

2018

KAYA | Project Public Art

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Master's Thesis Project : KAYA | Project Public Art

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December 13, 2018

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Abstract:

KAYA|Project Public Art exhibits public art in public spaces in Kathmandu every two years. Every year we have two special events around the topic of Public Art and Public Sphere. It's a private foundation initiated by a Kathmandu dweller who understands the ever changing landscape of Kathmandu. On the verge of gentrification, and other political transformation, Kathmandu requires a self-expression of urbanity and dwelling. This foundation gives agency to the ordinary citizens to define their public sphere in the long run through it's forum and active advocacy.

EXECUTIVE SUMMARY:

Nepal has undergone a huge political transition, conserving the heritage, and stepping forth in time by expressing current political views is an utmost right of the public and I believe this foundation will entail a legend in acquisitioning landmarkable works of art that expresses these visions. This foundation will help give the ordinary citizens their agency to define the public sphere. Implementing this act of displaying public art in public sphere will rekindle the ordinary memories and give them an agency to imagine their own public spheres. This interactive project will have both ephemeral and permanent artifacts and performances created under the domain “kaya”: project public art.

Mission Statement: We aim to exhibit works of art and installations in Public Spheres. Giving an outlet for the coming generation to express their viewpoints with proper exposure of Public Art scene.

The biggest objective is to balance between scholarly motive and artistic motive to reflect the voice of the public.

Vision: To produce timeless works of arts and generate critical discourses around it.

Description: A foundation that brings in Public Art in Kathmandu and creates a platform or a forum to discuss such affairs and discourses around it.



Kaya| Project Public Art

Our current finances state that we are underspending by 319,000\$ by the third year.

New strategies need to be implemented to better this position.

City as a site:

Nepal is a classic case study, embodying a cross section of a modern, over-burdened, increasingly polluted capital that can be woefully juxtaposed with rural expanse that struggles still on subsistence farming and immigrant remittance” says one of the art writers from Nepal named Sophie L Pande in her article Reconciling development with nature and culture.

We have chosen four towns within Kathmandu: i) Bhaktapur ii) Patan iii) Kathmandu iv) Tundikhel.

Contemporary art scene is thriving in every nation and bears a ubiquitous spectrum of works in the first world. Coming from a third world perspective, I have not seen much public art installation after the democracy because the people are in power, but they have not exercised their powers to an absolute level for generating art and architecture. Finding this gap in the historical unfolding of Nepali culture, I have decided to initiate a project that promotes public art and supports emerging artists. My

project is opening these two-year exhibits that provide support to generate a competition almost for installing public art in public spaces of Kathmandu.

Products Programs and Services:

Exhibition of four works of art is our key product of the foundation that will be historicized by cataloguing them and archiving them in the foundation every two year. Thus, our projection of three years will include one exhibition with four artworks.

Special Events:

Community based workshops on awareness of Public Sphere improvement will be held. These special events will be geared towards sending out messages such as Public Art should be Public and not architectural only. Our special event will act as a Public Forum to discuss about Public Spheres and Public Art, topics spanning from conservation to political repression will be discussed in the forum. This will be the moment to send out monitoring and evaluation forms too to do our survey on how the project is working in conveying its messages. This will be handled within Educational Programming.

Financials:

Foundation or a non-profit dilemma was faced early on: Since, the seed money is from founder's pocket, it will be a private foundation. Initially, we were planning to take funds from embassies for cultural enhancement grants and starting purely based on it making it a non for a profit but later it was decided to keep this organization a private foundation that accepts funds and sponsorship from donors like Omidyar Networks, Living Tradition Museum.



Calling this foundation, a private foundation and attaching the name KAYA would entail that this legacy was built by this private foundation, where we have taken in donations, grants and funds acting like a non for profit. Our biggest grant provider will be Omidyar Networks, questions of neo-colonialism and questions toward affirmative action plays into game but we have accepted the grants from them. We will try our best to defy or resist the capitalistic motive of the upper-middle class men making this project a problematic gentrification tool.

Thus, the balance attained by Project Public Art will have to be in service of the public at the utmost level in generating the legacy to be held in public spheres. Our scholarly and museum like expertise will be taken from Living tradition Museum, Changuarayan, Nepal.



Living Tradition Museum, Nepal.

Since this almost becomes a festival of display around the city, we have decided to partner with few of the galleries listed below to hold the special events.

To name few art centres and gallery in Kathmandu

- Nepal Art Council
- Bikalpa Art Centre
- Park Gallery
- Siddhartha Art Gallery
- Bhav Art Gallery
- Kalo 101



Strengths, Opportunities, Weakness, and threats:**Weakness:**

It can be seen as a modernizing force and can be critiqued for it, making us lose more donors or support in the field. Other technical issues such as providing the site for production, shipping, and handling where there is no expertise in such scale of production.

Strengths: It is Pioneering idea, enhances the artistic production to the other level of scale, since it works in cycle it is easier to amend things when it happens again.

Threats: Freedom of expression may be the biggest test, previously artists have faced threats from fundamentalists.

EDUCATIONAL PROGRAMMING:

Since, this project or a foundation is a hybrid of a private foundation and a non for profit. It would like to establish an enterprise to canonize the theoretical perspective of partaking in Public Art discourses. Project Public Art will use a multifaceted approach to achieve its target revenues. There will be a donation bin in event space and a donate us button on our website.

Google form documents will be sent to the email addresses signed up on guest books for monitoring and evaluation. First and foremost, the expected budget for commissioning each art work will be 7000\$ maximum and this will draw a population of middle and upper middle class and lower income group, which are our targeted

population for educational programming. This will connect the grass roots to the administrative class people to generate a common discourse around it. Artists applying for the position will have to have done their research in Public Arts and the general history of the city. The talk will be finalized along with the artists to be shown.

Picking the curator for every year who becomes the fundamental part of choosing the artist will require expertise and proper charges. Art world advisory spans with these forms of dilemmas to whether spend more on curatorial devices or pick the ever ready free-lancer to commission these works of art. The galleries will also have an equal say as the curator in deciding the artists.

Operational Plan:

Four works of art will be chosen to be displayed every two year in the city center and squares and the special event will meet twice a year for snacks and talk by active scholars in art history, city planning, conservation, advisory, etc. Interested buyers and institutions can reach our sales associate directly then.

The application process for the artist will act as a competition where their portfolio and essays and graphics on the work of art will be the key factor in deciding whether the project will represent it.

At the opening reception, there will be shuttles for the VIP guests to the four venues to complete the day long sightseeing.

Training the on the ground staff and the interns at the office will require at least two semesters. Art Handling would be an ideal skill to bring into plate and art history to play along with it.

Income and Expenses:

Income:

Exhibition and gallery entrance fees at shows with the fee of at least \$7 per individual.

Annual pass of \$50 /individual, \$70/family, and \$100 corporate for entrance to all events except some special high ticket events. Our marketing and sales team will acquire and maintain accounts all individual, family, and corporate. Each year we set an annual sales goal of 250 new accounts thereby increasing our income yearly.

Application fees charged to artists \$40 per application.

Plus, a 40% of the sold art pieces with 40-60 split between the foundation and the artists whose work has been sold.

Annual banquet for 200 patrons and members with \$50 ticket cost with an estimated income of \$10,000 from the event.

cultivate donors, focusing on dedicated donor ships.

Expected expenses:

Administration and personnel cost: \$4000/year

Infrastructural expenses: 3000\$ a year

Materials and Space cost for production of artworks will be outlined in their individual application spanning the budget to be up till 7000\$ each.

Annual Banquet expense: \$4000 estimated

We will maintain a healthy financial position and adopt new strategies as needed to maintain to healthy balance sheet.

To curb costs, we will develop a plan to use interns and volunteers where possible.

We will work with local art schools and hire students for college credit.

Management and organizational team:

Team of eight people and three volunteers: expected expenses of: 4,000\$ a year.

Infrastructural expenses: 3000\$ a year

Materials and Space cost for production of artworks will be outlined in their individual application spanning the budget to be up till 7000\$ each.

An executive director who oversees the entire foundation

Accounting staff:1

Marketing staff: 1

Administration and Operation staff: 3

Office manager/receptionist: 1

Interns: 2

Volunteers as per needed.

Business Plan:

Sponsorship or funds from the embassies, museum and other institutions interested in supporting our activities is welcomed. Making institutions and museums and galleries the biggest buyer of such work as they know how to handle it.



BUDGET REPORT				
	YEAR 1 BUDGET ANNUAL	FESTIVAL YEAR 2	YEAR 3	
REVENUE	\$20,000			
GRANTS	520,000	266,667	220,000	
RAISING	150,000	125,000	75,000	
ACCESS FEES	70,000	58,333	51,000	
TOTAL	540,000	450,000	346,000	
EXPENSES				
COMMISSIONING (K4)	28,000			
SHIPPING & HANDLING	20,000	20,000		
SERVICES	30,000	30,000	30,000	
EQUIPMENT	100,000	100,000		
	178,000	150,000	30,000	

Budget Report

The commissioning charges are \$7000 x 4, shipping charges are \$5000 x 4 for install and de-install. Services include payment to the temporary workers. Equipment for mob control and training is lumped under equipment training, curatorial goods also fall under this category. The unexpected expenses are deducted from the Grants to operate the curatorial needs, which is not mentioned in the budget including the publication costs and marketing costs.

Grants received from Omidyar Networks, living tradition Museum, and the funds received from embassies will suffice for the first three years, we will be underspending and looking into our capacity and output to decide what kind of infrastructure should be leased to operate the whole festival.

Marketing Plan / Market Analysis:

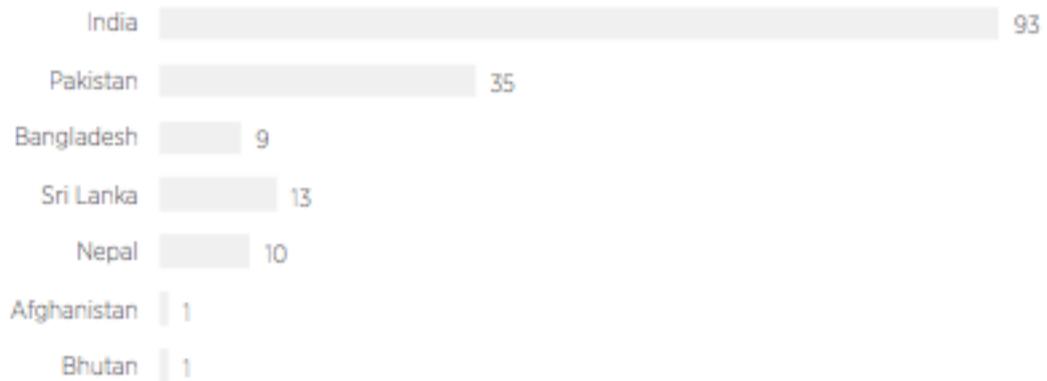
Current market overview

Mainstream media, flyers in touristy areas of Kathmandu, radio broadcast, etc.

Media partnership can be attained to lower the cost. Fundraising and PR will be the most important agenda as the foundation depends on it. The South Asian art market seems very lucrative at this stage making Nepal one of their growing participant with total of 10 galleries. The real GDP growth also states that their room for improvement in the arts world.



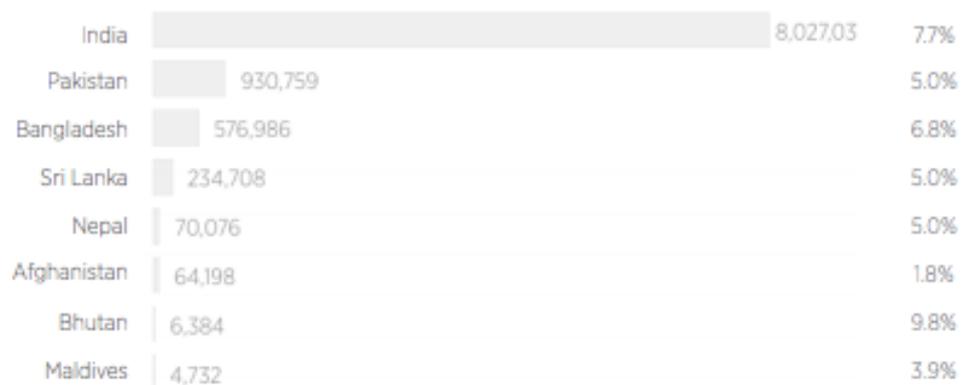
Number of Modern & Contemporary South Asian Galleries



* Galleries with an active presence in domestic and international art fairs and/or regular exhibition programme with represented artists.

GDP PPP USD Millions

Real GDP Growth 2017 f



Source: World Bank

Note: GDP is measured in constant market prices. Real GDP Growth figures are in percent.

Marketing Plan

Retaining visitors: Keeping the discourse going on and making this event a heart throb place to visit is the key goal of this foundation.

Raising more funds and inviting more donors:

Applying for funds to the embassies for cultural grant will begin once the first two year of the project is completed.

Cultivating dedicated donors:

Keeping the current donors satisfied and keeping the agenda of the foundation intact is the biggest objective of this foundation. Community building is the utmost priority of this foundation, it is realized once the donors and the community intertwine in their giving and bringing out the best of the project.

Marketing our Products:

Marketing our products, the pieces from the exhibit, we would have it published in our local newspapers. Nepal Tourism Board sponsors such advertisement campaigns too. They will be reached out for foreign audience, invigorating the public to partake in such observation. Reaching out to individuals working for organizations to bring out potential buyers in the periphery would be intriguing exercise. Proper circulation of brochures and catalogues in institutional spaces. “Our target audience can be divided into i) fundraising audience: consisting of individuals, corporations, foundations, or the government, ii) program audience: consisting of clients

individuals, or organizations who receive services; patrons, or members, iii) advocacy audiences: consisting of community leaders, policymakers, the media, or key issue influencers.”¹

Market analysis:

Finkel pearl in his book *Dialogues in Public art* states that “Public art simply meant placing large-scale work in open plazas, marking them as “unique,” even as the strategy became generic.” This is still coming from the late 1900s, In Nepal’s context the market would be made of contemporary sculptures, new media installations, performances, other forms of installations in a larger scale that does not fit in a white cube would be Public art.

Nationalistic expressions, such as busts of poet’s, singer, martyr, etc.

Any form of work that makes the City as a site and is suitable and sustainable for the environment would be defined as Public art.

During 1970s in the states, installing artwork in non-traditional “spaces”² emerged, as a massive shift that viewers were involved in the process of creation and not only audiences for the final objects. In 1980s, “site art”³ emerged, some radical artists hosted exhibitions in abandoned warehouses and factories. In 1990’s, “interactive”⁴ exhibitions which promised to enhance community involvement and social practice appeared. Today we see interactive pieces in public spheres and

¹ Sarah Durham, *Brandraising : How Nonprofits Raise Visibility and Money through Smart Communications*, 1st ed, San Francisco, CA: Jossey-Bass, 2010.

² Lindsay Hughes, “Do We Need New Spaces for Exhibiting Contemporary Art?”, *Journal of Visual Art and Practice* Volume no 4 Number 1.

³ Ibid

⁴ Ibid

commercial infrastructures and institutions commissioned for various purposes by various influencing figures and foundations.

Thus, the buyers would be expected to be wealthy collectors or institutions, organizations, etc. The market is entrenched with the architecture of current landscape and they would want something to be symbolic of their meaning and current view point. The statistics mentioned above shows a growth in the GDP while the art market is still dwindling.

Setting a trend in an architectural landscape, city planning, and heritage sites conservation would be the avenues that this project's market alleys would be at. Institutions would like to invest in a collateral with a fmv and these collaterals run in the legacy they set forth for the future. Thus, publicizing where their conferences takes place would be a great point to begin with the market overview.

Strategies

To make Nepal a Global platform for display of Public Art in the long run. Improve the domestic art scenario by focusing in the domestic display of public art and if profit margins allow us to host artists from different countries it will look forward to doing so in a decade's time beginning with SAARC countries. Educational programming is held responsible for the special events and the evaluation and monitoring program.

Developmental Plan

This hybrid of private foundation and non for profit will aim to showcase South Asian Public Art in different venues in South Asia and become a public foundation in the long run.

For time being, we are focusing in domestic artistic evolvement and exploring Kathmandu Public Art Scene for first three exhibition aimed to be show cased in six years of duration.

Three strong festivals of Nepali Public Art Projects and viewing the response would be a fruitful experience in terms of developmental phases analysis.

Building a stellar reputation to reach more audience is one of the goals besides just selling art and promoting cultural dialogue through contemporary arts. In the long run we plan to have art events around the public sphere where the installations, sculptures, new media work, is presented raising awareness on urban development partnering with regional government offices to promote dialogue about art and culture, this will allow us to raise funds in public too. Through the project's perspective, we aim to have a permanent collection of works of featured artists that could be deaccessioned in future for raising funds for the project, we look forward to partaking in preservation of traditional forms of arts and encourage and advocate restitution projects as well.

Pioneering act of commissioning and selling Public Art:

The strength of our company is that we specialize in Public Art as a project and revolve around the discourses of it to find a solution in the long run. These pieces that are being exhibited will be reached out by the public with an admission fee that will

pay out the short term employees hired for the festival. Thus, we have tried to simplify the process of buying the tickets as much as possible. One of our major weakness is that we have a volatile human resource under operation management, we hire volunteers in short term contracts.

Lastly, the intangible product of this project will be the cultural exchange and the conversations mustered during the talk event that gets held. Ideally leaning towards becoming the best case analysis subject NEA's Public Art Fund. Public Art Fund "presents contemporary art in New York City's public spaces through a series of highly visible artists' projects, new commissions, installations, and exhibitions"⁵.

⁵ Nazish Dholakia, "He Makes Private Art Public." *Crain's New York Business* 31, no. 5 (Feb 02, 2015): 6, <https://search-proquest-com.ezproxy.sothebysinstitute.com/docview/1651540865?accountid=13958> (accessed May 8, 2018).

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