	Total to Artist:	\$	4,750.00	\$	2,500.00
Artist - meals/housing stipend				\$	1,000.00
Paint (including shipping)				\$	750.00
Materials/Supplies				\$	500.00
Wall Prep-base coat possible				\$	2,000.00
wall prep - repair					
Lift				\$	1,500.00
Contingency for site				\$	450.00
Mural IV-fourth largest	Approximately 884 sq ft				
Artist - stipend	Total to Artist:	\$	4,100.00	\$	2,250.00
Artist - meals/housing stipend				\$	1,000.00
Paint (including shipping)				\$	500.00

Materials/Supplies				\$	350.00
Wall Prep-base coat possible				\$	1,250.00
lift				\$	500.00
Contingency for site				\$	450.00
Mural V-smallest	Approximately 100 sq ft				
Artist - stipend	Total to Artist:	\$	2,600.00	\$	1,000.00
Artist - meals/housing stipend				\$	1,000.00
Paint (including shipping)				\$	350.00
Materials/Supplies				\$	250.00
Wall Prep-base coat possible				\$	1,000.00
ladder rental				\$	500.00
Contingency for site				\$	450.00
Event					
Marketing				\$	250.00
Catering				\$	2,000.00
Entertainment				\$	1,500.00
Documentation/Videographer				\$	1,000.00
Donor Gifts					
Dinner				\$	1,500.00
Swag				\$	1,000.00
Thank Yous				\$	300.00
Artist Swag Bags					
Mpix Prints					
Miscellaneous					
Insurance				\$	1,500.00
Contingency				\$	1,500.00
Maintenance				\$	7,500.00
Income					
Item	Details				Total Income-Projected original
Lead Donor				\$	15,000.00
Lead Forward Grant				\$	2,500.00
Community Donor				\$	500.00
IAC - Project Support Grant				\$	5,000.00
Patronicity Matching Grant				\$	25,000.00

Sample Artist Interviews (Marketing & Fundraising)

BANNER GRAPHIC

Featured muralist: Holly Sims

Monday, August 22, 2022



Chosen to paint a mural on the former Tom Cookie's building in Fillmore, Putnam County native Holly Sims chose a design based on requests from Fillmore Elementary School students, and plans to have them visit from across the street while the mural is in progress next month.

Courtesy photo

The following is the first of a five-part series on the artists who will be painting the five murals throughout Putnam County as part of the Putnam County Mural Festival. Set for Sept. 11-24, the festival will culminate with a celebration in Greencastle on Friday, Sept. 23.

First up is Holly Sims, who will be painting the former Tom's Cookies building in Fillmore.

Holly Sims was raised in Greencastle and now lives and works in Anderson with her four-legged studio assistant — a boxer named Laila.

Sims earned her Bachelor of Arts in psychology and Bachelor of Fine Arts from Anderson University in 2009, and went on to receive her MFA in painting and drawing from the New York Studio School in 2013. She was recipient of the NYSS Gertrude Whitney Conner Scholarship for Excellence. She is currently a professor of communication and design arts at Anderson.

She enjoys spending the warmer months of the year working on public art projects and murals while painting in her studio throughout the winter.

Q: Why did you want to create a mural in Putnam County?

A: "I wanted to create a mural in Putnam County, because it is where my hometown is and I want to inspire young artists. I love the location of Tom's Cookies across from Fillmore elementary school. My most formative years as an artist were in Jones Elementary School with Vicky Krider."

Q: How do you hope people will engage with your art?

A: "I plan to have the elementary students visit the mural while it is in progress. I hope that the public knows that the content of the mural was inspired by the request of students and is for the students."

Q: How did you get into mural creation? How long have you been doing it?

A: "I started getting into murals as a part-time job for a muralist in Indianapolis after college. It wasn't until I used spray paint a few years ago that I really fell in love with the medium."

Q: What inspires your art?

A: "You don't have to look far to find beauty, so I am frequently inspired by what is often right in front of me. From flowers to landscapes, I like to use vibrant color to bring into focus the beauty that already exists around us. I was therefore thankful that the students of Fillmore Elementary were also excited about nature, farming and a cardinal."

Q: What's your next project?

A: "My primary focus this season is teaching full time at AU, but I will also still be painting throughout Madison County. This fall soon after the mural festival I am painting a business on the north side of Anderson. And this winter I have a painting going up inside the Madison County Visitors Bureau and will begin designing murals for downtown Anderson next summer."



Fillmore mural wall
Courtesy photo

COMMENTS

▼ [View 2 comments](#)

Note: The nature of the Internet makes it impractical for our staff to review every comment. Please note that those who post comments on this website may do so using a screen name, which may or may not reflect a website user's actual name. Readers should be careful not to assign comments to real people who may have names similar to screen names. Refrain from obscenity in your comments, and to keep discussions civil, don't say anything in a way your grandmother would be ashamed to read.

Hopefully one day there can be a mural painted in Bainbridge so the traffic on US 36 can see these amazing artists and their beautiful work.

-- Posted by **infiremanemt** on Tue, Aug 23, 2022, at 12:14 PM

[🔔 Report comment to editor](#)

Very excited to see how amazing this will look when Holly is done!!

-- Posted by **anymouse** on Thu, Aug 25, 2022, at 1:15 PM

[🔔 Report comment to editor](#)

BANNER GRAPHIC

Featured Muralist: Alexander Isakov

Monday, September 5, 2022



Having painted murals around the world, artist Alexander Isakov's next project will be on the walls of the *Banner Graphic*, the largest of the five murals that will be part of the upcoming Putnam County Mural Festival.

Courtesy photo

The following is the third of a five-part series on the artists who will be painting the five murals throughout Putnam County as part of the Putnam County Mural Festival. Set for Sept. 11-24, the festival will culminate with a celebration in Greencastle on Friday, Sept. 23.

Alexander Isakov grew up in Germany, where he was born to Ukrainian parents. The artist's continual reflection on his roots and heritage laid the foundation for his later style.

While studying Light Design at HAWK Hildesheim, Isakov's interest in abstract, visual art led to an interest in architecture and ornamentation. This turned into the main inspiration for his career as an independent artist.

His murals can be found around the world, and soon, on the Banner Graphic building in Greencastle.

Q: Why did you want to create a mural in Putnam County?

A: I have never been to Indiana and am pretty excited about it. Usually Europeans go to common cities like New York or Los Angeles.

Q: What excites you about the specific location of your mural?

A: I fell in love with the wall - the size, all the corners, no windows.

Q: How do you hope people will engage with your art?

A: For an abstract painter, it's always a bit more complicated than for an artist who is painting realistic. I hope people will take some time to try to understand or to feel it.

Q: How did you get into mural creation? How long have you been doing it?

A: I started eight years ago with no intention other than just for fun. I'm still learning a lot and hope this will never stop.

Q: What inspires your art?

A: Architecture from all around the world and historical eras. 'Ornamentic,' which I'm self-inventing, which is based on old historical items but has nothing to do anymore with it.

Q: What's your next project?

A: I go straight to Georgia and after that to Nepal.



While the other pieces will not get under way until next week, the German muralist is already hard at work on the multifaceted *Banner Graphic* wall that will actually have surfaces facing to the north, west and south.

Courtesy photo

Putnam County Mural Project's Silo Mural Project Crowdfunding Campaign on Patronicity



CASE STUDY: PUTNAM COUNTY MURAL PROJECT

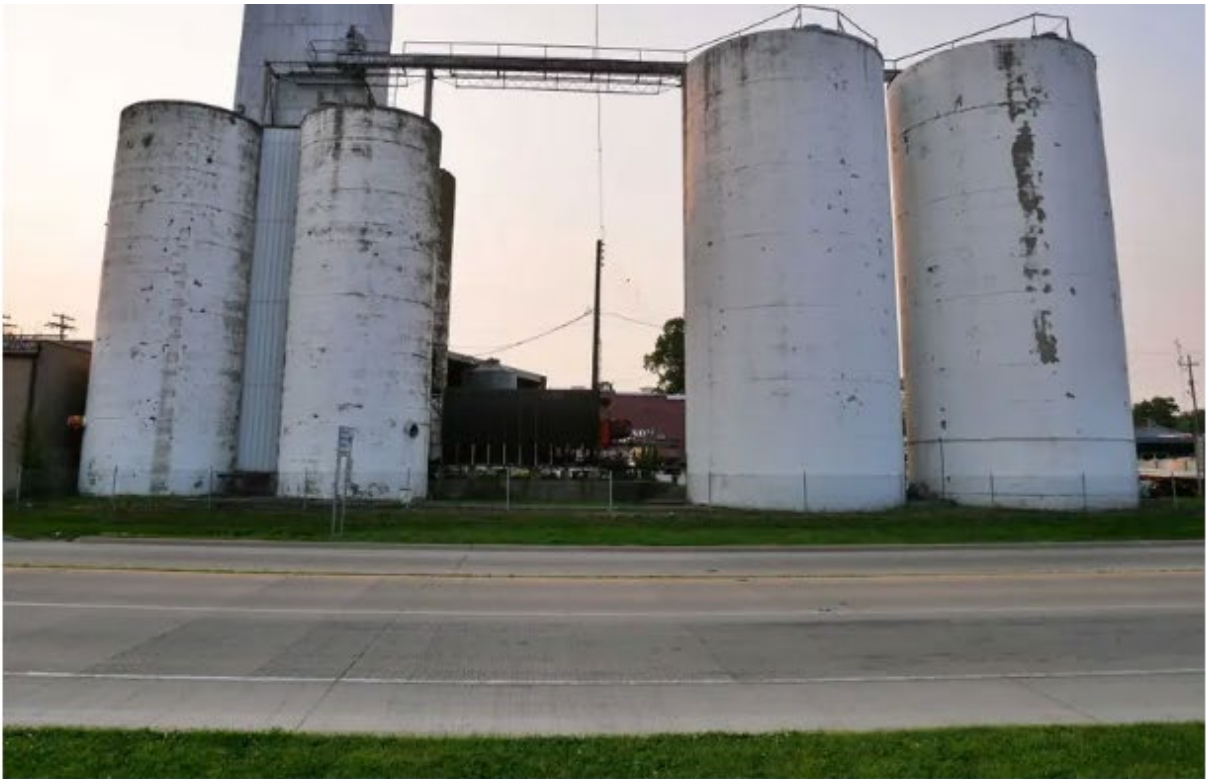
The Putnam County Mural Project produced one of Indiana's largest mural sites in September 2019 in Greencastle, Indiana.



The Putnam County Mural Project produced one of Indiana's largest mural sites in September 2019 in Greencastle, Indiana. The project used four south-facing silos of S&W Feed Center, located at the intersection of Veterans Highway and SR. 231, as a canvas for muralist [Key Detail](#).

The project was led by Greencastle Civic League and community input not only guided their efforts but was essential. Organizers set-up at the local farmers market to have residents vote on the murals they would like to see.

The final design features native animals and plants as well as culturally specific elements like a covered bridge and a violin that pays homage to the DePauw University music department.



This project beautified and activated an overlooked, highly-trafficked area of the community, and will be the future site of a People Pathways trail-link that will provide residents with a perfect viewing area of the artwork.

A county-wide community block party was held to celebrate the conclusion of this project. The free event featured live music from nine-time Blues Music Award nominee, Tad Robinson Band, along with food and drink vendors including Putnam Inn, Wasser Brewery, and Almost Home. The event included activities for the whole family with a bounce house, face painting, arts and games.



"This project is not only about creating a beautiful piece of art for all to enjoy, it is also about initiating community conversations and forming a deeper interest in public art's role in creative placemaking. We believe one of the ways this project continues to be most impactful is its ability to bring the entire community together to engage with the artistic process; to listen and learn from one another. We hope this mural continues to spark excitement, conversation, and civic pride, while at the same time changing the way people interact with the space." - Chris Flegal, Putnam County Mural Project



Project Details

- **Project:** Putnam County Mural Project
- **Project Type:** Public Art
- **Project Location:** Greencastle, IN
- **Crowdfunding Raise:** \$34,415
- **Crowdgranting Match:** \$30,000
- **Patrons:** 260
- **Total Project Estimate:** \$60,000



About CreatINg Places

CreatINg Places is our Indiana-based crowdgranting program in partnership with the Indiana Housing and Community Development Authority (IHCDA). As a place-based crowdgranting program, CreatINg Places empowers the public – residents, businesses, and community organizations – to play a role in achieving community improvements and building community pride. Projects can receive a matching grant from the IHCDA for between \$5,000 and \$50,000.

Making the Ask

Participant Engagement: While one individual in the project may serve as the lead fundraiser, other organizers should also participate, most notably reaching out to their personal connections and attending events. It's also possible and useful to have friends of the organization or other supporters help with fundraising activities.

- **Organizers Only as Fundraisers** – Organizers are the people making the ask to donors in all possible ways. Organizers may still ask their friends and supporters to share information about the campaign, but there's no expectations of or active involvement by those supporters.
- **Including Supporters as Peer-to-Peer Fundraisers** – Organizers invite supporters to develop their own mini-campaigns that support the overall campaign. This option can be easily facilitated by selecting a fundraising platform that allows participant pages within your overall campaign.
- **Personalized Fundraising Pages:** Provide each participant with their own fundraising page they can personalize with their story, pictures, and explanation of why they are passionate about your cause.
- **Campaign Challenges and Goals:** Set specific fundraising goals and challenges for participants to achieve. For example, you can have a leaderboard to recognize top fundraisers or create milestones that unlock rewards or benefits.
- **Team Fundraising:** Encourage participants to form teams with their friends or colleagues. Team fundraising fosters friendly competition and a sense of camaraderie, motivating individuals to collectively raise more funds.
- **Social Media Promotion:** Leverage the power of social media platforms to amplify the campaign. Provide participants with pre-written posts and graphics they can share on their profiles to promote the cause and their fundraising efforts.
- **Email Campaigns:** Encourage participants to send personalized emails to their contacts, explaining the project's importance and inviting them to contribute. Regular email updates can also keep donors engaged and informed about the campaign's progress.
- **Peer-to-Peer Fundraising Challenges:** Run time-limited fundraising challenges, such as a weekend challenge or a special holiday campaign. Offer incentives for participants who successfully complete these challenges.
- **Matching Gifts:** Seek matching gifts from generous donors or corporate partners. When a supporter raises a certain amount, the matching donor matches the funds, doubling the impact of the donation.
- **Direct Mail and Telemarketing Campaigns:** A more traditional method of fundraising, phone calls and mailed fundraising appeals to potential donors helps promote project awareness, but at a cost on time and financial resources, so it's important to consider the cost-benefit of these efforts.

- **Email and Social Media Integration:** Fundraisers directly reach out to their contacts, such as friends and family, through email, direct messages, social media, and other communication channels, to request donations and support.
- **Face-to-Face Fundraising:** Fundraisers or volunteers interact with potential donors in person, whether on the street, door-to-door, or at events, to discuss the cause and solicit donations. Having handouts about the project to promote awareness and ways to donate.

PCMP Tip: *Community Events* – When we first got started, we attended a lot of First Fridays and Farmer’s Markets. This allowed us to talk with a wide variety of people from across the county to let them know what we were doing and to collect their ideas about what they wanted to see in murals. This helped us tailor our fundraising message and be in a place to collect donations.

- **Fundraising Events:** Fundraising events can be in-person, such as galas, charity dinners, golf tournaments, or concerts, or they can be virtual, such as webinars, virtual races, or online auctions. Organizers can plan these themselves, or they can have supporters organize their own events; don’t hesitate to get creative and have the project’s greatest supporters challenge each other to raise the most. There are lots of options, but each has different costs, both time and financial, so consider the cost-benefit before including them as part of the campaign.
- **Corporate Sponsorships:** Consider sponsorships, and recognitions, of various sizes to allow both large and small businesses in your community to participate. Developing giving levels with corresponding recognition upfront is a handy to have when talking with potential donors; this makes it easy to convey the benefit to them and keep giving and acknowledgement equitable across donors.

PCMP Tip:

Wall donors – With five walls of various sizes, we reached out to local businesses and organizations to sponsor the wall in exchange for various levels of public recognition, depending on the target donation amount. We put up a sign at “their wall” thanking them, and we worked with them to cross-post on each other’s social pages.

Small Business Challenge Match – Our local Main Street organization wanted to donate, but came to us with the idea of using their donation amount as a challenge to get local Main Street businesses to also donate. Main Street staff managed the requests to local businesses, and secured the contributions. Because they collaborated to donate as a collective larger amount, we recognized them as a group at the higher donor level.

- **Major Gifts Campaigns:** Target high-net-worth individuals for significant contributions through personalized outreach and relationship building. Collaborating with local

- organizations like the community foundation may be helpful in gaining insight to who in the community may be worth reaching out to. Remember that fundraising is about relationship building and this takes time. Some potential major donors may need some cultivation, so allow time for finding them and having conversations about the project goals.

PCMP Tip: Giving Levels – As part of the crowdfunding platform with Patronicity, we established giving levels and rewards. We extended that list for larger giving levels not included on the platform. This helped us all know what we were asking for and giving in return and be consistent across any donor conversation.

- **Grant Writing:** Apply for grants from foundations, corporations, or government agencies to secure funding. They do not need to be art-focused; public art projects support economic growth, revitalization, education, and more. Successful applications convey the impact of the project in relation to the granting agency's values and goals; before writing an application, talk with the granting agency to better understand their priorities and what they look for when reviewing applications.

PCMP Tip: Arts Grants – As an arts initiative, we sought out funding from the Indiana Arts Commission. Conversations with others interested in supporting the arts led to other grants to support our work. Community Grants – We applied for a grant from the Lilly Scholars Network to include local Lilly Scholars as volunteers in organizing our festival. We also had generous support from our local community foundation, which saw the value and impact of what we were doing, as well as the success we had in bringing funding from outside the county through the IHCDCA CreatINg Places program.

- **Legacy Giving or Planned Giving:** For new or single projects, this is not usually a priority. However, it is worth considering for future projects or maintenance of projects. If this is of interest, talk with the local community foundation about the best way to proceed.
- **Newspaper, Radio, Television:** Build media outreach to include information about ways to donate as well as to recognize larger donors.
- **Social Media Promotion:** Social media platforms like Facebook, Instagram, TikTok, Twitter, and LinkedIn are central. In collaboration with the communication and marketing outreach, consider the following to increase giving:
- **Interactive Content:** Use interactive content, such as polls, quizzes, or interactive infographics, to engage the audience and educate them about the cause and the impact of their donations.
- **Facebook Fundraisers:** Utilize Facebook's fundraising tools to create dedicated campaigns for your cause. Encourage supporters to set up fundraisers on their

- birthdays or during special events, inviting their friends to donate and contribute to the cause.
- **Instagram Stories:** Use Instagram Stories to share impactful visuals, behind-the-scenes glimpses, and real stories of those benefiting from the fundraising efforts. Add donation stickers to make it easy for followers to contribute.
- **Instagram Live or Facebook Live Events:** Host live fundraising events, Q&A sessions, or virtual performances to engage with supporters in real-time and encourage them to donate during the stream.
- **Twitter Chats:** Organize Twitter chats with influencers, experts, or community members to discuss the cause and raise awareness. Use a specific hashtag to track engagement and encourage donations.
- **Hashtag Campaigns:** Create a unique and compelling hashtag related to your cause. Encourage followers to share their stories, experiences, or reasons for supporting the cause using the hashtag. This can create a sense of community and increase visibility.
- **Social Media Influencers:** Partner with relevant social media influencers who align with your cause. They can help amplify your message and reach a broader audience, driving more donations.

Public Art Project Ideas from Around Indiana:

Wall murals:

- [Indy Arts Council's Jiffy Lube Mural Program](#)
- [Rensselaer Art Walk](#)

Asphalt Art:

- [Columbus Area Arts Council](#)

Traffic Box Murals:

- [Madison Area Arts Council](#)

Crosswalk Murals:

- [Jasper Community Arts](#)

Storm Drain Murals:

- [Fort Wayne](#)

Sculpture (Sculpture Walks):

- [Decatur Sculpture Tour](#)
- [Sculpture Trails in Greene County](#)

Lighting

- [South Bend River Lights](#)

Park Creations:

- [White River State Park](#)

Temporary Projects:

- [Batesville Sky](#)
- [Exhibit Columbus](#)