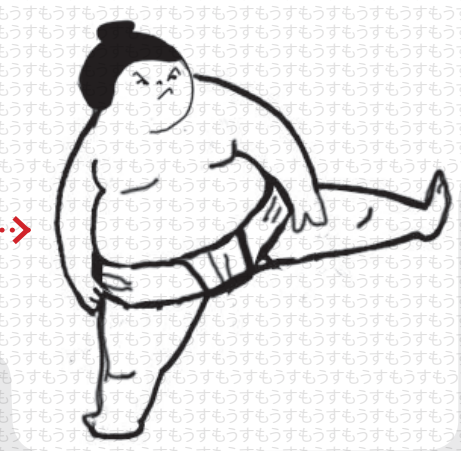


行きます let's go!

HOW TO READ THIS GUIDE:
RED ➤ Main process
DARK GREY ➤ Additional information
BLUE ➤ Advice



START
 Find opportunities that 'FIT' you not the other way around

WHY?
 Because you don't have a professional portfolio, local experience, similar work to the one required, or all of the above

Such opportunities often include festivals, pilot projects, temporary venues, and public or open spaces like walls and gardens

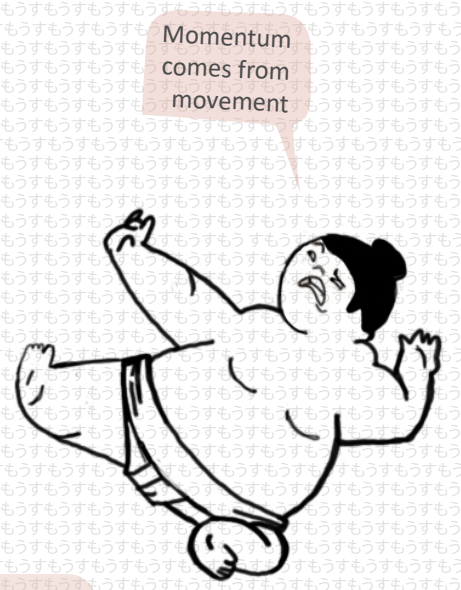
'FIT' means
 Fit your conceptual position: Principles, beliefs, themes
 Fit your Skill Level: Experience, and capacity to deliver
 Fit your Resources: Within your time, budget, & material resources

LOOK FOR
 Low Budget, Low Risk, Offer Support

These three conditions offer greater flexibility for experimentation, testing new ideas, and even room for errors, as exposure, budget, and risk are lower than for a permanent piece, for both the artist and the organizer. Adding support (technical review, fabrication, etc.) empower artists to take risks, grow, and collaborate effectively, while ensuring strong results in a controlled environment —making them especially suitable for novice or less-experienced artists

This helps NOVICE artists connect with peers, build skills, and expand professional and social networks

ADVICE #1
START SIMPLE & WORK WITH WHAT YOU HAVE
 Look around to see what resources are available, and consider how you can make the most of them using your abilities
 Think about what you can do, not what you can't



ADVICE #2
THE GOLDEN RULE
 Good Cheap Fast Pick 2
 Good + Cheap = Slow
 Good + Fast = Expensive
 Cheap + Fast = Not Good

ADVICE #3
BE HONEST AND REALISTIC
 don't promise anything you can't deliver

ONE STAGE CALLS OR IDEAS CALLS
 You have selected an opportunity that 'fits' you, now you generally would submit:

CALL FOR SUBMISSION

How do you obtain those opportunities?

ALTERNATIVE PATH

If you don't know where to start, just start anywhere

When you work together, you can: swap ideas, share materials, learn new things, unlock opportunities, meet people who "get you," and maybe even gain a few friends along the way

CREATE YOUR OWN OPPORTUNITIES

APPRENTICESHIP or MENTORSHIPS

Find places—formal or informal—around you, where you can show your work

Join forces: work "collectively" with other artists you may know

Work "collaboratively" to expand your knowledge and accelerate your development

CV / BIO

ARTIST STATEMENT

SAMPLES OF WORK

PROPOSAL

Emphasize background and experience that directly relates to this opportunity

Avoid generic statements; respond specifically to the call, showing in brief HOW and WHY your work addresses the challenge

Select work that best reflects the call's focus and explain why it's appropriate

If you lack specific applicable past work, demonstrate the potential of your practice by visualizing how it could translate into public art, using a sketch or photomontage as a proposal

Explain your concept verbally and demonstrate how it translates visually

Place your concept in its intended environment to reveal how it 'fits' with 'the call', the space, the people around it, and everything it interacts with.

Your proposal should feel doable—something that truly fits the site and the budget

WHEN YOU MAKE A DRAWING: think concept, think materials, think cost

For example, consider installing a small sculpture in your front yard (if you have one) to benefit from everyday pedestrian traffic or and reach out to neighbourhood cafés or shops to ask if you can display your work on their walls

Work "collectively" rather than collaboratively. Collective work lets artists share the same concept or goal while developing their own individual style

Work with a more experienced artist or maker—you'll learn so much just by doing the work together

Reach out to local business, neighbourhood and cultural associations; introduce yourself and ask about any artist opportunities they may offer. Get into their mailing list

Working with others can open opportunities to grow your knowledge, expand your network, and participate in events. Even artists who prefer to work alone benefit from connecting, sharing ideas, materials, techniques, and resources

Mentorship offers guidance, feedback, and industry insight from a more experienced artist, helping emerging artists develop ideas, refine direction, and navigate opportunities through a flexible, conversational relationship.

Apprenticeship is hands-on and skill-focused, where emerging artists work directly with an experienced artist or studio to learn techniques, processes, and tools through real, practical projects

Be sure to include credits—title, medium, dimensions, price, and a way to contact or follow your work (e.g. Instagram). Document the piece in place with photos or videos to begin building your portfolio, and record the location and year.

Keep a log of materials, techniques, procedures, suppliers, and other fabricators so you can refer back when needed or start building a reference library for future work

This process also serves as a constructive exercise for your own development

So you've prepared your proposal, and submitted it

KEEP TRACK
 including of the expected date of the selection committee's response and the deadline for the completed artwork (just in case you get selected)

CONGRATULATIONS
 you got the commission, now what?

MAKING THE PIECE **TIME CONSIDERATION** **CONTRACTS** **BUDGET \$\$\$**

Some artworks lose their essence during fabrication. In the push to solve practical issues, the concept can slip away. It's the artist's role to keep it alive—make sure your piece clearly carries your original intent

CONCEPT
 Does the artwork convey your idea? Does it communicate the concept you intended?

Public Engagement: be ready to explain your work, stay open and engaged, and avoid getting defensive.
Public Opinion: Everyone is entitled to their opinion. Be prepared to hear feedback you may not like about your work. See advice #4

Public works engage broad audiences—What is your work about? Does it resonate with the place, is it abstract or does it deal with larger universal themes?

Materials also carry meaning—make sure they align with your concept and core principles (i.e. sustainability)

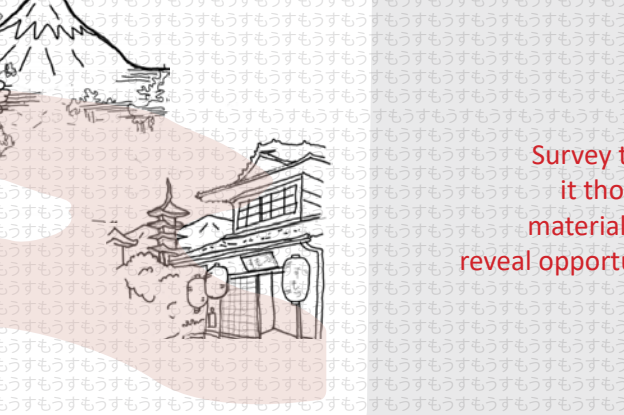
Constructability **MATERIALITY**
 Select materials that you or your fabricator(s) are familiar with to bring your vision to life

Consider the dimensions in relation to standard material sizes
 Consider the material's weight for handling, storage, and transportation
 Plan dimensions to suit transportation—cars, trucks, van, etc.

Transportation
 Public works tend to be large; factor in transportation limits—size, cost, handling—during development

Don't underestimate installation and un/installation time. Plan ahead for access, tools, transport, help, etc.

Install / Uninstall



Site Conditions (survey the site)
 Survey the site in person and document it thoroughly—photos of dimensions, materials, lighting, and other details can reveal opportunities or potential obstacles for installation

SCHEDULE FOR
Concept/Artwork development

Decide on the final shape and outcome, meet with the fabricator, and finalize materials, dimensions, composition, and other details

Material ordering / Delivery time
 Even common materials may need lead time—check stock and plan accordingly

Fabrication / Assembly Time

Transportation Time

Installation Time
 Read the contract! Read. Pause. Ask. (Yes, the contract)

WHAT TYPE OF CONTRACT IS IT?
All in? Design, build and install? Design only?

Clarify roles and responsibilities, confirm who is responsible for each task, outline what is included in the fee and how it is divided, and review the payment and delivery schedules

Copyright and Ownership
 Clarify ownership, delineate artist and organizer rights for marketing, promotion, education, and media, and specify reproduction permissions or restrictions

Usually, the organizer has a non-exclusive right to use photos and artist information for promotional purposes—provided proper credit, social media links, and additional artist information are included—while the artist retains authorship and ownership of their work

Insurance
 Who is responsible for it, coverage scope for artworks and/or to others (damage, theft, vandalism) duration, special conditions, and claims and liability processes

Know exactly how the budget is allocated so you can plan more realistically and avoid surprises later

This will help you understand how much of your budget is available for materials, for hiring help, or for any additional expenses.

Invoicing
 Confirm what information must be included in each invoice—such as dates, work descriptions, taxes, reference numbers—and clarify who it should be addressed to

Confirm which items are taxable and which are exempt—some grant-related expenses may be tax-exempt

ADVICE #5
COMMUNICATION IS KEY
 Whoever you're working with, provide the full context: even if they are responsible for just one part, share the complete picture—include sketches, the location (inside or outside), whether it is permanent or temporary, the timelines, and, of course, the budget

"One man's trash is another man's treasure"

Artists are always resourceful in transforming trash into treasure—working with leftover materials, discarded pieces, or unexpected donations. This mindset isn't just about making do; it's about seeing potential where others see nothing. Focus on what you have, what surrounds you, and what you can do with your own abilities. Limitations can spark creativity, and the materials already at hand often lead to the most inventive and authentic outcomes

すもろ HITCHHIKER'S GUIDE TO PUBLIC ART (for beginners)

WORK WITH US
SUMO project
 sumoproject.com
 IG: @sumo_project_inc
 admin@sumoproject.com

SUMO project is a multi-disciplinary studio which practice focuses on the integration of Art, Architecture and Urban Design

Believing that "specialization is for insects", we find opportunities in unusual places, to explore how our creative practice can contribute to improve the spaces we inhabit, public or private, with the use of art

Canada Council for the Arts Conseil des arts du Canada This guide has been possible thanks to the generous support of the Canada Council for the Arts

Public Art Management: Overseeing the full lifecycle of public art projects—such as murals and sculptures—from initial planning to installation
Art Integration: incorporating art directly into buildings and public spaces so it functions as an integral design component, not an add-on
Art Strategies: creating cultural frameworks that guide planning and strengthen places through artistic and cultural initiatives

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SUMOfc
 IG: SUMOfc

SUMOfc is an art collective that uses human-centered design to explore how people shape their spatial and social environments. Our pieces question, test, and explore ideas that connect people to places

*A human being should be able to change a diaper, plan an invasion, butcher a hog, conn a ship, design a building, write a sonnet, balance accounts, build a wall, set a bone, comfort the dying, take orders, give orders, cooperate, act alone, solve equations, analyze a new problem, pitch manure, program a computer, cook a tasty meal, fight efficiently, die gallantly. Specialization is for insects

—Lazarus Long — Time Enough for Love (Robert Heinlein)

Site Considerations

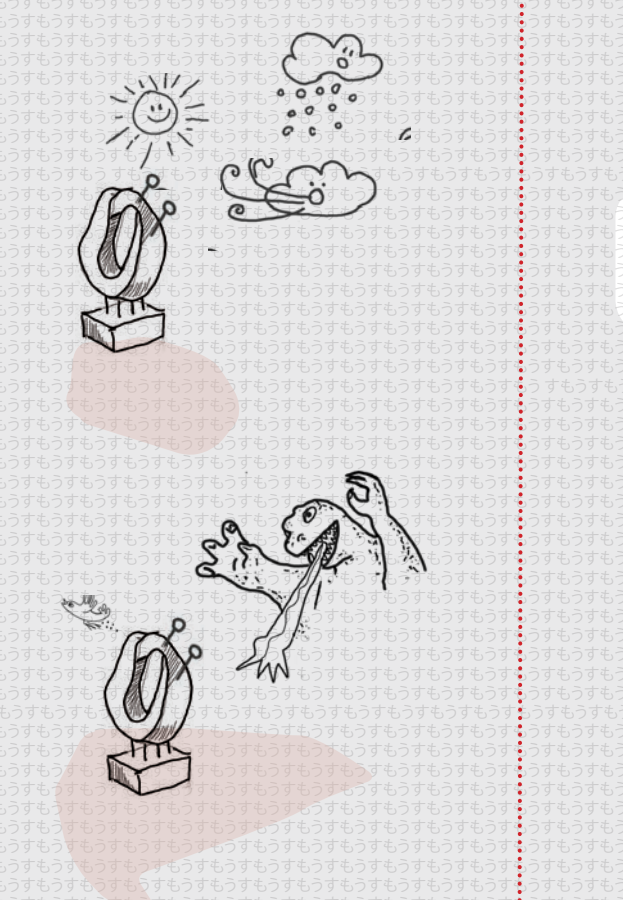
Uses (how do people use the space)
 Is it a residential area, an office area, a park, or a plaza?

Circulation (people, bikes, cars, etc. Consider dimensions for accessibility)
 How does it affect the location of the artwork and/or the placement of the equipment?
 Check for clearances, outlets, secure locations, and other practical site details

Natural forces
 How do natural elements—such as sun, snow, wind, and rain—affect the artwork?
 What additional factors need to be considered, such as lighting, visibility, and security?

Living forces
Humans: adults, kids, elders, ADA
Animals: birds, rodents, etc.

Access to the Site
 For temporary events, check site rules: what can be removed, what must be restored, and how to leave the site after the event has ended
 Permits (i.e. encroachment), relevant by-laws—i.e. noise and light pollution—heritage considerations, and any other applicable legal requirements



THE WORK IS COMPLETE AND INSTALLED
 Who takes care of the artwork on site Who is responsible for documentation and promotion

UNINSTALLATION & DOCUMENTATION
 Uninstall the work, coordinating timing, transportation, and cleanup. Gather all additional documentation—press coverage, social media content, and professional photos (obtained or purchased)—and clarify who should be credited for each

THE AFTERLIFE OF THE ARTWORK
 Consider the afterlife of the artwork and its potential future uses

Think about whether it can be reinstalled elsewhere, sold, donated, repurposed, or recycled. Planning ahead helps ensure the work continues to have value, reaches the right audiences, and avoids unnecessary waste or storage issues

STORAGE
 Think of this in terms of costs and fabrication methods

RE-EXHIBIT
 It can be re-exhibited, generating additional income, expanding its audience, and increasing exposure

TRANSFORM/RE-USE
 It can be unassembled, recombined, or repurposed in new way

CONTRACT
 Installation may require a separate contract
 Your fabricator might also serve as the installer (with a separate fee, insurance, and contract), so confirm all conditions and responsibilities in advance

SITE COORDINATION
 Coordinate site access, artwork delivery, temporary storage, and related logistics
 Installation sites have limitations—such as security rules and the presence of other artists or personnel. Make sure to coordinate carefully to avoid conflicts

ARTWORK IDENTIFICATION AND CREDITS
 Ensure your piece is properly identified with its title, author(s), and any required credits