

# ARTIST SELECTION TOOLKIT

*PACE NEIGHBORS ARTISTS  
SELECTION COMMITTEE*



# Hello!

## Introduction

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Welcome to the PACE Neighbors selection committee. We are very excited to have you with us. You have the important job of selecting the group of artists who will create the works of art that inspire and connect our cities' residents. This program provides a huge opportunity for artists who are at the beginning of their career and to artists who are already established.

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# PACE Neighbors



## What PACE is...

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PACE (Public Art Community Engagement) Neighbors is a 1.5-year program designed to support local artists in creating more community-based projects. The residency supports 4 artists to create temporary art projects with their neighbors to envision the future of their neighborhood and their city. As a cohort, the artists have opportunities to connect, other practicing artists and various resources to augment their own work. Information gleaned will inform the city's upcoming comprehensive plan while contributing to neighborhood pride and sense of place.

Over the course of a year, artists will create small-scale temporary public art projects in their own neighborhoods. This iterative process allows the artist to experiment and learn from their experiences with the benefit of the cohort support. Artists will have opportunities to spend time together as a group through monthly informal gatherings and quarterly structured workshops. Because of the continuing unpredictability due to the global pandemic, PACE Neighbors anticipates a hybrid online/in-person approach to this year's residency and is committed to adapting and expanding accessibility to the needs of the residents, including but not limited to exploring new ways to build community and share work.

Regular cohort gatherings are structured to encourage collaboration and opportunities to learn from one another. In addition to workshops that provide professional skill development, meet-ups and mixers will allow for more casual gatherings to encourage inter-cohort support. The cohort will meet on a bi-weekly basis for cohort check-in and office hours.



## What does this residency look like?

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1. A \$15,000 stipend for project costs, which can be used at the artist's discretion (for example: towards material costs, purchase of equipment, or compensation for collaborators).
2. Access to the Department of Neighborhood Engagement office, equipment, and staff expertise.
3. Regular gatherings with fellow cohort members and community-based partner connections.
4. Mentorship catered to individual needs.
5. Assistance in planning and executing a solo show at the end of the residency at the F&M Philips Museum of Art and possibly also in city neighborhood centers.
6. Photo and video documentation of the artist's work.

## Artist application materials

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Artists who apply are asked to provide an artist statement or bio, a project proposal, sample work, references, resume, and are asked to answer several questions about their work ethic, artistic style, among other things. Some of these materials are not required for the application and if they are not included they should not be counted against the applicant. The application is done online or in person via interview, and we are providing workshops to help applicants through the process of applying.

## What is public art?

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Simply put, public art is art in public spaces. The term “public art” may conjure images of historic bronze statues of a soldier on horseback in a park. Today, public art can take a wide range of forms, sizes, and scales—and can be temporary or permanent. It often interprets the history of the place, its people and perhaps addresses a social or environmental issue. Public art can include murals, sculptures, memorials, integrated architectural or landscape architectural work, community art, digital new media, and even performances and festivals! (Public Art 101, American for the Arts)

## What is community engagement?

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Community engagement centers around the concept of creating a conversation that includes every person, recognizing all members of the community as having equal value in the conversation, and making the conversation accessible to everyone who wants to participate. The more engaged a community becomes, the more their wants and needs are reflected in the work that is being done.

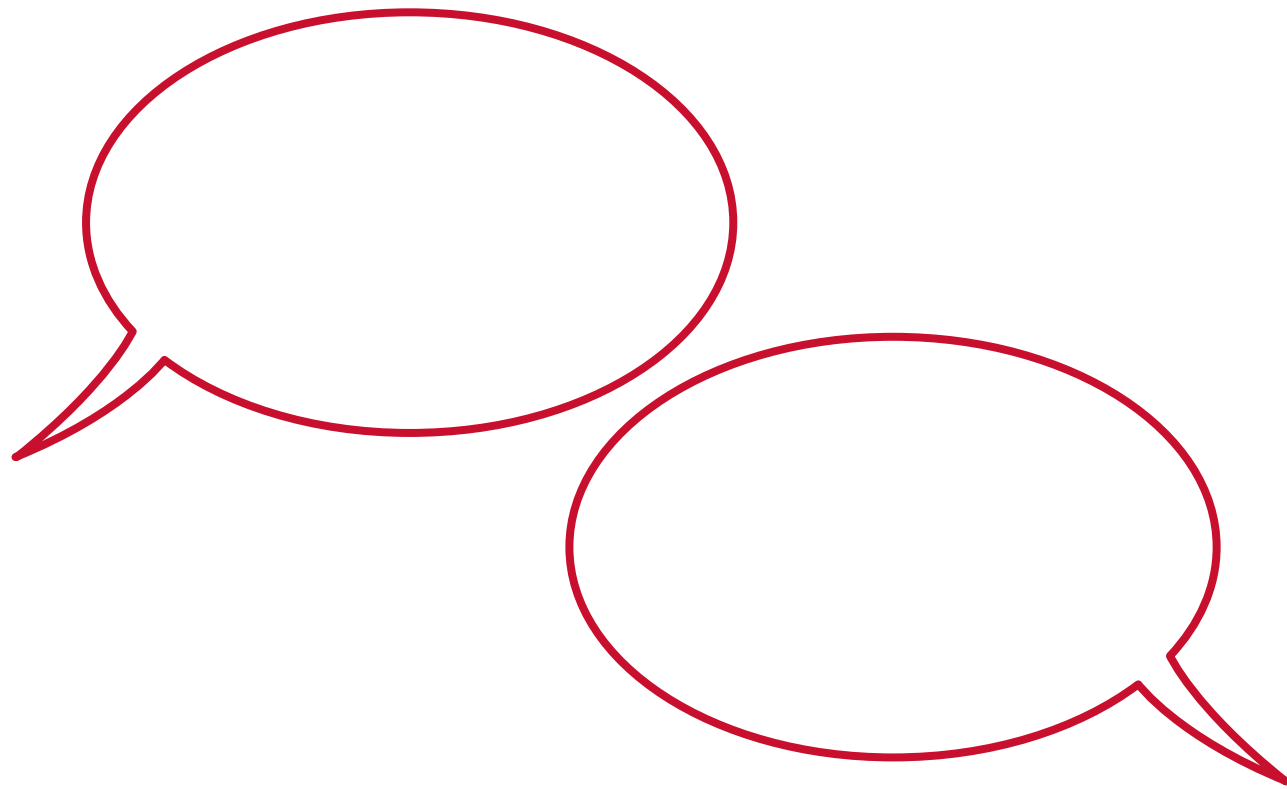
Community engagement is important for ensuring that work done in the community's name is the work that needs to be done, that it is addressing concerns and interests relevant to the community, and that work has the community's approval. It is a powerful vehicle for bringing about environmental and behavioral changes that will improve the community's health and its members. It often involves partnerships and coalitions that help mobilize resources and influence systems, change relationships among partners, and serve as catalysts for changing policies, programs, and practices (CDC, 1997).

# Ice Breakers

## Personal introductions

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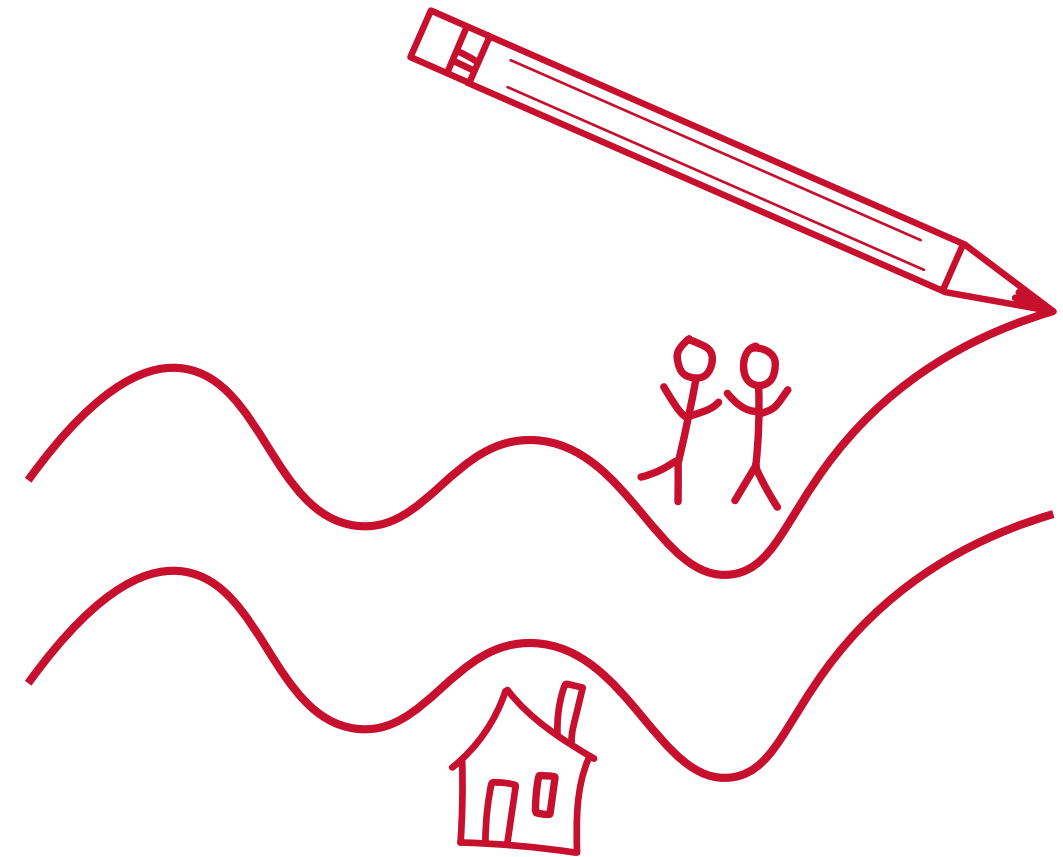
In order to get to know everyone on the panel, it is important to go around and introduce yourself. What's your name? Where are you from? What kind of work do you do?



## My life as a stream...

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Imagine your life is a stream. Now, draw your life on a piece of paper, detailing all the twists and turns that your journey has taken. Note important people and events along the riverbank. Include both positive and negative influences. The stream might become large and deep or it might get small and shallow. You can use both images and words to represent your experiences. When you get to the present, illustrate or write a few of your hopes and dreams for the future in the stream going forward. After everyone has completed their drawings, go around and share your work. Notice how your goals and wants for the future align with other people in the group. How will these similarities and differences inform decision making and discussion during the panel?



# Talking about bias...

## Understanding bias

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Bias is defined by the Oxford English Dictionary as, “a tendency, inclination, or leaning towards a particular characteristic, behavior, etc.” Though it is unfortunately impossible to remove all bias from a selection process, panelists should be aware of these two types of bias while participating in the panel. Art is subjective, but the aim is to be as objective as possible when selecting grantees.

## Identity based bias

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Identity-based bias as defined here would be an opinion of someone/their work based on: race, religion, ethnicity, veteran status, age, education, political affiliation, sexuality, gender identity, marital/parental status, disability, appearance, or residency status. These kinds of biases have historically put minority groups at a disadvantage not only within the artistic community, but in American society at large. By having a say in who will receive funding, panelists have the power to either perpetuate or break down harmful structures created by such identity-based bias.

## Artistic bias

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As previously stated, art is subjective. Panelists will be coming to the table with different aesthetic sensibilities, interests, and preferences. These personal tastes are likely to influence your decisions at least somewhat but try to put them aside and be as objective as possible when reviewing. Assess each application based on its own strengths and weaknesses, and not in relation to other applicants. In the context of the Lab Artist application, try to recognize where you may have a bias for and against different disciplines of dance.

It is also extremely important to be aware of how artistic and identity-based bias may overlap. A standard of Eurocentrism, heteronormativity, and ability has been pervasive in the art world, especially in dance. Ask yourself why you hold certain preferences: do you genuinely prefer them, or did society condition you to think certain artistic elements are “better”? Take time to self-reflect and be aware of your biases.

# Panel Selection

## Ethics

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Selection panel members will be required to recuse themselves from review, discussion, and voting on the application for any person with whom the panelist has a conflict of interest or a perceived conflict of interest. For this panel, a conflict of interest is defined as a financial, familial, or professional relationship. It is also defined as the inability to review an application with neutrality. Please email me if you have a conflict of interest with any of the artists. During the meeting, we will ask you to turn off your video and mute your microphone when these artists are being presented and discussed.

## Roles for selection committee

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- “Host” guides the panel, sets the tone and direction, and provides introductions.
- “Facilitator” understands the software, watches the lobby to admit participants, and shares their screen with each preloaded presentation.
- “Scribe” takes notes, documents attendance, and keeps time. Remember, in this format, it can be hard to get attention for timing or introductions without interrupting.

## Addendum

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- Not penalized for the parts of the application that are not required (Artist statement, resume, bio, etc).
- Mayoral vote is awarded 5 additional points.

## Resume

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- Artist(s)’s Experience: list your professional experience as it relates to the project including any commissions, collaborations, projects involving the community and site specific work and technical experience.
- Education: list your educational background and training as it relates to the project.
- Evidence of collaboration with a design team/other art professionals.
- Indication of artist(s)’s ability to plan and realize projects of similar scope.
- Range of experience and professional commitment.

## Images

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- A relevant body of work that demonstrates conceptual, aesthetic and technical mastery in at least one artistic medium.
- Provide descriptive info for each image as requested.
- Vitality of the work in relation to place, theme or concept.
- Clarity of translation of artistic concept into art form.
- High quality images that accurately represent your work.

# Criteria

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PACE Neighbors is dedicated to selecting artists who create artworks of redeeming quality that advance the understanding of visual art and enhance public space. Artist applications are reviewed based on the following criteria:

1. Artistic merit of body of work;
2. Strong conceptual skills with innovative and effective approaches demonstrated in other creative projects;
3. Ability to design artwork that is sensitive to social, environmental, historical, and/or other relevant contexts;
4. Ability to translate artistic concepts into materials that are appropriate for public space, taking into consideration maintenance, safety, and longevity;
5. Potential for work to enrich and diversify the City of Austin Art in Public Places Collection;
6. Ability and willingness to collaborate with City staff, design and engineering professionals, stakeholders, and contractors;
7. Probability of successful execution and completion of project;
8. Appropriateness of qualifications for the project;
9. Effective communication and organizational skills; and
10. Completeness of application.

# Panel day process

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1. For the first selection round, panelists will review all applications and label a 'YES' or 'NO' on the application. All applications marked 'YES' will move forward to the next round.
2. For the second round of the selection, we will discuss the applications labeled 'YES' as a committee. Applications with five or more votes will proceed to the next round.
3. During the third selection round, panelists will review the remaining applications and label a 'YES' or 'NO' on the application. Applications with five or more votes will proceed to the next round.
4. For the fourth round of the selection, committee members will be given a total of 21 points. They will split the points and assign to their top four candidates. Candidates with the most significant number of points will proceed to the next round.
5. The final round will be anonymous. Committee members are to vote 'YES' or 'NO' on final applications. Applications with the most significant number of votes will proceed to the next part of the selection.

\*Passion Plea – All committee members will have access to one passion plea. A passion plea can be used when a committee member feels passionate about an application that did not make it to the next round.





Thank you!