APPENDIX 5: CHECKLIST FOR ARTISTS MAKING AN EXPRESSION OF INTEREST

If responding to an advertisement seeking an expression of interest in a public art project, contact should be made with the nominated person to clarify the following:

- Is there an expression of interest document or an artist briefing paper to respond to?
- What is required as a submission?
- What is the commissioner looking for in an artist? (For example, skills in a particular media, project management skills, community consultation experience, design and fabrication ability, a collaborative team approach, past experience, working methodology, artistic profile.)
- How is the shortlisting and artist selection to be undertaken?
- Who is on the advisory panel, what organisations are they from, what are their interests in the project?
- What is the timeline for making an expression of interest?

If submitting an expression of interest ensure you provide what is asked for considering:

- What is the scope of the project?
- What is the role of the artist? What skills and experience are required?
- Are the selection criteria outlined in the brief?
- Is the artist's work and approach suitable for this project?
- What are the Council's needs regarding the outcomes of the project?
- What is the timeline for participating in and completing the project?
- Is the artist available during the proposed time?

If an artist/design team is required, team partners should be carefully selected so that broad and diverse skills are brought to the project:

- Do team members bring the skills necessary to undertake the project?
- How do their skills complement those of other participants?
- Can they present coherently if invited to an interview?
- Will they benefit and strengthen the application?
- Can the team work together?

Preparing an expression of interest

The Council commissioning the work will be determining the relevance of the artist's previous work, experience, approach and understanding. Generally, concepts and design ideas are not required at the expression of interest stage, so a developed proposal or ideas should not be included. Ensure that the response includes all of the information requested considering:

- Has the expression of interest been developed and presented in a professional manner?
- If copies of the submission are to be made available to the advisory panel members, is it in an easy to copy format? Alternatively, has the number of copies required been confirmed and provided?
- If examples of past work are requested, have images relevant to the project been selected and are they of a high quality?
- Has a list to accompany images been provided containing relevant details, including the names of any collaborative partners?

Generally, a written expression of interest response will address:

- an understanding of the issues relating to the site and the project
- how the work will be undertaken, including experience with different materials
- relevance of past work to this particular project
- the artist selection criteria
- the proposed approach to be taken.

The expression of interest requirements

Expression of interest requirements vary, but generally the following will be required:

- CV (or abridged CV) – with a limited number of pages
- relevant images – limited in number, well-labelled, with an accompanying image list
- a brief response to the project opportunity – including a proposed approach to the work.

Ideas or concepts are rarely requested from artists unless a fee is proposed. Serious consideration should be given before forwarding concepts and ideas to a potential commissioner. In such instances it is important to ascertain that intellectual property will be protected, that the process has integrity and ideas are treated confidentially.

In assessing an expression of interest, Council will need to be convinced that the artist is capable of undertaking the project on time and within budget. Staff and elected members may need to be persuaded that the issues and ramifications of working in the public arena, in relation to materials, safety, indemnity and scale, are understood.

Some members of the project advisory panel may have limited experience working with artists. They may be unaware, for example, of the skills, understanding and approach that an artist will bring to the project. The material contained within the expression of interest should convince the advisory panel members not only of the value of an artist's involvement, but also the value and skills that would be brought to the project. Generally, an artist or curator would be on the advisory panel, and this representative would be aware of artists' work and be able to present additional information.