

**City of Ramsey**  
**Agenda**  
**Park and Recreation Commission**  
**Thursday, January 9, 2025**

**6:30 pm**  
**Council Chambers, 7550 Sunwood Drive NW**

Remote Attendance available at [www.cityoframsey.com/meetings](http://www.cityoframsey.com/meetings).  
Those joining remotely and requesting to speak are asked to use a webcam when speaking.

1. **Call to Order**
  
2. **Citizen Input**
  
3. **Approve Agenda**
  
4. **Approve Minutes**
  1. Approve the following meeting minutes.
    1. Park and Recreation Commission meeting dated November 14, 2024.
  
5. **Commission Business**
  1. 2025 Playground Replacement Planning—Central Park
  2. Consider Donation of a Community Art Plan
  
6. **Commission/Staff Input**
  1. Commission/Staff Input
  
7. **Adjournment**

**Park and Recreation Commission**

**Meeting Date:** 01/09/2025

**Primary Strategic Plan Initiative:** Connect the community through Parks, Trails and Recreational Programming.

**Information**

**Title:**

Approve the following meeting minutes.  
1. Park and Recreation Commission meeting dated November 14, 2024.

**Purpose/Background:**

To review and approve meeting minutes.

**Notification:**

N/A

**Time Frame/Observations/Alternatives:**

Staff anticipates this case will take less than 5 minutes.

**Funding Source:**

N/A

**Recommendation:**

To review and approve meeting minutes dated November 14th, 2024.

**Outcome/Action:**

Motion to approve meeting minutes dated November 14th, 2024.

**Attachments**

Meeting Minutes November 14th

**Form Review**

**Inbox**

Brian Hagen  
Form Started By: Mariah Albrecht  
Final Approval Date: 01/03/2025

**Reviewed By**

Brian Hagen

**Date**

01/03/2025 02:56 PM  
Started On: 01/03/2025 09:17 AM

**PARK AND RECREATION COMMISSION  
CITY OF RAMSEY  
ANOKA COUNTY  
STATE OF MINNESOTA**

The Ramsey Park and Recreation Commission conducted a regular meeting on November 14, 2024, at the Ramsey Municipal Center, 7550 Sunwood Drive NW, Ramsey, Minnesota.

Commission Members Present:      Chair Nathan Barten  
   Vice Chair Brandon Sis  
   Commissioner Todd Arts  
   Commissioner Jennifer Leistico (arrived at 6:35 p.m.)  
   Commissioner Dean Olson

Commission Members Absent:      Commissioner Shane Bennett  
   Commissioner Megan Ealain

Also Present:                              City Council Liaison Debra Musgrove  
   Parks & Assistant Public Works Director Mark Riverblood  
   Recreation Coordinator Abby Proulx

**1.      CALL TO ORDER**

Chair Barten called the Park and Recreation Commission meeting to order at 6:30 p.m.

**2.      CITIZEN INPUT**

None.

**3.      APPROVE AGENDA**

Motion by Commissioner Sis, seconded by Commissioner Arts, to approve the Park and Recreation Commission meeting agenda as presented.

Motion carried. Voting Yes: Chair Barten; Commissioners Sis, Arts, and Olson. Voting No: None. Absent: Commissioners Bennett, Ealain and Leistico.

**4.      APPROVE MINUTES**

**4.01:   Approve Park and Recreation Commission Meeting Minutes**

Motion by Commissioner Sis, seconded by Commissioner Olson, to approve the following Park and Recreation Commission Regular Meeting Minutes:

- Park and Recreation Commission Meeting Minutes date October 10, 2024

Motion carried. Voting Yes: Chair Barten; Commissioners Sis, Olson, and Arts. Voting No: None. Absent: Commissioners Bennett, Ealain, and Leistico.

## **5. COMMISSION BUSINESS**

### **5.01: 2025 Playground Replacement Planning – Central and Riverdale Parks**

Parks & Assistant Public Works Director Riverblood stated that the playground replacement policy projects that one playground per year is replaced, noting that five playground have been replaced in the last five years. He reviewed the current condition of the Central Park playground noting that the wood posts are still solid and in good condition and identified items that could easily be refurbished and others that could be removed. He provided a similar overview of Riverdale Park. He displayed brand new regional playground equipment that is available because it was made in the wrong color. He noted the equipment has a value of \$346,000 (not including installation) and explained that the playground components could be divided between the two parks. He identified items that could be added to Central Park, along with refurbishment of the equipment that would remain as well as the additional equipment that could go to Riverdale Park. He stated that in another scenario, all of the equipment could go to Central Park and Riverdale Park could then wait for 2026.

Commissioner Leistico arrived.

Commissioner Sis asked for an overview of the cost component for some of the items.

Parks & Assistant Public Works Director Riverblood stated that he does have the breakdown of the different cost components but does not have that with him today. He stated that the value of the equipment is about \$346,000 but the City could purchase it for about \$250,000 and installation is typically around 30 percent of the product cost. He stated that they would also need to update each of the playground with engineered wood fiber, which would have a cost of \$12,000 to \$18,000 per playground. He stated that they would also adjust the playground borders, noting that could be done by staff. He noted that the demolition and disposal cost for each park would be about \$2,000 but that could be reduced by refurbishing some elements. He noted that staff would continue to work on the menu of costs.

Chair Barten commented that the wood components at Central Park are in good shape and asked about the anticipated lifespan for those posts if they were to remain.

Parks & Assistant Public Works Director Riverblood commented that the wood is treated from within and suspected that the posts would last a long time given the sunny conditions. He stated that if they were able to refurbish the Central Park wood items and add some new components, they would plan to circle back to Central Park after they have completed additional playground replacement and continue to replace the wood items at that time, estimating perhaps another five years.

Chair Barten asked if the refurbished components at Central Park would be painted to match the new components.

Parks & Assistant Public Works Director Riverblood confirmed that they would plan to paint in similar colors. He explained that this would be a way to improve more than one playground within the budget constraints.

Councilmember Musgrove commented that this looks like a great plan and asked if the total package of equipment would need to be purchased or whether certain items could be chosen.

Parks & Assistant Public Works Director Riverblood replied that they probably could parse out equipment but suspected that this opportunity is also being reviewed by other communities.

Councilmember Musgrove asked for details on the timeframe when the equipment would be available.

Parks & Assistant Public Works Director Riverblood replied that the equipment is available now. He stated that once the Commission makes a recommendation, he would bring that to the Council as soon as possible after that. He hoped to have more information for the Commission to review in January and February in order to then bring it to the Council in order to plan for implementation in 2025. He noted that these components are ready and assembled which could mean the equipment is ready for use in June rather than later in the summer.

Councilmember Musgrove commented that she liked the idea of spreading this between two parks.

Commissioner Olson commented that there are a lot of youth programs at Central Park and parents comments on how they like parking lot and landscaping improvements, along with the pickleball courts. He stated that he likes the idea of spreading it out, but Central Park is a marquee park with a lot of use and would want to see that continue to be improved.

Commissioner Sis commented that if there is chance for implementation on Central Park earlier rather than limping along, he could support that, especially with all the development in that area.

Chair Barten commented it seems the Commission agrees that this could be a good value to acquire this equipment and would be interested in seeing more information. He agreed that Central Park continues to have increased use and is in need of this amenity.

Commissioner Sis commented that if they can get the discounted equipment that is a great option but otherwise does not believe that both parks need to be done in one year.

Parks & Assistant Public Works Director Riverblood commented that he can present a few options. He agreed that Central Park has a lot of use and while there are a lot of children around Riverdale, they do need to continue to focus on Central Park and therefore one option can be for just Central Park.

## **5.02: Recreation Programs – A Year in Review**

Recreation Coordinator Proulx presented an overview of recreation programming throughout the past year.

Commissioner Sis commended Recreation Coordinator Proulx for her excellent work and expanded programming opportunities. He noted that he found himself participating in more programming this past year as well.

Councilmember Musgrove stated that she enjoyed the wood duck house and puzzle contest events. She asked if this presentation would be available online for residents to review.

Recreation Coordinator Proulx confirmed that could be posted to share with the residents.

Commissioner Olson appreciated the creativity and excitement which creates diverse programming for the residents.

Parks & Assistant Public Works Director Riverblood called attention to the partnerships mentioned by Recreation Coordinator Proulx as that is how the City is able to offer so many things while also building community.

## **6. COMMISSION/STAFF INPUT**

Parks & Assistant Public Works Director Riverblood stated there are not any actionable items for December and did not anticipate a December meeting.

Councilmember Musgrove commented that she has appreciated her time as a liaison on the Park and Recreation Commission. She recognized the great job that Chair Barten, Vice Chair Sis and the other members of the Commission have done this last year. She thanked the Commission for its hard work.

Commissioner Arts referenced expansion of pickleball programming and asked if there are plans to convert the tennis courts to pickleball use at Central Park.

Parks & Assistant Public Works Director Riverblood commented that staff is looking to stripe the Riverdale courts for pickleball and there is an opportunity for additional courts on the Lord of Life site. He stated that there are plans to stripe one tennis court as four pickleball courts. He stated that they would look at that option along with the rehabilitation of the playgrounds.

## **7. ADJOURNMENT**

Motion by Commissioner Olson, seconded by Commissioner Arts, to adjourn the meeting.

Motion carried. Voting Yes: Chair Barten; Commissioners Olson, Arts, Leistico, and Sis. Voting No: None. Absent: Commissioners Bennett and Ealain.

The Park and Recreation Commission meeting adjourned at 7:20 p.m.

Respectfully submitted,

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Mark Riverblood  
Parks & Assistant Public Works Director

Drafted by Amanda Staple  
*TimeSaver Off Site Secretarial, Inc.*

**Meeting Date:** 01/09/2025

**By:** Mark Riverblood, Engineering/Public Works

**Information**

**Title:**

2025 Playground Replacement Planning—Central Park

**Purpose/Background:**

About 5 years ago, City Council approved the Playground Replacement Policy which generally informs the city on which playgrounds are to be replaced and when. Since then, the city has refurbished the playgrounds at Peltzer, Rabbit, and River's Bend Parks pursuant to the policy and plan—with Alpine Park's playground also receiving a complete replacement and renovation in 2024.

The Playground Replacement Plan forecasts the next parks scheduled for consideration as Riverdale, Solstice and Central Parks (over the years 2024-2026). Staff's analysis from recent field inspections was that Solstice Park can be deferred until Riverdale and Central Park are addressed. Since then and following the discussion at the November Park & Recreation Commission meeting—a reassessment to include Flintwood Terrace Park's playground finds that it ranks somewhat even with Riverdale and Solstice—and that Central Park's playground may be better suited for a complete renovation, with one of the three neighborhood parks considered after 2025.

The purpose of this case is to continue the planning process for the renovation of a playground in 2025, specifically Central Park.

**Notification:**

**Observations/Alternatives:**

As was discussed at the November regular meeting, the city has an opportunity to purchase a new, multi-faceted playground befitting the prominence of Central Park as both a community park and the city's flagship park—at a savings of more than \$74,000. The first several attachments depict the play components, costs, capacity of children, along with a quote for artificial turf surfacing (versus the engineered wood fiber used at Alpine Park last year). This 10-tons of play equipment with a user capacity of about 250 children at a time, would have a community investment cost of approximately \$449,000. The following is a summary of the project costs:

Playground components, freight and installation.....	\$301,000
Artificial Turf surfacing.....	\$132,000
Removals and site prep.....	\$6,000
Contingencies.....	\$10,000

<b>Total</b>	<b>\$449,000</b>
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The above total assumes that staff would modify the playground boulder border as necessary (two or more mobilizations with heavy equipment), and provide all site restoration and landscaping. \$301,000 would be from the Lawful Gambling Fund, leaving an approximate \$26,000 fund balance. The remaining \$148,000 would come from the Park Trust Fund. (Note: This scenario may result in not enough funding for a playground replacement in 2025.)

For the meeting, staff will detail additional aspects of the proposed project and respond to Commission inquiries and ideas.

**Funding Source:**

Pursuant to the Playground Replacement Policy, funding for playground replacements in any year would be from the Lawful Gambling Fund. In the instance of 2025, and given the scope, size and cost of the playground meeting the expectation for Central Park, the preferred playground surfacing of artificial turf and associated expenses may be funded by the Park Trust Fund versus the Lawful Gambling Fund.

**Recommendation:**

Staff supports a playground replacement and renovation project for Central Park in the amount of \$449,000 that this case discusses.

**Action:**

Based upon discussion, motion to recommend City Council approve a playground replacement for Central Park at a not-to-exceed cost of \$449,000, with an intended completion before the Summer of 2025.

**Attachments**

- Proposed playground components
- CP Playground 1
- CP Playground 2
- CP Playground 3
- CP Playground 4
- Play equipment costs
- Artificial turf quote
- Status Lawful Gambling Fund
- Playstructure and pea gravel removals
- Playground Finder Map
- Playground Replacement Policy

**Form Review**

**Inbox**

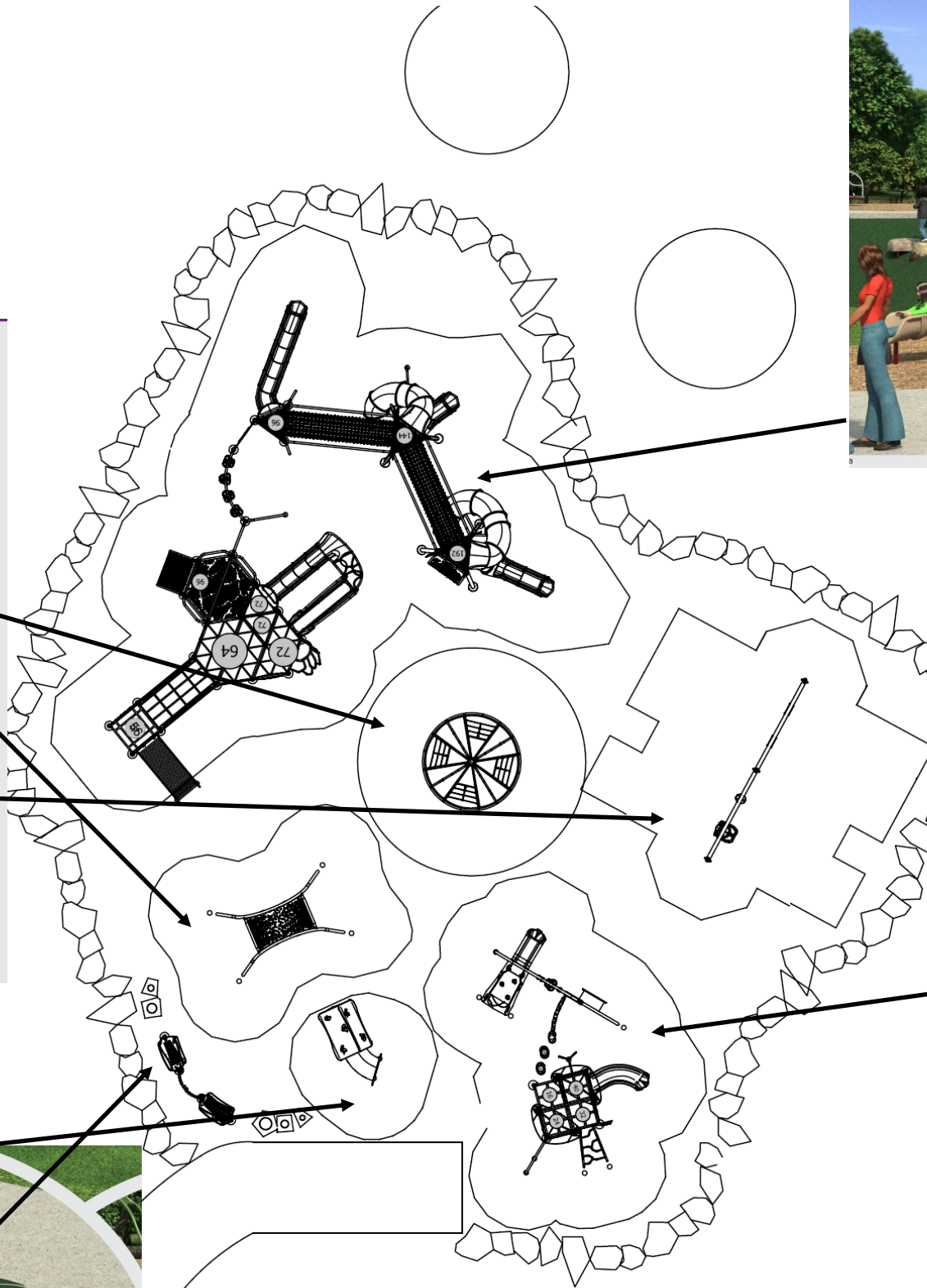
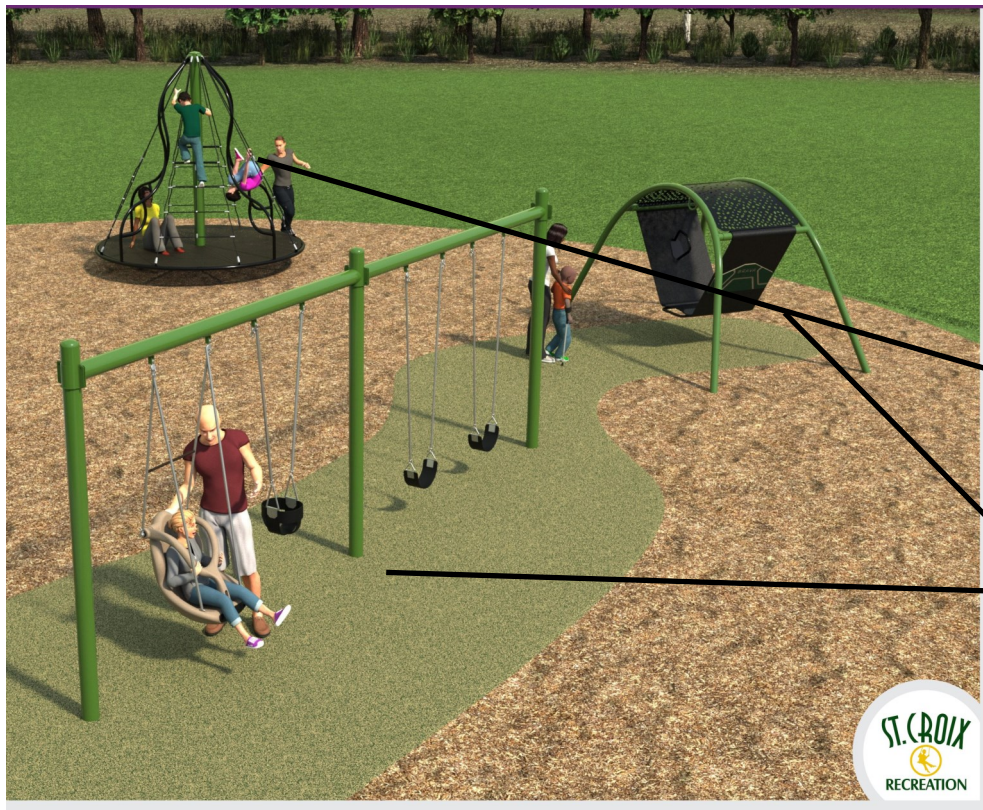
Bruce Westby  
 Brian Hagen  
 Mark Riverblood (Originator)  
 Form Started By: Mark Riverblood  
 Final Approval Date: 01/08/2025

**Reviewed By**

Bruce Westby  
 Brian Hagen  
 Mariah Albrecht

**Date**

01/03/2025 02:42 PM  
 01/03/2025 02:55 PM  
 01/08/2025 11:17 AM  
 Started On: 01/02/2025 08:24 AM



# Ramsey Central Park Playground Renovation: Proposed



COLOR KEY

- OLIVE
- BLACK
- TAN
- GREEN/TAN









2024 Pricing

Total	
User Capacity	256
Weight	19816 lbs
Weight with Packaging (+18%)	23383 lbs
List Price	\$314,652
<b>Discount</b>	<b>(\$74,176)</b>
Freight	\$6,500.00
Installation	\$54,000.00
<b>TOTAL PRICE:</b>	<b>\$300,976.00</b>

2-5 Structure								
SERIES	COMPONENT NUMBER	COMPONENT DESCRIPTION	QUANTITY	WEIGHT	EXTENDED WEIGHT	PRICE	EXTENDED LIST PRICE	
Synergy	072-0300-107C	3 1/2" OD X 107" CAPPED POST	2	40	80	\$348	\$696	
Synergy	072-0300-87C	3 1/2" OD X 87" CAPPED POST	1	32	32	\$293	\$293	
Synergy	072-0302-133S	3 1/2" OD X 133" SWAGED POST	3	49	147	\$390	\$1,170	
Synergy	072-0302-141S	3 1/2" OD X 141" SWAGED POST	3	51	153	\$411	\$1,233	
Synergy	290-0101	8" CLOSURE PLATE	3	5	15	\$119	\$357	
Synergy	290-0102	SQUARE PLATFORM	4	59	236	\$801	\$3,204	
Synergy	290-0105	IMAGINATION OFFSET ENCLOSURE	2	38	76	\$1,002	\$2,004	
Synergy	290-0111	CLIMBER ENCLOSURE 2-5	1	17	17	\$387	\$387	
Synergy	290-0119	24" PLATFORM BARRIER	1	20	20	\$320	\$320	
Synergy	390-0104	GRAB BARS	1	6	6	\$212	\$212	
Synergy	390-0165	SINGLE GRAB BAR	1	3	3	\$106	\$106	
Synergy	390-0212	APEX ARCH CLIMBER 2-5	1	104	104	\$1,395	\$1,395	
Synergy	390-0288	BETA CLIMBER 32"-40"	1	75	75	\$872	\$872	
Synergy	390-0303	ATOM CLIMBER 32"-48" IMAGINATION	1	100	100	\$1,450	\$1,450	
Synergy	490-0108	ELATION ROOF 3 POST	2	92	184	\$1,274	\$2,548	
Synergy	490-0134	IMAGINATION SLIDE SIT DOWN PANEL	1	11	11	\$253	\$253	
Synergy	490-0186	MONACO SLIDE, 32"-40"	1	76	76	\$1,525	\$1,525	
Burke Basics	560-2718	LEVEL X LAUNCH	1	817	817	\$12,576	\$12,576	
Burke Basics	580-1364	LIL NOVO BEAN STEP	2	28	56	\$316	\$632	
Synergy	590-0127	RAIN WHEEL PANEL, 2-5 ABOVE PLATFO	1	25	25	\$1,705	\$1,705	
Synergy	590-0140	SPINNER CRESCENT PANEL	1	17	17	\$477	\$477	

Synergy	590-0149	COLLISION PANEL, ABOVE PLATFORM	1	33	33	\$1,803	\$1,803
						<b>B Total</b>	
						User Capacity	38
						Weight	2,283 lbs
						List Price	\$35,218

layEnsemble							
SERIES	COMPONENT NUMBER	COMPONENT DESCRIPTION	QUANTITY	WEIGHT	EXTENDED WEIGHT	PRICE	EXTENDED LIST PRICE
Nucleus	072-0500-108C	5" OD X 108" CAPPED POST	1	57	57	\$455	\$455
Nucleus	072-0500-128C	5" OD X 128" CAPPED POST	1	67	67	\$525	\$525
Nucleus	072-0500-72C	5" OD X 72" CAPPED POST	2	38	76	\$329	\$658
Burke Basics	560-0055	PLAYENSEMBLE CIRQUE DRUM V	1	48	48	\$1,719	\$1,719
Burke Basics	560-0056	PLAYENSEMBLE CIRQUE DRUM IV	1	32	32	\$1,587	\$1,587
Burke Basics	560-0057	PLAYENSEMBLE CIRQUE DRUM III	1	25	25	\$1,323	\$1,323
Burke Basics	560-0058	PLAYENSEMBLE CIRQUE DRUM II	1	19	19	\$1,189	\$1,189
Burke Basics	560-0059	PLAYENSEMBLE CIRQUE DRUM I	1	17	17	\$1,058	\$1,058
Nucleus	570-0410	PLAYENSEMBLE TITAN CHIMES	1	121	121	\$6,879	\$6,879
Nucleus	570-0411	PLAYENSEMBLE SUPINE CHIMES HUE	1	93	93	\$5,026	\$5,026
Nucleus	570-0412	PLAYENSEMBLE TERRA METALLOPHON	1	93	93	\$5,026	\$5,026
						<b>E Total</b>	
						User Capacity	12
						Weight	648 lbs
						List Price	\$25,445

freestanding							
SERIES	COMPONENT NUMBER	COMPONENT DESCRIPTION	QUANTITY	WEIGHT	EXTENDED WEIGHT	PRICE	EXTENDED LIST PRICE
Burke Basics	550-0099	TOT SEAT, 7' & 8' SINGLE, STD CHAIN	1	12	12	\$221	\$221
Burke Basics	550-0111	BELT SEAT, 8' SINGLE, STD CHAIN	2	10	20	\$123	\$246
Burke Basics	550-0171	FREEDOM SWING SEAT, 8' BEAM, STD C	1	38	38	\$1,184	\$1,184
Burke Basics	550-0201	SINGLE POST SWING ASSEMBLY 5" OD	1	220	220	\$1,553	\$1,553
Burke Basics	550-0202	SINGLE POST SWING ADD-ON 5" OD	1	145	145	\$1,293	\$1,293
Burke Basics	550-9118	BRAVA UNIVERSAL SWING	1	530	530	\$8,643	\$8,643

Burke Basics	560-0576	REV8	1	1343	1343	\$23,384	\$23,384
Burke Basics	560-2735	ARO SPINNING CHAIR	1	42	42	\$1,452	\$1,452
Burke Basics	580-1376	PLAYHOUSE WITH TUNNEL	1	400	400	\$7,723	\$7,723
Burke Basics	660-0101	INSTALL KIT, BURKE BASICS - PAINT	1	2	2	\$0	\$0
							\$45,699

F Total	
User Capacity	58
Weight	5,966 lbs
List Price	\$45,699

-12 Structure							
SERIES	COMPONENT NUMBER	COMPONENT DESCRIPTION	QUANTITY	WEIGHT	EXTENDED WEIGHT	PRICE	EXTENDED LIST PRICE
Nucleus	072-0500-140C	5" OD X 140" CAPPED POST	2	74	148	\$567	\$1,134
Nucleus	072-0500-144C	5" OD X 144" CAPPED POST	2	76	152	\$582	\$1,164
Nucleus	072-0500-148C	5" OD X 148" CAPPED POST	3	78	234	\$595	\$1,785
Nucleus	072-0500-164C	5" OD X 164" CAPPED POST	1	86	86		\$651
Nucleus	072-0500-172C	5" OD X 172" CAPPED POST	2	90	180	\$680	\$1,360
Nucleus	072-0500-208C	5" OD X 208" CAPPED POST	5	109	545	\$805	\$4,025
Nucleus	072-0500-220C	5" OD X 220" CAPPED POST	4	115	460	\$847	\$3,388
Nucleus	072-0500-76C	5" OD X 76" CAPPED POST	2	40	80	\$343	\$686
Nucleus	072-0500-88C	5" OD X 88" CAPPED POST	2	46	92	\$385	\$770
Nucleus	072-0502-184S	5" OD X 184" SWAGED POST	3	96	288	\$696	\$2,088
Nucleus	072-0502-220S	5" OD X 220" SWAGED POST	3	115	345	\$822	\$2,466
Nucleus	072-5503-100T	5" OD X 100" TOP ALUMINUM CAPPED	2	20	40	\$402	\$804
Nucleus	072-5503-88T	5" OD X 88" TOP ALUMINUM CAPPED F	4	18	72	\$364	\$1,456
Nucleus	270-0009	8" CLOSURE PLATE, ELLIPSE	2	8	16	\$157	\$314
Nucleus	270-0013	8' ADAAG RAMP W/BARRIER	1	534	534	\$4,625	\$4,625
Nucleus	270-0120	EVOLUTION UNITARY ENCLOSURE	2	34	68	\$684	\$1,368
Nucleus	270-0122	EVOLUTION OFFSET ENCLOSURE	4	34	136	\$597	\$2,388
Nucleus	270-0129	TRIANGLE PLATFORM	6	48	288	\$762	\$4,572
Nucleus	270-0130	SQUARE PLATFORM	1	106	106	\$1,364	\$1,364
Nucleus	270-0131	HEXAGONAL PLATFORM S5P	1	287	287	\$3,411	\$3,411

Nucleus	270-0132	HALF HEXAGON PLATFORM	1	144	144	\$2,153	\$2,153
Nucleus	370-0068	ASPIRE ROPE TUNNEL	2	480	960	\$20,436	\$40,872
Nucleus	370-0223	PURSUIT CLIMBER 16"-40"	1	127	127	\$3,055	\$3,055
Nucleus	370-0287	TOPO CLIMBER	1	76	76	\$1,500	\$1,500
Nucleus	370-0873	CLIMB CROSS	1	67	67	\$1,153	\$1,153
Intensity	370-1616	TAKTIKS, TALL ROPE WALL	1	31	31	\$2,084	\$2,084
Nucleus	370-1650	EVOLUTION, GROUND TO ROOF CLIM	1	471	471	\$12,380	\$12,380
Nucleus	370-1666	SHASTA CLIMBER, 80"-96"	1	32	32	\$1,031	\$1,031
Nucleus	370-1703	NUCLEUS CORE CROSS SUPPORT	3	32	96	\$842	\$2,526
Nucleus	370-1705	NUCLEUS CORE CLIMBER, 8'	1	161	161	\$7,690	\$7,690
Nucleus	370-1721	ION CLIMBER 64"-80"	1	50	50	\$1,153	\$1,153
Nucleus	470-0001	EVOLUTION TRIANGLE APEX ROOF	2	18	36	\$524	\$1,048
Nucleus	470-0002	EVOLUTION TRIANGLE BASE ROOF	1	16	16	\$524	\$524
Nucleus	470-0003	EVOLUTION TOP ROOF SUPPORT, SING	1	13	13	\$262	\$262
Nucleus	470-0006	EVOLUTION BOTTOM ROOF SUPPORT,	3	13	39	\$262	\$786
Nucleus	470-0008	EVOLUTION SIDE ROOF SUPPORT, LEFT	2	18	36	\$262	\$524
Nucleus	470-0009	EVOLUTION SIDE ROOF SUPPORT, RIGH	2	18	36	\$262	\$524
Nucleus	470-0011	EVOLUTION TRIANGLE APEX ROOF SUP	2	34	68	\$1,572	\$3,144
Nucleus	470-0012	EVOLUTION TRIANGLE BASE ROOF SUP	1	34	34	\$1,572	\$1,572
Nucleus	470-0014	EVOLUTION HEX ROOF	1	106	106	\$4,319	\$4,319
Nucleus	470-0129	ASPIRE COBRA 144"	1	481	481	\$10,166	\$10,166
Nucleus	470-0131	ASPIRE COBRA 192"	1	576	576	\$12,341	\$12,341
Nucleus	470-0805	SLIDE HOOD, HIGH SIDE WALL	1	32	32	\$646	\$646
Nucleus	470-0811	EVOLUTION ROOF END PLATE	1	12	12	\$70	\$70
Nucleus	470-0954	EN VIPER R 96 W/O HOOD	1	248	248	\$4,234	\$4,234
Nucleus	470-0966	360 LOOP	1	553	553	\$12,000	\$12,000
Nucleus	470-0968	SERENITY SPOT PRIMARY, TO ROOF	1	282	282	\$4,622	\$4,622
Nucleus	570-0001	ASPIRE SMALL WING	2	33	66	\$635	\$1,270
Nucleus	570-0002	ASPIRE MEDIUM WING	4	43	172	\$750	\$3,000
Nucleus	570-0004	ASPIRE 4' OPENING BARRIER	1	38	38	\$1,206	\$1,206
Nucleus	570-0622	PLATFORM ROLL GUARD	1	8	8	\$275	\$275
Nucleus	570-0811	BRAILLE PANEL	1	55	55	\$1,487	\$1,487
Nucleus	570-0848	SIGNING 2-SIDED PLAY PANEL	1	44	44	\$903	\$903
Nucleus	570-1544	EVOLUTION SHORT CURVED TOP BARR	4	50	200	\$1,482	\$5,928
Nucleus	570-1858	3-IN-A-ROW PANEL, ABOVE PLATFORM	1	45	45	\$1,511	\$1,511
Nucleus	570-2667	BEE ACCESSIBLE REACH PANEL	1	16	16	\$1,056	\$1,056
Nucleus	570-2701	COLLISION PANEL, ABOVE PLATFORM	1	55	55	\$1,995	\$1,995
Nucleus	570-2714	EVOLUTION 2.5' OPENING BARRIER	1	37	37	\$995	\$995
Nucleus	670-0006	ASPIRE TRIPOD CONNECTOR	2	39	78	\$813	\$1,626
Nucleus	072-0500-88C	5" OD X 88" CAPPED POST	4	46	184	\$385	\$1,540

Nucleus	270-0290	HALF PLATFORM	1	57	57	\$866	\$866
Nucleus	370-0016	GRAB BAR ASSEMBLY	1	6	6	\$107	\$107
Nucleus	470-0756	ROLLER SLIDE 48"-56"	1	721	721	\$11,129	\$11,129
Nucleus	570-0072	EVOLUTION HALF BARRIER	2	27	54	\$599	\$1,198

<b>A</b>	<b>Total</b>	
	User Capacity	127
	Weight	9,769 lbs
	List Price	\$208,290

**St. Croix Recreation Fun Playgrounds INC.**

1826 Tower Dr W  
Stillwater, MN 55082 USA  
+16514301247  
hannah@stcroixrec.com



# Estimate

**ESTIMATE #** 7420

**DATE** 12/23/2024

**EXPIRATION DATE** 02/14/2025

**ADDRESS**

City of Ramsey  
Email:  
accountspayable@ci.ramsey.mn.us

**SHIP TO**

City of Ramsey  
Attn: Parks Department  
14100 Jasper St NW  
Ramsey, MN 55303  
CENTRAL PARK  
SURFACING

PLEASE DETACH TOP PORTION AND RETURN WITH YOUR PAYMENT.

**SHIP VIA**  
TRUCKLOAD

**SALES REP**  
MIKE BASICH

ACTIVITY	QTY	RATE	AMOUNT
<b>XGrass Turf</b> XGrass Resilient Play Surfacing w/fall height resilience from 6' - 10'	7,600	18.08	137,408.00
<b>STATE CONTRACT</b> STATE CONTRACT #218090	137,408	-0.04	-5,496.32

THIS ESTIMATE ASSUMES A SUBGRADE ELEVATION CONDITION 6" BELOW FINISHED GRADE AND DOES NOT INCLUDE SITE PREPARATION OR RESTORATION BEYOND AREAS DISTURBED W/IN THE CONTAINER.

MATERIAL ITEMS AS QUOTED ARE GOOD FOR 30 DAYS. FREIGHT QUOTES ARE GOOD FOR 15 DUE TO FUEL UNCERTAINTIES. SALES TAX SUBJECT TO CHANGE. ADD IF NOT TAX EXEMPT OR SUPPLY EXEMPTION CERTIFICATE IF NOT ON FILE. PAYMENT TERMS ARE NET 30 DAYS UNLESS OTHERWISE NOTED. FAILURE TO PAY IN A TIMELY MANNER WILL BE SUBJECT TO INTEREST AT A RATE OF 1.5%/MONTH OR 18% ANNUALLY.

<b>SUBTOTAL</b>	131,911.68
<b>TAX (0%)</b>	0.00
<b>TOTAL</b>	<b>\$131,911.68</b>

\*LEAD TIMES AND SHIPPING DATES ARE BASED ON CURRENT INVENTORY. PLEASE BE PATIENT AS OUR VENDORS NAVIGATE SUPPLY CHAINS & NATIONAL SHORTAGES.

\*\*FOR BIDDING CONTRACTORS & SUPPLIERS: ST CROIX RECREATION IS NOT LIABLE FOR INTERPRETATION OF PROJECT BIDS, DRAWINGS OR ADDENDA. IT IS THE CUSTOMER'S RESPONSIBILITY TO VERIFY ACCURACY OF MODEL NUMBER(S), DESCRIPTION(S), QUANTITY AND COLOR(S) DIRECTLY WITH END USER

By signing estimate or authorizing by email or PO, purchaser is agreeing to billing terms as listed on the estimate. Order to include model number(s), quantity and color(s) above including any supplemental documents provided and/or requested. Please verify all content for accuracy. \*\*Those purchasing off of the MN State Contract are bound only by the terms and conditions listed in said contract\*\*

Accepted By

Accepted Date

By signing estimate or authorizing by email or PO, purchaser is agreeing to billing terms as listed on the estimate. Order to include model number(s), quantity and color(s) above including any supplemental documents provided and/or requested. Please verify all content for accuracy. \*\*Those purchasing off of the MN State Contract are bound only by the terms and conditions listed in said contract\*\*

**LAWFUL GAMBLING FUND #270**

	<u>Actual</u> <u>2023</u>	<u>Projected</u> <u>2024</u>	<u>Projected</u> <u>2025</u>	<u>Projected</u> <u>2026</u>	<u>Projected</u> <u>2027</u>	<u>Projected</u> <u>2028</u>	<u>Projected</u> <u>2029</u>	<u>Projected</u> <u>2030</u>	<u>Projected</u> <u>2031</u>	<u>Projected</u> <u>2032</u>	<u>Projected</u> <u>2033</u>	<u>Projected</u> <u>2034</u>
FUND BALANCE, Beginning of	434,946	488,706	358,689	331,982	305,142	278,168	251,059	222,559	45,314	17,927	89,653	61,243
<b>REVENUES:</b>												
Required Contributions:												
Anoka Area Ice Arena As	24,315	25,000	25,000	25,000	25,000	25,000	25,000	25,000	25,000	25,000	25,000	25,000
Anoka Area Hockey Assn	3,329	2,500	2,500	2,500	2,500	2,500	2,500	2,500	2,500	2,500	2,500	2,500
ARAA	16,535	18,000	18,000	18,000	18,000	18,000	18,000	18,000	18,000	18,000	18,000	18,000
Ramsey Lions Club	57,479	55,000	55,000	55,000	55,000	55,000	55,000	55,000	55,000	55,000	55,000	55,000
Interest Earnings	21,603	2,444	1,793	1,660	1,526	1,391	-	1,255	1,113	227	90	448
Miscellaneous	-	-	-	-	-	-	-	-	-	-	-	-
<b>Total Revenues</b>	<b>123,261</b>	<b>102,944</b>	<b>102,293</b>	<b>102,160</b>	<b>102,026</b>	<b>101,891</b>	<b>100,500</b>	<b>101,755</b>	<b>101,613</b>	<b>100,727</b>	<b>100,590</b>	<b>100,948</b>
<b>EXPENDITURES:</b>												
Park Improvement Program												
Ford Brook Playground Equipment												
Field Lighting Central Park								150,000				
Playground Replacement I	28,600	189,486	100,000	100,000	100,000	100,000	100,000	100,000	100,000		100,000	100,000
Draw Park Concerts in the	20,900	23,475	24,000	24,000	24,000	24,000	24,000	24,000	24,000	24,000	24,000	24,000
Alexandra House	5,000	5,000	5,000	5,000	5,000	5,000	5,000	5,000	5,000	5,000	5,000	5,000
Youth First	15,000	15,000	-	-	-	-	-	-	-	-	-	-
<b>Total Expenditures</b>	<b>69,500</b>	<b>232,961</b>	<b>129,000</b>	<b>129,000</b>	<b>129,000</b>	<b>129,000</b>	<b>129,000</b>	<b>279,000</b>	<b>129,000</b>	<b>29,000</b>	<b>129,000</b>	<b>129,000</b>
Increase (Decrease) in Cash	53,761	(130,017)	(26,707)	(26,840)	(26,974)	(27,109)	(28,500)	(177,245)	(27,387)	71,727	(28,410)	(28,052)
<b>FUND BALANCE, End of Year</b>	<b>488,706</b>	<b>358,689</b>	<b>331,982</b>	<b>305,142</b>	<b>278,168</b>	<b>251,059</b>	<b>222,559</b>	<b>45,314</b>	<b>17,927</b>	<b>89,653</b>	<b>61,243</b>	<b>33,191</b>

# M&A Bauer Salvage sent you an estimate

We look forward to working with you.

**Customer**

City of Ramsey  
mriverblood@cityoframsey.com  
Ramsey, Minnesota

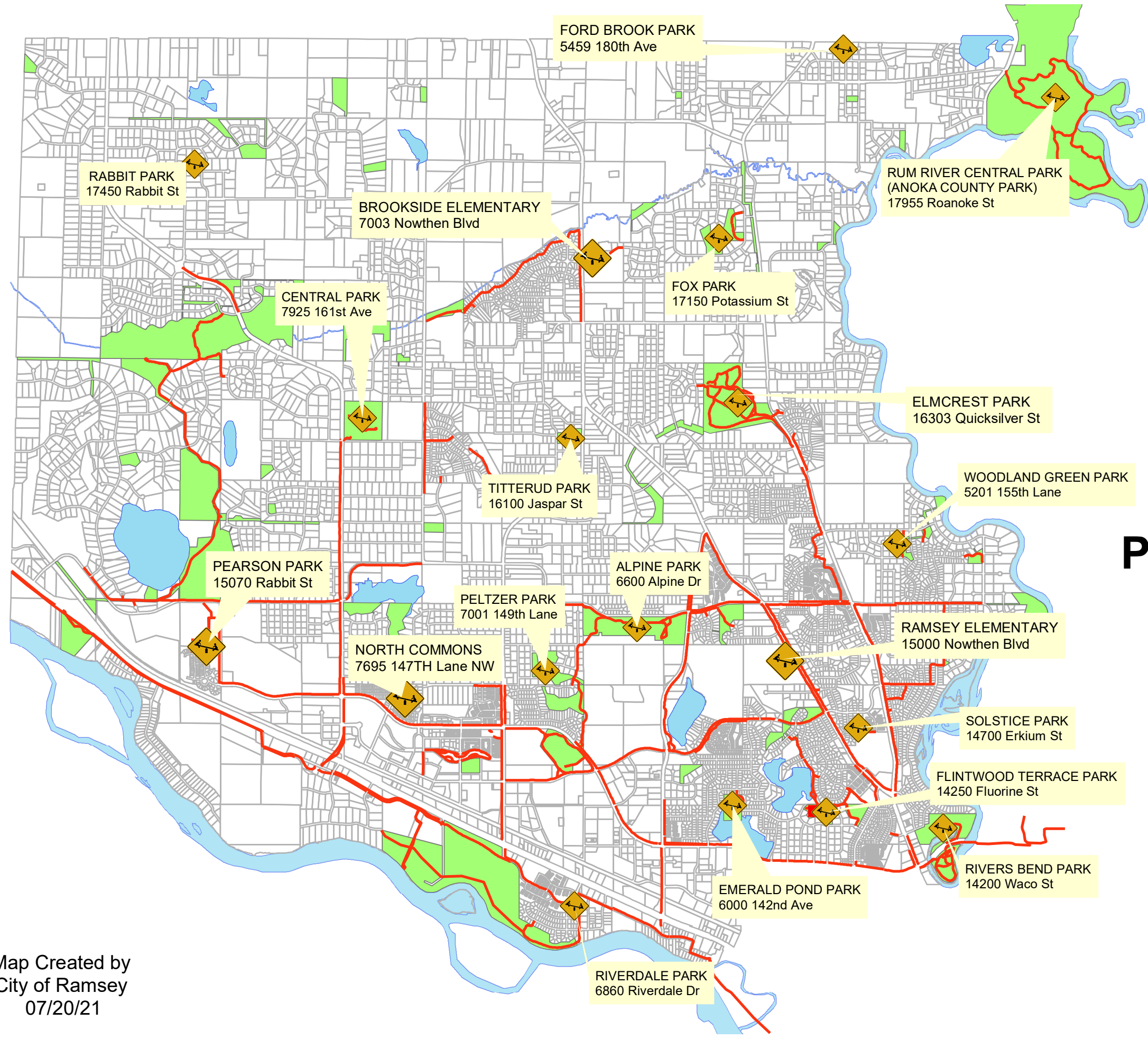
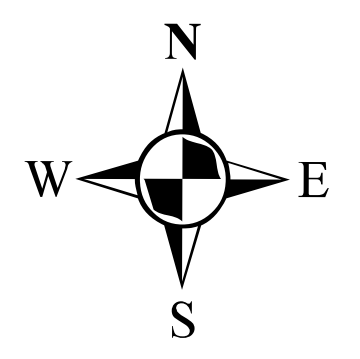
**Estimate #11**

November 22, 2024

Hide full details ^

<b>Central Park Estimate</b>	\$6,190.00
<i>This Bid includes:</i>	
-Playground Removal	
-Subcutting site 12"	
-Machine cost	
-Trucking cost	
-Labor cost	
<b>Subtotal</b>	\$6,190.00
<b>Total</b>	<b>\$6,190.00</b>

**Accept**



# Playground Finder Map

## Legend

### Play Equipment



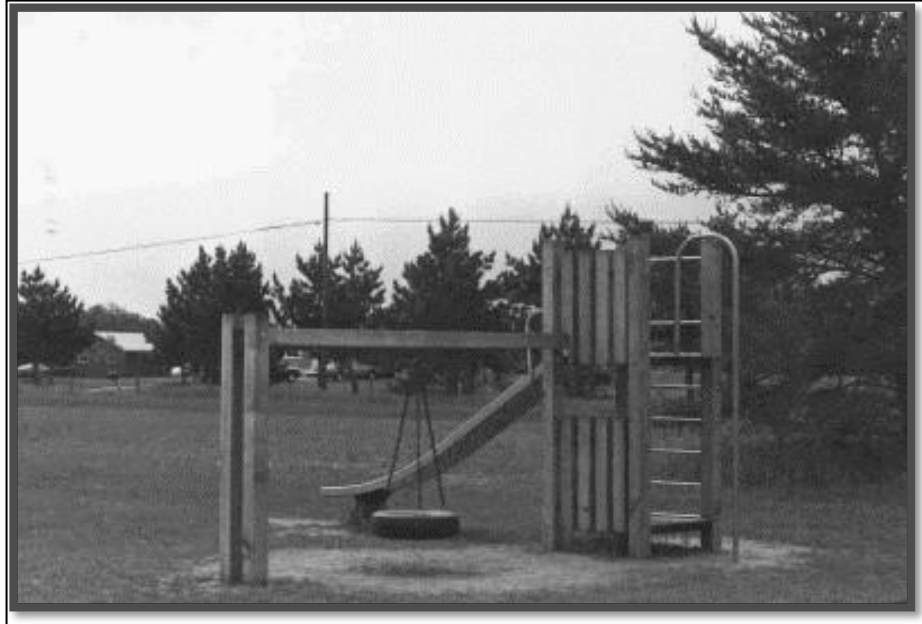
Trails

Parks

Lakes & Ponds

Ideas? Questions?  
**CITY OF RAMSEY**  
763-433-9883

Map Created by  
City of Ramsey  
07/20/21



*Central Park, Circa 1984*



*Central Park, Circa 2012*

## ***Interim* Playground Replacement Policy**

**City of Ramsey, Minnesota**

**Adopted: x/x/2021**

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## **SECTION 1. INTRODUCTION.**

Playgrounds provide children with a safe and exciting connection to the outdoors during a time when electronic devices increasingly occupy their attention. They are associated with immense physical benefits—upper- and lower-body strength, muscular and cardiovascular endurance, balance, agility, and hand-eye coordination; in the long-run, reduced risk for cardiovascular ailments (e.g. heart disease and stroke), obesity, type-2 diabetes, and certain cancers—as well as boosts to self-confidence and improvements in social skills. Many of children’s fondest memories are formed at parks. Playgrounds help build relationships between parents, grandparents, neighbors, and between children and their peers. Additionally, they provide a community gathering place for young parents and their children who may otherwise experience isolation. It may not be an exaggeration to state that playgrounds metaphorically serve as the backbone of neighborhoods within the community, and as such are a valuable resource that must be properly maintained. Playground equipment and associated improvements unfortunately do not last forever, and so this policy serves as a guide to replacing the city of Ramsey’s playgrounds so that they remain a safe and enjoyable place for the community to gather around.

## **SECTION 2. GENERAL POLICY STATEMENT.**

The city of Ramsey has seventeen playgrounds that will need to be replaced in the future. Due to fiscal and administrative constraints, as well as the varying ages and conditions of the city’s playgrounds, the replacements are to be carried out over the span of more than a decade. As of the writing of this policy, six of the city’s playgrounds have reached the end of their twenty-year useful lifespan and over the next decade, nine more will have reached that point. Consequently, the next capital improvement program (CIP), covering years 2022 through 2031, as well as subsequent CIPs will need to account for the city’s playground replacement needs. This policy will guide the city in determining which playgrounds to replace and program into a given year of the CIP.

## **SECTION 3. PLAYGROUND EVALUATION MATRIX.**

The evaluation matrix considers six factors (and an additional screening factor) when prioritizing playgrounds for replacement and the playgrounds are scored based on their adherence to those categories. A playground can receive a maximum score of 90 points, and the higher a score a playground receives, the greater the need for replacement. Four of the seven factors, accounting for 60% of the points, assess the playground itself, while the remaining two factors, accounting for 40% of the points, consider the context of the playground. The remaining factor, while not accounting for any points, is considered before any of the other six factors, because it serves to screen out playgrounds that are not recommended for replacement. The following is a description of that screening factor:

### **Home Density Surrounding Playground—Yes/No to pass go:**

Housing density may be considered a proxy for the regular frequency of usage of a particular playground. Because community parks are likely to be used significantly by outside visitors in addition to the surrounding neighborhood, home density does not factor into the scoring for community parks. Accordingly, playgrounds in community parks are automatically recommended for replacement scoring. Playgrounds in neighborhood parks however, must meet a threshold of 35 homes within 1,500’ feet of walking distance to the park to be recommended for replacement consideration. In cases where a playground might be removed, alternative actions (described below) are to be considered. In the table below, playgrounds meeting this threshold are scored “Y” for those that have appropriate densities, and those not meeting the threshold are scored “N.” Home density is determined based on how many homes (or townhome/apartment units) are within the 1,500 feet walking distance of a park’s boundary along streets, sidewalks and trails.

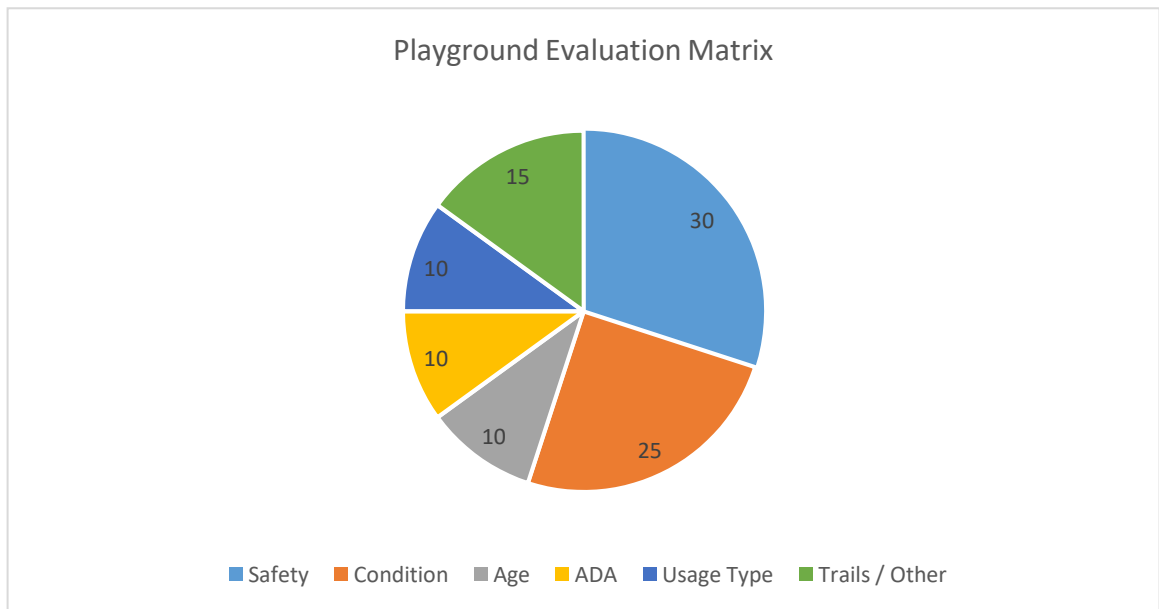
The following are the four scoring factors that consider the playground itself. Combined they account for 60% of the points:

- A. Features Posing Safety Concerns.** A thorough inspection is to be performed on all elements of the playground structures, including but not limited to swings, slides, transfer decks, railings, and surfaces. If one feature is determined to pose a potential safety concern, the playground automatically receives fifteen points in this category, or one half of the total. If more than one feature is found to pose a concern, the playground receives the full thirty points.
- B. Visual Condition of the Playground Set.** The inspection will also determine the visual quality of the playground. The presence of faded or chipped paint, or rusted metal, are indicators of poor condition. Playgrounds in great condition receive zero points; playgrounds in fair condition receive five points; playgrounds in poor condition receive the full ten points.
- C. Age of the Playground Set.** If the playground is less than ten years old, it receives zero points. If it is between ten and twenty years old, it receives two points. If it is between twenty and thirty years old, it receives eight points. If it is greater than thirty years old, it receives the full ten points. The disparity between scores of playgrounds older than twenty years and those younger than twenty years is due to the assumed useful lifespan of a playground being twenty years.
- D. Compliance with ADA Standards.** ADA standards are defined below. Compliance is worth zero points whereas noncompliance is worth ten points.

The matrix additionally considers two factors that encompass the context of the playground. Combined they account for 40% of the points:

- E. Community Park vs. Neighborhood Park.** This distinction refers to the usage of the park containing the playground in question. Neighborhood parks are smaller parks with fewer amenities that primarily serve the immediate neighborhood. They are mostly used by people who live within walking distance of the park. Community parks are larger parks that serve considerably larger constituencies and that feature a greater variety of amenities, particularly athletic fields. They are the sites of athletic tournaments and major gatherings. Playgrounds in community parks are likely to receive much greater usage and wear more quickly, needing replacement sooner than their neighborhood counterparts. Consequently, this category gives priority to playgrounds in community parks over those in neighborhood parks, with the former receiving twenty-five points compared to fifteen points.
- F. Accessibility via Trails and Other Considerations.** Many of Ramsey's older playgrounds are inaccessible via an ADA compliant path which makes them more difficult to access for persons with mobility limitations. Any potential playground replacement would include a paved surface to allow for easier access, thus playgrounds without such a surface are prioritized in this category and may receive the 15 points.

This category also maintains room for other considerations as well, an example would be structures that need frequent repair components. Due to the overall lack of gradience in the scoring metrics, several playgrounds may receive the same score. This category may also be used to break ties.



**SECTION 4. PUBLIC INPUT AND DEMONSTRATED NEED.**

The evaluation matrix may not be the sole determinant of the order in which playgrounds are replaced. Input by the community with respect to neighborhood parks is crucial to ensure that residents are well served by their city. A playground scoring higher than another does not necessarily mean that it will be replaced first, particularly if public input demonstrates significant justification for another park’s playground to be replaced sooner.

Another tool for assessing the need for playground replacement is actual neighborhood demographics. In some cases, school district data may be obtained that provide the numbers and ages of children within a logical distance of the park under consideration (likely the same 1,500’ foot radius). This may reveal very young children that will be coming into that 6+ age where playgrounds are important features of their lives. In other instances it may be found that the population are older residents, and less likely to have children in the household regularly. In 2012, the City installed a game trail camera to monitor the numbers, frequency and real-time use of a playground. This was found to be an effective way to support retaining this particular play area.

**SECTION 5. ALTERNATIVES TO PLAY STRUCTURE COMPONANTS.**

In instances where the public may not support the elimination of a playground per se, but full or partial replacement is not feasible, other actions can be taken to preserve space for children to engage in outdoor recreation without entirely new play structure components. Alternative play spaces however are best considered with appropriate public input. Residents may embrace for example, ‘nature based’ play areas made with trees, branches, boulders etc. which *may* be less expensive to install and maintain than traditional playground equipment. Pearson Park has elements like these, which are proven to be popular.



**Figures 1-2: Nature-based play features at Pearson Park: (left to right) figure-eight stair stepping logs; sand and artificial turf surfacing, scattered ‘tree cookies’**

Another option to traditional playgrounds is converting parkland, including the former playground area, into naturalized landscapes, providing a different type of valued outdoor amenity.

Tree forts are almost a rite of passage for children, like this one in the wooded area of Ford Brook Park, or one below at Pearson Park manufactured from imported branches.



Ford Brook Park



Pearson Park

Natural woods allow for the creation of lean-to’s and stick forts as well as hide-n-seek games or self-guided exploration of these shady enclaves. In other neighborhood parks, it may even be appropriate to simply leave areas open, and available to make bicycle tracks in the soil with shovels and hand tools—another rite of passage for many children.

At parks where the landscape is to be converted from playgrounds (or turf), there should be a plan for both the conversion, but also the appropriate care and management which can be simple and less costly than some maintenance intensive formal playgrounds. Regardless of the type of alternative landscape, these areas are not to be left for weeds and invasive plants to become established—which can result in a degradation of the park or adjoining private lands.

## SECTION 6. PLAYGROUND SURFACING.

The city of Ramsey primarily uses two different types of surfaces for its playgrounds—engineered wood fiber (known colloquially as wood chips) and pea gravel (reused seal coating rock). Both surfaces are considered safe as long as kept at a depth of at least twelve inches, though pea gravel may have concerns due to its shape, making it an attractive nuisance for young children to put in their mouth. Additionally, the surfaces—as well as rubber mulch—are desirable due to generally low upfront installation costs (with pea gravel being the cheapest), but require regular maintenance (raking and levelling to maintain a proper depth for cushioning falls but still remaining accessible) and need to be replaced roughly every five years. Funding for the reoccurring surface replacement could be from the Lawful Gambling Fund, instead of the General Fund as has been the case.



*Figures 3-4: (left to right) engineered wood fiber (EWF); pea gravel*

## SECTION 7. FUNDING SOURCES.

The *potential* funding sources for playgrounds and their replacement are many, including the Park Trust Fund, General Fund, the Capital Maintenance Fund, or even bonding—however, the most logical funding source may be the Lawful Gambling Fund, which is proceeds the city receives from a tax on charitable gambling (pull tabs) in Ramsey. Pursuant to MN State Statute Chapter 349, the Lawful Gambling Fund monies may only be used for expenditures that primarily benefit youth in the community. The 2021 present fund balance is approximately \$325,000.

## SECTION 8. DEFINITIONS

- **Americans With Disabilities Act** or “ADA” refers to the civil rights legislation passed in 1990 that prohibits discrimination against individuals based on disability. Its provisions were updated in 2008 to include a larger number of people under the umbrella of ‘disabled.’ Pursuant to that law, the Department of Justice developed *Standards for Accessible Design* in 2010. Any playgrounds constructed or modified after March 15, 2012 are subject to the new standards. Examples of these standards include:
  - a) Running slopes may have grades no steeper than 5% with cross slopes no steeper than 2%; slopes with grades larger than 5% must have handrails and landings
  - b) An accessible route 60 inches wide with 80 inches of overhead clearance must be available
  - c) Transfer platforms must be between 11 and 18 inches high with width and depth at least 24 inches and 14 inches, respectively; transfer steps may be no higher than 8 inches and should include handholds; a 30-inch by 48-inch space must be available adjacent to the transfer platform
  - d) Elevated ramps connecting play structures must be no steeper than 8.25%, no longer than 12 feet, and at least 36 inches wide; they must contain handrails with spots for gripping between 20 and 28 inches off the ground; a 60-inch by 60-inch

- landing area must be provided if the elevated ramp changes directions
- e) Manipulative and interactive sensory and communicative components must have reach ranges of 18 to 44 inches for 5- to 12-year old children, and 20 to 36 inches for 2- to 5-year old children
- f) At least 50 percent of elevated play components should be accessible; for play structures with more than 20 elevated play components, at least 25 percent should be accessible

- **Community Park** refers to a park with numerous amenities, such as athletic fields, meant to serve those from around the city as well as from neighboring communities. They are also considerably larger than neighborhood parks, (often 40 acres or more).
- **Neighborhood Park** refers to a park with fewer amenities, typically anchored by a small playground. They draw people mainly from the immediate neighborhood and accordingly, have smaller parking capacities. They are considerably smaller than community parks (generally 1 to 15 acres of developed area).



**Figures 5-19: Playground Equipment: (left to right, top to bottom) transfer surface; spring rider; chain ladder; talk tube; spinner; track-ride; sandbox excavator toy; metal ladders; stepping pods; corkscrew climber; clatter bridge; belt bridge; globe spinner; climbing wall with rope; enclosed rope climber.**

**SECTION 9. SCORING OF PARKS WITH PLAYGROUND EQUIPMENT**

<i>Playground</i>	<i>Aging Score</i>	<i>Condition</i>	<i>Meets Density</i>	<i>Park Type</i>	<i>ADA</i>	<i>Trails /other Considerations</i>	<i>Safety Concerns</i>	<i>Total</i>
Rabbit	10	10	Y	15	10	5	30	80
Alpine	8	10	Y	25	10	0	0	53
Solstice	8	5	Y	15	0	0	15	43
Riverdale	8	5	Y	15	10	2	0	40
Central	8	5	Y	25	0	0	0	38
Peltzer	8	5	Y	15	0	5	0	33
Rivers' Bend	2	5	Y	25	0	0	0	32
Fox	8	5	Y	15	0	2	0	30
Emerald Pond	8	5	Y	15	0	1	0	29
Woodland Green	8	5	Y	15	0	0	0	28
Titterud	2	5	Y	15	0	5	0	27
Flintwood Terrace	2	5	Y	15	0	0	0	22
Ford Brook	0	5	Y	15	0	0	0	20
North Commons	0	0	Y	15	0	0	0	15
Pearson	0	0	Y	15	0	0	0	15
Autumn Heights	-	-	N	-	-	-	-	-
Shawn Acres	-	-	N	-	-	-	-	-

**SECTION 10. PROPOSED TIMELINE OF PLAYGROUND REPLACEMENT**

<i>Playground</i>	<i>Year</i>
Rabbit Park	2022
Alpine Park	2023
Solstice Park	2024
Riverdale Park	2025
Central Park	2026
Peltzer Park	2027
Rivers Bend Park	2028
Fox Park	2029
Emerald Pond Park	2030
Woodland Green Park	2031
Titterud Park	2032
Flintwood Terrace Park	2033
Elmcrest Park	2034
Ford Brook Park	2035
North Commons Park	2036
Pearson Park	2037

## SECTION 11. PLAYGROUND DESCRIPTIONS

### **Alpine Park**

Alpine is a larger community park located in central Ramsey along the south side of Alpine Drive, approximately 1 mile east of Ramsey Boulevard and 1/3 mile west of Sunfish Lake Boulevard. Park amenities include four baseball diamonds and batting cages, off-leash area, as well as a skate park. Its playground was completed in 2000. The playground uses engineered wood fiber for surfacing.

The playground consists of two components, a wooden swing set and a wooden composite play structure. The swing set has two sections, one section with a single plastic chair swing and the other section with two normal belt swings. The playground structure consists of one plastic slide with parallel ramps. A metal, vertically curved set of six parallel monkey bars is connected to the rest of the set via a low transfer surface. Opposite the monkey bars is a wooden ladder with two steps that connect to the rest of the structure.

There are five means of entry—the aforementioned transfer surface and ladder, a wooden staircase, a chain link ladder (with four parallel chains) with metal footings, a chain link ladder on the interior of the structure which three rubber tires serving as steps, and a wooden climbing wall (sloped roughly 60 degrees with the ground) with six wooden steps and a rope for balance. The bottom of the climbing wall is worn, likely due to use as an additional step. The protective covering on the rope is worn and the metal inside of the rope is exposed in places. The rope has also been stretched considerably.

The entire surface of the structure is wooden with the exception of a bridge, which has a rubber mat for a surface. The bridge is sloped slightly (less than 15 degrees) from one end to the other, however there are four peaks on the rubber surface with thin wooden planks on top. The rubber surface is somewhat worn and there are cross slopes in some places that are unrelated to the design. The chains for both ladders are in fairly good condition. The wood throughout the structure ranges from okay to poor condition visually. The wood on the supports for the tallest portion of the structure (i.e. the area with the wooden climbing wall) is in the poorest condition with several of the planks making up horizontal and diagonal supports being splintered. The playground also has talk tubes (metal megaphone toys through which children may communicate with one another through opposite ends), which are both in good working condition.



**Figure 20: Alpine Park Playground**



**Figures 21-23: (from left to right) Splintered wood on horizontal and diagonal supports; Splintered wood on support for swing set; Worn rope covering on climbing wall**

### **Autumn Heights Park**

Autumn Heights is a neighborhood park located in northwestern Ramsey at the intersection of Rabbit Street and Nutria Street, just east of Armstrong Boulevard and south of 173<sup>rd</sup> Avenue. Its playground was assembled by staff in 1985. Wooden timbers (6" x 6") bound the play area, with the play area not accessible via an ADA access path. The playground uses pea gravel for surfacing.

The playground consists of a single wooden play structure with a tire swing and a metal pull-up bar. The tire itself is in good condition, but the chain it is attached to is rusted and shows wear. The top surface of the play structure consists of five parallel wooden planks, all of which are loose (with the exception of the second-to-rightmost plank). There are two means of entry, neither of which are ADA-compliant. One is a ladder with two metal bars serving as steps. The other is a curved surface with narrow gaps for footholds, comprised of eight wooden planks, all of which are fully attached. The flat surface between this surface and the top surface (which is three inches above this surface) is comprised of six wooden planks (none of which are fully secured) perpendicular to those on the top surface and parallel to those on the curved surface. There is a single straight stainless steel slide, which is in fair condition, (however it is South facing, which is not desirable). *The terms of this Interim Playground Replacement Policy point to the playground components' removal, without replacement.*



**Figure 24: Autumn Heights Park Playground**

## Loral I Armstrong Delaney Central Park

Central Park is a 45-acre community park located at the intersection of Armstrong Boulevard and 161<sup>st</sup> Avenue. Park amenities include football fields, seven softball/baseball diamonds, two lacrosse/football/soccer fields, four tennis courts, and four horseshoe pits. Its current playground was constructed in 1998 as a community-built project. The playground uses pea gravel for surfacing.

The structure is largely wooden, but there are multiple plastic and metal components as well, such as two plastic slides—one enclosed and one open with three parallel tracks—and a plastic tunnel. The wood is in fair condition, but is exhibiting some wear and tear. There are two track-rides, one straight with a single track and one curved with five parallel tracks. The grip for the first track-ride is metal, with chipped paint, and the grips for the latter are plastic and are in good condition, albeit with slightly faded paint.

Linking the two track-rides is a series of four wooden transfer platforms. The topmost platform is accessible via a metal chain-link ladder as well as two parallel metal bars for climbing. Linking the track-rides and transfer platform between them with the rest of the playground structure is a series of seventeen arched plastic platforms. Additional means of entry include a rope climbing wall, metal ladder, a wooden climbing wall with a rope, a step with handrails for accessing a transfer platform, a corkscrew climber, and a wooden ramp.

Additional playground features include two playground excavator toys, two spinners, and a balance beam. Overall, the playground is in fair condition, but the wooden components are worth monitoring.



**Figure 25: Central Park Playground wide shot; Figures 26-27: (left to right) seventeen curved platforms; several means of entry, including a metal ladder, a wooden climbing wall with a rope,**

**a corkscrew climber, and a step with handrails**

## Elmcrest Park

Elmcrest is a large community park located in east-central Ramsey, west of State Highway 47 / Saint Francis Boulevard and south of 167<sup>th</sup> Avenue along Quicksilver Street. Park amenities include twelve soccer fields. Its playground was erected in 2015, the year after the adjacent park building was completed. The playground uses engineered wood fiber for surfacing.

The farm-themed playground features a main playground structure, a swing set with two bucket swings, a play barn, two spinners (one globe spinner), two chicken sculptures and one bee sculpture for climbing. The main play structure contains an obstacle course with a rope ladder, four angled platforms secured into the ground by a chain, a curved metal bar with four ropes crossing one another for balancing, a set of inclined monkey bars comprised of three rings forming six handholds, and five stepping pods. Additionally, the playground has three zigzagging slides and five means of entry—one transfer surface, two platforms forming a quasi-staircase, a ladder consisting of three platforms, an enclosed chain-link ladder with five metal semicircular footholds, and a climbing wall with slots cut out for footholds. All components of the playground are in excellent condition.



**Figures 28-31: (clockwise from the top left) main play structure; chicken sculpture, bee and flower sculpture, swing set with bucket swings, and play barn**

## **Emerald Pond Park**

Emerald Pond is an approximate 14-acre neighborhood park in southeastern Ramsey, located east of CSAH 57 / Sunfish Lake Boulevard, north of CSAH 116 / Bunker Lake Boulevard, and south of Alpine Drive. Park amenities include a single baseball diamond and a soccer field, a pergola with fountain, as well as a basketball hoop in the parking lot. Its playground was built in 1997. The playground uses pea gravel for surfacing.

Emerald’s playground consists of three components—a seesaw spring rider, a swing set, and a large composite play structure. The seesaw’s surface is well-worn from use, with paint chipped and metal beginning to rust in some places, but it is still functional. The swing set is mostly in good condition, albeit with some of the chains exhibiting rust. The swing set consists of three bays, two with two belt swings each, and the third with two bucket swings.

The play structure consists of eight means of entry—a curved metal ladder with eight semi-rectangular rungs; a pair of transfer platforms next to a clatter bridge; another transfer platform on the opposite side of the clatter bridge; a chain-link ladder with three rungs for footholds and two curved metal bars for handholds; a corkscrew climber; two sets of wide metal ladders with two footholds each and two semicircular bars (opposite one another) each; and a narrow staircase with three steps and two curved metal bars for handholds.

Additionally, it features five slides—one short straight slide with two parallel tracks, one straight slide with a single hump in the middle, one short curved slide rotating 90 degrees, one curved slide rotating 360 degrees, and one enclosed zig-zagging slide. The enclosed slide has drainage issues, with water occasionally pooling at the bottom, but this does not pose a safety issue. All of the slides are in good condition otherwise. The other plastic components—two tunnels, two interactive sensory components with 3 x 3 rotatable blocks with letters on them, most of the guardrails, and a roof—are in good condition.

Adjacent to the clatter bridge is a set of flat monkey bars with a curved path. Two of the metal shafts in adjacent sections of the monkey bar structure are not completely flush, which is not a safety issue in and of itself, but should be repaired outside of a full playground replacement. On the opposite side of the playground structure, there are two sets of monkey bars as well as a track-ride, linked together by a triangular transfer platform. One of the sets has flat bars while the other has six rings suspended by short chains, the latter linking the former as well as the track-ride with the rest of the play structure.



**Figure 32: Emerald Pond Park Playground (looking northeast)**



**Figure 33: Emerald Pond Park Playground (looking west)**



**Figure 34: Section of monkey bars with minor misalignment**



**Figure 35: Seesaw spring-rider**

### **Flintwood Terrace Park**

Flintwood Terrace is a neighborhood park in southeastern Ramsey, located west of MN 47 / Saint Francis Boulevard, north of CSAH 116 / Bunker Lake Boulevard, and south of CSAH 5 / Nowthen Boulevard. Its playground was completed in 2004. The playground uses pea gravel for surfacing.

The playground consists of three components—a swing set, a small play set, and a large play set. The swing set has three bays—two with two belt swings each, and one with two bucket swings. The small play set has two slides—one straight with two parallel tracks and one curved 90 degrees—as well as a staircase and two opposing handrails for entering the structure.

There are five different ways one can enter the main structure—a staircase, a metal ladder with five alternating semicircular rungs forming ten footholds, a curved metal ladder with four semi-rectangular rungs, a chain-link ladder with six rungs, and a corkscrew climber. The main play set has five slides—a straight slide, a straight slide with a hump, a straight slide with two parallel tracks, a curved slide rotating 90 degrees and a curved slide rotating 360 degrees. Linking the different elements of the structure are two bridges—a clatter bridge and a belt bridge—and a plastic tunnel. Additionally, there is a track-ride and two sets of monkey bars. One set of monkey bars has seven upwardly curving bars, while the other has seven rings suspended by chains. Overall, the playground is in great condition.



*Figures 36-37: Flintwood Terrace Park Playground (looking east and west, respectively)*

### **Ford Brook Park**

Ford Brook is a neighborhood park in northeastern Ramsey located north of CSAH 27 / 179<sup>th</sup> Lane, east of MN 47 / Saint Francis Boulevard, and one mile west of the entrance to Rum River Central Regional Park along CSAH 7 / 7<sup>th</sup> Street. Its playground was constructed on site in 2020, as a ‘gently used’ replacement sourced from the county park to the east, with monies from the Lawful Gambling Fund. The playground uses engineered wood fiber for surfacing.

The playground consists of two distinct play structures, a balance beam, as well as a swing set with two separate bays—one with two belt swings, the other with a bucket swing and a chair swing. The first playset contains two curved plastic tunnels—one with two sections fastened together and the other with six sections; three slides—each straight with two parallel tracks, but one with a hump and a dip on respective track; and three means of entry—a stair case with metal bars for handholds, a chain-link ladder, and a corkscrew climber.

The other playset has three main means of entry—a staircase and two metal ladders—and two slides—one straight, the other enclosed and rotating 360 degrees. It also features an obstacle course consisting of three platforms connected to metal poles, a track-ride, a pull-up bar, and a log roll.



***Figures 38-39: Ford Brook Park Playground, facing southeast and southwest, respectively***

## **Fox Park**

Fox Park is a small neighborhood park in northeastern Ramsey, with a single tennis court and adjoining wetland boardwalk. It is located along Potassium Street, east of MN 47 / Saint Francis Boulevard, north of 167<sup>th</sup> Avenue and south of Green Valley Road. Its playground is 1994 in vintage. The playground uses pea gravel for surfacing.

The playground is composed of two components, a swing set and the main playground structure. The swing set is divided into two sections, one with two tot swings and one with two normal sbelt wings.

The main playground has three means of entry—one transfer surface, one chain link ladder with metal steps, and one corkscrew climber—and three slides—one straight slide with two parallel tracks, one straight slide with a hump, and one curved slide that turns 180 degrees. Different components of the structure are connected by one plastic tunnel and one upwardly curving belt bridge. Lastly there is a set of monkey bars with seven bars that curl upwards, as well as a track-ride. All playground components are in good condition.



*Figure 40: Fox Park Playground*

## North Commons

North Commons is a neighborhood park in southern Ramsey, at the northern border of The COR (the city's downtown), located north of CSAH 116 / Bunker Lake Boulevard and between CSAH 83 / Armstrong Boulevard and CSAH 56 / Ramsey Boulevard. Its playground was built in 2012. The playground uses engineered wood fiber for surfacing. Overall, the playground is in excellent condition.

The playground consists of four components—the main playset with an attached climbing wall and monkey bars, a metal swing set, and two spinners (one globe spinner). The swing set has two bays, one for bucket swings and one for belt swing, with each bay containing two swings each. The main play set has three slides—one short and straight near the bottom, two long and winding near the top of the structure. One of the longer slides zig zags while the other turns 360 degrees. There are six points of entry—one transfer surface; one chain-link ladder; one ladder with circular footholds rotated 90 degrees from one another; three stepping platforms; a ladder with two flat platforms directly on top of one another; and the monkey bars.

The monkey bars consist of five triangular bars. The climbing wall is plastic with nine holds on the front side and seven holds on the back side and a hole near the bottom of the wall (on the right side when viewed from the front) that can serve as a hand hold or foot hold. The top portion of the structure is accessible via two separate ladders made from walls with two slots cut out for foot holds. The bottommost of these ladders may have accessibility concerns—although one can use the guardrails as handholds, there is not a lot of room to maneuver through the opening.



**Figure 41:** North Commons Park Playground wide shot; **Figures 42-44:** (left to right) bridge connecting to upper portion of the playground structure, ladder in the background, climber with five orthogonal rings; monkey bars and climbing wall

## Pearson Park

Pearson Park is the city’s smallest neighborhood park in southwestern Ramsey at less than an acre, located along Rabbit Street, north of U.S. 10 and Bunker Lake Boulevard, and south of Alpine Drive. Its playground was built in 2018.

The Pearson Park playground is a nature-based play area. Most of its components are made from minimally-processed naturally occurring materials. The structural supports holding up the main play area are made from Tamarack logs, and the guardrails are logs cut into thin sheets. Another play feature, located on a hill to the north of the main playground structure, consists of short ‘stepper’ logs arranged in a figure-eight shape. Adjacent to the figure-eight feature is a ring of seven rocks with flat surfaces known as the Story-circle. Being Ramsey’s first nature-based playground, it is unique within the city in a number of ways. It utilizes both sand and artificial turf for surfacing, and also has three maple trees planted within the sand the play area for shade. Moreover, it has cut pieces of logs scattered throughout the play surface. All of the logs are from tamarack trees sourced from northwest of Duluth, Minnesota.

The playground includes a \$35,000 long stainless steel slide (enclosed near the top, but open near the bottom) that bends slightly near the middle. The main point of entry is a wooden bridge accessible via a concrete sidewalk. The other three means of entry are a thin wooden climbing wall (background of *Figure 15*) and two rope climbing structures. The larger one lines the southeast corner of the playground structure, while the smaller rope structure is located in the center. An octagonal opening in the wooden deck of the playground structure allows one to enter via the smaller rope structure. The smaller rope structure is enclosed and also has large curved footholds for ease of use. All playground components are in near-new condition.



**Figures 45-46: (left) Pearson Park Playground (not pictured: bridge); (right) Bridge**

## **Peltzer Park**

Peltzer is a neighborhood park located in southern Ramsey, east of CSAH 56 / Ramsey Boulevard and north of CSAH 116 / Bunker Lake Boulevard. Its playground was built in 1995 and has an ADA accessible by trail. The playground uses pea gravel for surfacing. The playground consists of three main components—the main play structure, a swing set, and a spring rider.

The spring rider is in fair condition, though its paint is faded and some of the metal is in the initial stages of rust formation. The swing set consists of two bays with two swings each; one bay contains belt swings and the other contains bucket swings. The swings are all in good condition.

The play set contains four slides—two straight slides on the east side of the structure (one of which has a hump and the other of which has two tracks) and two slides on the west side (one enclosed and one curved 360 degrees). There are seven points of entry—one transfer surface and staircase on the southern end of the playground; one transfer surface at the end of a track-ride; five stepping platforms; one chain-link ladder with a curved metal handrail; one curved ladder with four semi-rectangular footholds; one straight ladder with five footholds; one corkscrew climber. There are also two plastic tunnels—one with a single 90-degree turn and one with two 90-degree turns.

Overall, the playground is in fair condition. The paint on the plastic components has faded and the wood on the decks and supports is slightly worn but the playground is structurally in working condition.



**Figure 47-48: Peltzer Park Playground (facing North and Southeast, respectively)**

## **Rabbit Park**

Rabbit is an approximate 5-acre neighborhood park located in northwestern Ramsey along Rabbit Street, roughly 2/3 of a mile east of CSAH 83 / Armstrong Boulevard and 1/5 mile north of 173<sup>rd</sup> Avenue. The park meets density requirements for replacement consideration, but is not as visited as most parks in the system. Its playground was placed in 1997, however some of the equipment had been previously used elsewhere and is now more than 30 years old. The playground uses pea gravel for surfacing.

The playground consists of four components: a wooden-pole swing set with two belt swings, two separate play structures, and a metal slide atop an artificial mound. On one play structure, there are two slides—one curved and one straight—one transfer surface and one stationary metal ladder for entry, a roof over the top of the play structure, and an interactive sensory component.

The other play structure has two slides (one enclosed), three means of entry—one transfer surface, one chain-link ladder, and one-metal ladder—and a track-ride. The transfer surface steps are narrow and steep, and appear to not be ADA compliant. The chains for both swings are also worn and/or surface rusted. The playground is not accessible via an ADA trail.



**Figure 49: Rabbit Park Playground**

## Riverdale Park

Riverdale is a neighborhood park located in southern Ramsey along Riverdale Drive (just south of U.S. 10) between CSAH 56 / Ramsey Boulevard and CSAH 57 / Sunfish Lake Boulevard. Its playground was built in 1991, and one of the few in Ramsey that was funded by Tax Increment Financing (when that was permitted). The playground uses pea gravel for surfacing. An interesting aspect of this park, is its location along the National Mississippi River Trail, and its connection to the nearby Regional Park

The playground consists of three main components—two distinct play structures and one swing set—as well as four other components—a concrete camel sculpture, an excavator toy, and two spring-riders (one in the shape of a horse, the other in the shape of a bulldozer). The four components are in fair condition (however the concrete sculpture does have small cracks). The swing set has two bays with two swings each (two bucket swings and two belt swings in separate bays). The two talk tubes linking the two main play structures are deteriorating.

The smaller play structure consists of two points of entry—a transfer surface and a staircase, both with handrails—and two slides—one with two parallel tracks and one with a hump. One of the transfer surfaces is connected to a trail via a series of mats laid on top of the pebbles that comprise the playground surface. The top of the structure contains a house-like feature with two walls (each with a window), a bench, and a table. There is also a steering wheel and an interactive sensory component where children can customize animals by rotating nine blocks in a 3 x 3 grid, attached to three parallel bars. A similar sensory component is located at the bottom of the structure.

The larger play structure has a corkscrew climber and two slides—one straight with a single hump and one curved 360 degrees. Additionally, there is a set of monkey bars with eleven straight bars and a track-ride. Both are in good condition, though there is a small area on the grip for the track-ride with chipped paint. The transfer surfaces are in good condition but there are some accessibility concerns. The play set is not accessible via a flat surface and the transfer platforms are spaced vertically from one another by 18 to 24 inches. The six transfer surfaces are triangular and arranged together in a hexagonal shape with the last three being level with one another, forming a trapezoid. This top platform is alternatively accessible via a ladder formed by three slots cut into a wall, which is supplemented by two handholds. Even with the handholds, there are still accessibility concerns.



**Figure 50: Riverdale Park Playground**



***Figures 51-52: Transfer Surfaces on the Larger Playground at Riverdale Park (note that the picture on the left is part of a vertical panorama and is compressed vertically and angularly distorted)***

## **Rivers' Bend Park**

Rivers' Bend is a 60-acre community park along the Rum River located in southeastern Ramsey, east of MN 47 / Saint Francis Boulevard and straddling CSAH 116 / Bunker Lake Boulevard, though the playground is to the north. Park amenities include four tennis courts, one softball diamond, one soccer field, and a basketball hoop in the parking lot. Its playground was last replaced in 2001. The playground uses engineered wood fiber for surfacing, which occurred recently in 2020. The playground has seven components—the main play structure, a swingset, a set of four stepping pods (one in the middle and three surrounding the middle 180 degrees from one another), a dolphin-shaped spring rider, two “houses,” and a tic-tac-toe board.

The two play houses are mirror-images of one another, each consisting of two plastic walls held together by three wooden posts. The walls facing each other both have a small window with a 3 x 3 pattern as well as a bench below the window. The other two corners of each of the houses are open. The houses are both in good condition. The swing set has two bays, one with two bucket swings and one with two belt swings. The entire structure is in good condition. The paint on the dolphin spring-rider is chipped and the concrete base is worn, but it is otherwise in good condition.

The main play structure is a mix of plastic (slides, tunnels, roofs, and sensory components), metal (transfer platforms, some guardrails and supports), and wood (most platforms and supports). Visually the playground is in great condition, besides some faded paint and mud on the side of some of the plastic components. The main play structure has six entrances—two transfer surfaces, one chain-link ladder, one metal ladder with four alternating semicircular rings forming eight footholds, one metal ladder with four flat rungs, and one corkscrew climber. The main play structure also consists of five slides—one straight enclosed slide, one curved enclosed slide rotating 360-degrees, one straight slide with two parallel tracks, one straight slide with a hump, and another curved slide rotating 360-degrees. Additionally, there is a set of monkey bars with seven round rings. Tying the structure together are a clatter bridge, a belt bridge, and two tunnels each with two 90-degree turns.

The play structure also has four interactive sensory components—a board with letters on it, an abacus, a tic-tac-toe board (similar to the one outside of the main play structure), and a toy similar to the tic-tac-toe boards but with numbers painted on them.



**Figure 53: Rivers' Bend Playground**

### **Shawn Acres Park**

Shawn Acres is a neighborhood park located in a low-density area in northern Ramsey along Chameleon Street, 1/5 mile north of 173<sup>rd</sup> Avenue, and west of Thorn Lake. Its playground was placed there before 1980, and it is believed that it was used components at that time. The playground consists of three separate small elements: a rusted metal-pole swing set with three swings, a stand-alone metal slide, and a parallel set of metal bars akin to monkey bars without rungs. The paint on each of three components is peeling. Two of the three swings are inaccessible to younger children and those with mobility limitations without the help of an adult. The slide is also inaccessible to those with mobility impairments. The playground is not ADA compliant, nor does it have resilient surfacing, and has limited or low ‘play value’. *The terms of this Interim Playground Replacement Policy point to the playground components removal, without replacement.*



**Figure 54: Shawn Acres Park Playground**

## **Solstice Park**

Solstice is a neighborhood park located in southeastern Ramsey at the end of Erkium Street, 1/5 mile east of CSAH 5 / Nowthen Boulevard and 1/4 west of MN 47 / Saint Francis Boulevard via Sunwood Drive. The park has a grass infield softball field, and misting station adjacent to the play structures. Its playground was built in 1995, following input on the design by the new neighbors. Originally red in color, some of the components have faded to pink, showing their 26 years of service. The playground uses pea gravel for surfacing, within the boulder containment system.

The playground is composed of four components—a composite play structure with monkey bars and track-ride attached to the end, a swing set (containing three bays with two swings each), a climbing structure in the shape of a Stegosaurus dinosaur, and a sandbox excavator toy.

There are two curved slides, the shorter one turning 90 degrees and the longer one turning 360 degrees. There is a third straight slide. All of the slides are in good condition, however there are scratch marks in several places.

There are three main points of entry for the main composite playground structure—one transfer surface / staircase, one metal ladder curving upwards then horizontally, and one chain link ladder. Additionally, a corkscrew climber can be used for entry. Transfer platforms serving the monkey bars can also serve as a means of entry. There is a tunnel linking different parts of the structure that is in fair condition.

The sandbox excavator like many, due to their popularity, is in poor condition with paint chipped and metal rusted in several places. The swing set has three sections, divided by supports with two legs each, with two swings per section. One of the sections has two tot, bucket swings. All of the swings are in good condition. The monkey bars, comprised of nine triangular metal rings, are in good condition, as is the track-ride, though there is chipped paint in one place. There are two miscellaneous interactive sensory components, a tic-tic-toe board and a steering wheel, both of which are in good condition. Finally, there is a pull-up bar and talk tubes, both of which are in fair condition.

The dinosaur-shaped climbing structure has a spine of parallel metal bars with 17 rectangular ‘ribs’ on the underside for climbing, linking the two bars. On the top there are 12 pentagonal scales on alternating sides of the spine for climbing. The structure is held up by four of the Stegosaur’s legs. All components of this structure are in good condition.



**Figure 55: Solstice Park Playground**

## **Titterud Park**

Titterud is a neighborhood park in central Ramsey along CSAH 56 / Ramsey Boulevard, just south of the intersection of CSAH 5 / Nowthen Boulevard. There is a single softball field at the park, and the playground was replaced in 2005, and located entirely within the pastoral Bur Oak stand. The playground uses engineered wood fiber for surfacing, with two separate boulder borders. One unique element is the porous ADA concrete sidewalk connecting the parking lot, which allows precipitation and air to reach the tree's rooting zone beneath.

There are three areas for playing—one with the main play set, one with a swing set and two pieces of equipment for bouncing, and an empty sandbox (with pea gravel for surfacing). The bouncing equipment is in good condition. One consists of a spiral pole with a singular platform from bouncing and the other is in the shape of a ring, allowing for two children to take turns jumping and launching the other upward.

The swing set is made of wooden posts and a metal crossbar, and has two belt swings. The main structure is largely wooden, but with metal guardrails and a single plastic slide with three parallel tracks and a plastic tunnel. The main means of entry is a transfer platform and staircase. Another entrance is via a gray plastic rock climbing wall attached to a series of twelve green arched climbing platforms arranged in circular patterns. Adjacent to this is a rope climbing ladder with four parallel ropes at the top for handholds. On the opposite end of the playground structure is another means of entry—a ladder consisting of seven rungs and another ladder connected at a 135-degree angle with four rungs. The fifth and sixth means of entry are a narrow ladder with a rope for balancing, and a corkscrew climber. One of the boards on the transfer surface was recently replaced, with the structure in overall in good condition.



**Figure 56: Titterud Park Main Play Area**



**Figure 57: Titterud Park Secondary Play Area**

## Woodland Green Park

Woodland Green is a neighborhood park in eastern Ramsey located east of MN 47 / Saint Francis Boulevard and north of Alpine Drive. Amenities include a single soccer field, and a hexagonal shelter in proximity to the playground, which was replaced in 1998. The playground uses engineered wood fiber for surfacing, with a timber border.

The playground features four components—the main structure with an attached jungle gym, a swing set, and two spring riders (both of which are in good condition). The swing set, consisting of two bays with two belt swings and two bucket swings in the respective bays, is in fair condition, though the crossbar is beginning to rust.

The main play structure has two curved slides, one with parallel tracks and curving roughly 45 degrees and another slide (longer than the first) zigzagging, but curving roughly 45 degrees as well. There are six means of entry, the main one being a transfer surface and staircase. There are three metal rope-like ladders—one enclosed with a metal ring on top, one with two parallel metal bars on the sides, and one with a single climbing track. A fifth means of entry is a green plastic climbing structure adjacent to the longer slide. A sixth possible method of entry is the jungle gym attached to the main structure. It also consists of a rope climbing wall, a set of monkey bars made up of five rings each attached to the end of a chain, a pull-up bar, and a set of monkey bars with three tilted, rotating, circular handholds. The second set of monkey bars is slanted. The jungle gym and main playground structure are both in good condition.



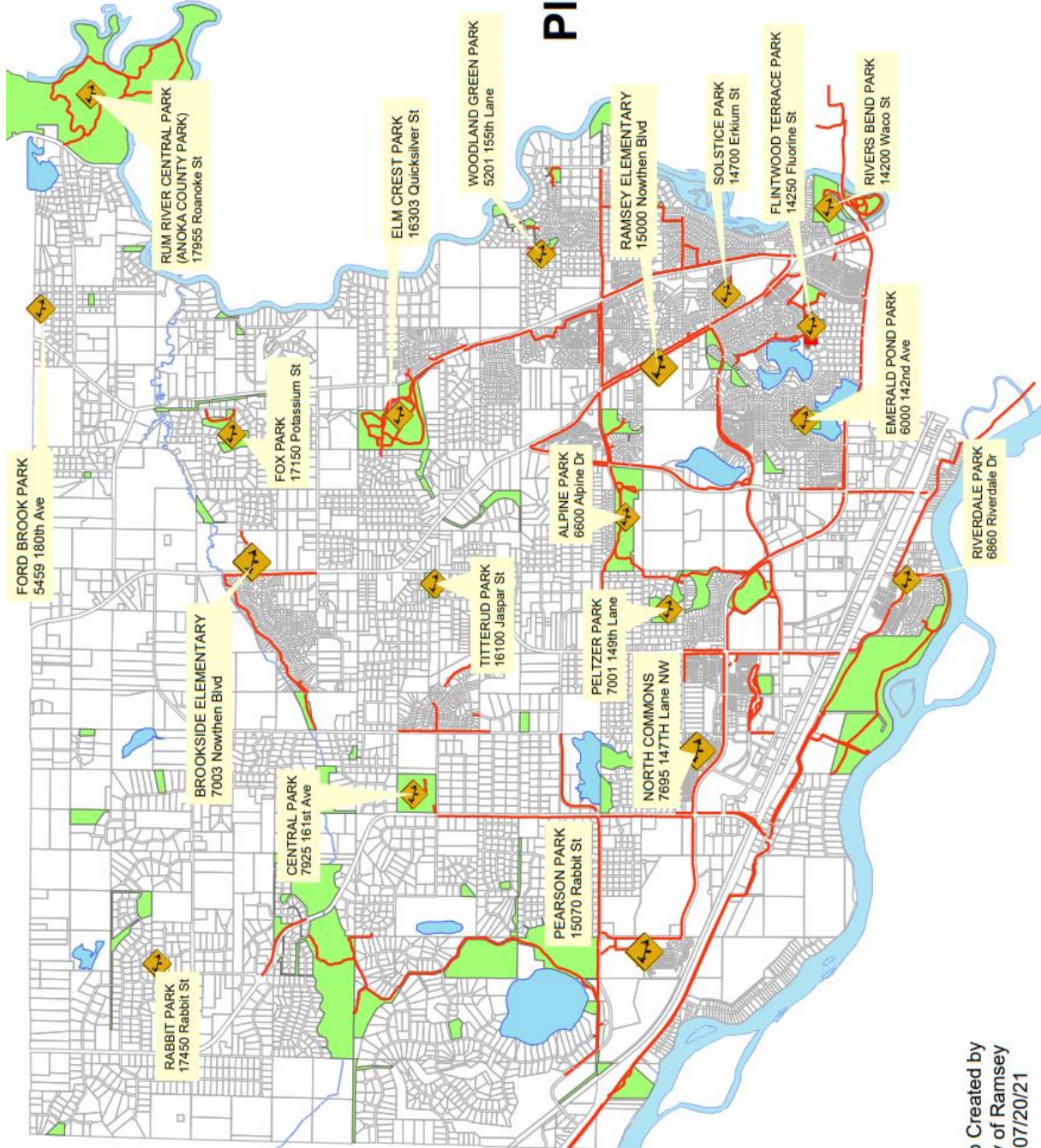
*Figures 58-59: Woodland Green Park Playground (looking east and west, respectively)*

Join the City of Ramsey for a  
**Neighborhood  
Listening Session**  
at Ford Brook Park  
Thursday, May 9, 2019  
at 6:30 pm  
at Ford Brook Park,  
5459 180th Avenue in Ramsey

Share what amenities you'd like considered in the renovation.  
In the event of inclement weather, this meeting will be moved  
to City Hall.

*Ford Brook Park Listening Session*

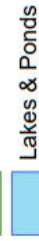
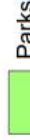
Example of Public Engagement re 2020 Playground replacement



# Playground Finder Map

## Legend

### Play Equipment



Trails

Parks

Lakes & Ponds

Ideas? Questions?

**CITY OF RAMSEY**  
763-433-9883

Map Created by  
City of Ramsey  
07/20/21

# Solstice Park's Play Structure – safety inspections, maintenance labor and repair expenses

Safety inspections, minor labor/repairs in first 15-20 years of playgrounds, approximately \$784 annually.  
 After useful life period, \$784 + \$2,860 in labor costs annually (approximated).

*The above does not include playground 'weeding' or vandalism expenses, nor resilient surfacing replacements.*



\$1,560



\$480



\$1,500



\$400 (x2)



**Park and Recreation Commission****Meeting Date:** 01/09/2025**Primary Strategic Plan Initiative:** Strengthen and enhance our identity, brand and image.**Information****Title:**

Consider Donation of a Community Art Plan

**Purpose/Background:**

The purpose of this case is to consider the donation of a community art plan (aka Public Art and Placemaking Plan), by the Ramsey Community Foundation to the City of Ramsey. This opportunity is being routed through the Park & Recreation Commission, ultimately for consideration by the City Council, as in many cities the Commission is often also the advisory body of citizens providing input on both matters of the public realm and 'culture' in addition to community programming. Several attachments are included that highlight this arrangement in other communities, large and small.

The eighth attachment is a graphic that illustrates what public art can be, and where it may be found in the public realm. The next attachment is a 'dotmocracy' exercise conducted by the Foundation at the 2023 Art Fair at Elmcrest Park, wherein residents expressed their preferences for public art. The last two attachments contain background on the Ramsey Community Foundation.

**Time Frame/Observations/Alternatives:**

For the meeting, staff will present additional background on what public art can be, examples of community art to-date in the city, the benefits of public art—as well as the intentions and outcomes of the community art plan as proposed by the Ramsey Community Foundation.

**Funding Source:**

There is no funding required for considering a community art plan—rather, accepting the donation of a plan represents an \$8,000 cash value from the Ramsey Community Foundation, and probably an equal amount in in-kind services and support. Further, having a community art plan may best position the city in acquiring external funding for public art related projects into the future.

**Recommendation:**

Staff recommends accepting the donation from the Ramsey Community Foundation as this case discusses.

**Outcome/Action:**

Motion to recommend to City Council the acceptance of the donation of a community art plan for the City of Ramsey.

**Attachments**

Example City Public Art Strategy

Examples Public Art

Example City Art Plan

Master Planning for Art

Public Administrator's Role

City Art Plan  
City Art Plan  
Ramsey Art Fair Poster  
2023 Art Fair Dotmocracy  
Raamsey Community Foundation Vision Statement  
Ramsey Comm Foundation brochure

### **Form Review**

**Inbox**

Bruce Westby  
Brian Hagen  
Mark Riverblood (Originator)  
Form Started By: Mark Riverblood  
Final Approval Date: 01/08/2025

**Reviewed By**

Bruce Westby  
Brian Hagen  
Mariah Albrecht

**Date**

01/03/2025 02:44 PM  
01/03/2025 02:56 PM  
01/08/2025 11:17 AM  
Started On: 01/02/2025 02:21 PM

# TORONTO PUBLIC ART STRATEGY 2020/2030

**Creativity  
and  
Community**  
—  
**Everywhere**

December 2019

Dereck Revington  
*Luminous Veil, 2015*





EILEEN ANTONE

HASHTAG: #Simcoemural

# Foreward

The Toronto Public Art Strategy (2020–2030) is built on the understanding and recognition that the City of Toronto is situated on the traditional territory of many nations including the Mississaugas of the Credit, the Anishnabeg, the Chippewa, the Haudenosaunee, and the Wendat peoples, and is now home to many diverse First Nations, Inuit and Métis peoples. Toronto is covered by Treaty 13 signed with the Mississaugas of the Credit, and the Williams Treaty signed with multiple Mississaugas and Chippewa bands.

Everyone has a role to play in advancing truth and reconciliation. Public art can be an evocative entry point into this conversation—helping to restore visibility to Toronto’s Indigenous communities, creating a greater sense of place and belonging, and sparking dialogue about the legacy of colonialism, and a shared path forward.

Recognizing the symbolic significance of public art, the City, through this new strategy, commits to **embedding truth and reconciliation as foundational principles for public art**. In practice, this means several things.

First, regardless of the nature of a particular project, the City has a **responsibility to acknowledge the Indigenous history, present and future of the land** as part of all of its public art projects.

Secondly, Indigenous projects should continue to be characterized by **self-determination** and **decolonization of practices**. This means that Indigenous communities and creators must be at the centre of the decision-making process for any Indigenous-focused project initiated by the City of Toronto.

Third, **public art juries and advisory committees should have appropriate Indigenous representation**. Indigenous art projects should continue to be chosen by Indigenous selection panels, while juries and committees for non-Indigenous projects should endeavour to include Indigenous representation wherever possible.

Current and upcoming projects—including Tannis Nielsen’s powerful murals along Lower Simcoe Street; the work of Kenneth Lavalée, thoughtfully integrated into the design of Dr. Lillian McGregor Park; and a planned landmark sculpture honouring Indian Residential School Survivors at Nathan Phillips Square—are examples of how public art is being used to share Indigenous stories. With continued action, public art can build on the community, cultural and educational impact of these and other projects, and create opportunities for meaningful collaboration between the City and Indigenous creators and communities, as equal partners.



Dean Drever, *Eagle V.1*, 2017,  
commissioned by Ferncastle  
(The Esplanade Inc.)

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## Summary of Actions

**The City will deliver on the Toronto Public Art Strategy's vision of creativity and community, everywhere through 21 actions, underpinned by a commitment to advancing truth and reconciliation with Indigenous communities through public art.**



## **CREATIVITY**

- 1.1 Issue open calls to artists and curators for project ideas
- 1.2 Animate Toronto with temporary public art
- 1.3 Identify public art opportunities and engage artists as early as possible in all projects
- 1.4 Champion career-launching platforms for the next generation of public artists
- 1.5 Create new skills development and leadership opportunities for Indigenous artists, curators and art consultants in the field of public art
- 1.6 Deliver a range of competition types and opportunities
- 1.7 Encourage new methods of community-engaged public art works in a variety of media

## **COMMUNITY**

- 2.1 Enable the public to discover and interact with public art through creative online resources
- 2.2 Activate public art through community-focused educational and interpretive programming
- 2.3 Create more public art opportunities for artists from equity-seeking communities
- 2.4 Engage Indigenous communities to identify sites of significance across Toronto for Indigenous public art projects
- 2.5 Ensure that juries and advisory committees are reflective of the diversity of the arts sector, and the population of the City of Toronto
- 2.6 Engage artists and communities city-wide in decision-making related to public art through meaningful consultation processes
- 2.7 Establish an artist-in-residence program in City divisions
- 2.8 Pursue new opportunities for destination public art

## **EVERYWHERE**

- 3.1 Develop City-wide standards to consistently apply the “Percent for Public Art” policy to municipal capital projects
- 3.2 Produce public art master plans on a city-wide basis to provide strategic direction on future project plans
- 3.3 Pool public art funds to produce new works in underserved areas of the city
- 3.4 Advance Indigenous place-making city-wide through public art
- 3.5 Integrate public art in a variety of media into a broader range of public realm improvements
- 3.6 Protect public art works city-wide through proactive maintenance and conservation



Henry Moore, *Three Way Disk  
No. 2 (The Archer)*, 1967

## Introduction

# **The Toronto Public Art Strategy (2020-2030) sets out a ten-year plan to strengthen the City's commitment to public art. The strategy presents a vision to advance public art across Toronto, and enhance the impact of the City's public art programs for the benefit of residents and visitors.**

Following decades of sustained commitment and leadership by the City, artists, private developers, arts organizations, and community partners, Toronto is animated by more than 1,500 works of public art that engage residents and visitors with the history, diversity, creativity and aspirations of our city. Public art has been leveraged as a tool for community development, civic engagement, and urban design, and has created countless opportunities for artists to advance their professional practice through high-profile public commissions.

The growth of public art in Toronto has been driven by the guiding vision of the City of Toronto's Official Plan, and the strategic objectives of Council-endorsed policies such as the Graffiti Management Plan and the Culture Plan for the Creative City. To achieve the goals of these policies and plans, the City delivers three core public art programs—including the **City of Toronto Public Art and Monuments Collection**, the **Percent for Public Art Program**, and **StreetARToronto (StART)**.

Together, these programs have had a transformative impact on the city's urban fabric, assembling a collection of public art that, in its scale and diversity, is of international significance. At the same time, the collection's impact has been restrained by under investment in public engagement and education, geographic imbalances in the distribution of public art, and a lack of resources for maintenance and conservation. There is more to be done to ensure that the benefits of public art are felt city-wide, and to harness the potential of public art to advance broader city-building priorities, such as equity and inclusion, environmental resiliency, reconciliation with Indigenous communities, and placemaking, among others. With a deliberate, ambitious vision, facilitated by greater interdivisional collaboration, Toronto can be a global leader in public art.

Looking ahead, the City can build on its strong foundations to enhance the impact of public art for the benefit of all of Toronto. The Toronto Public Art Strategy seizes this opportunity by putting forward a vision to empower **creativity and community, everywhere**. This is a vision for a city committed to public art, accessible to all, that reinforces neighbourhood character, embraces excellence in design, and advances the careers of local artists. And, it is grounded in a commitment to advancing truth and reconciliation with Indigenous communities, and championing the work of Indigenous artists and curators. To deliver on this vision, the Toronto Public Art Strategy includes 21 actions that will strengthen the core services that the City provides, and identify directions for the future.

## **YEAR OF PUBLIC ART 2021**

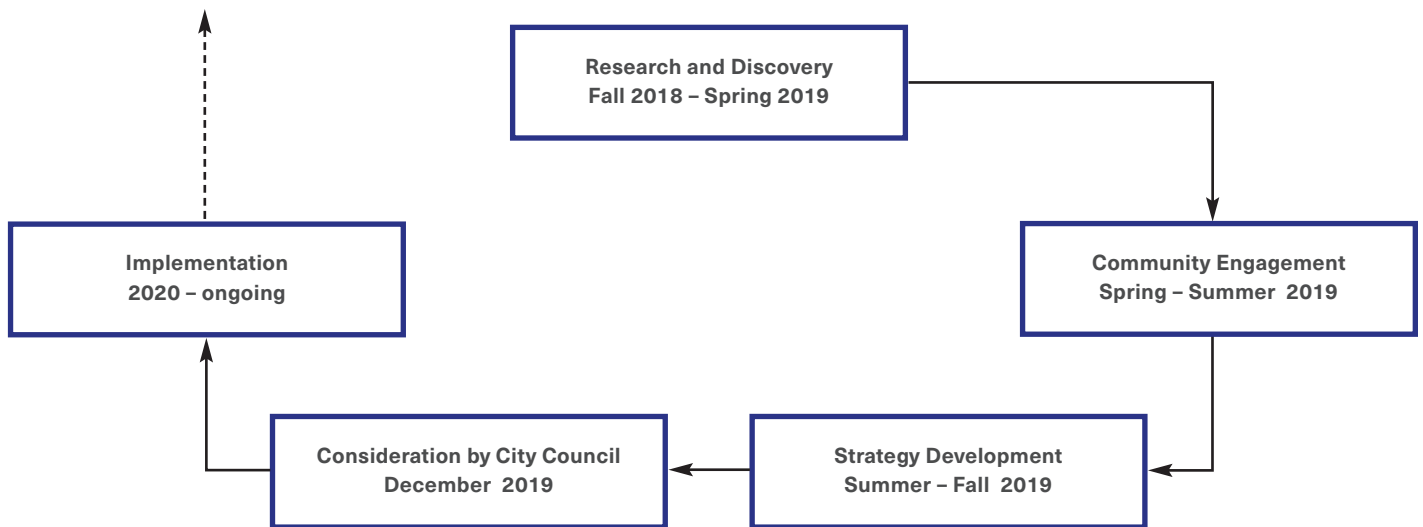
The **Year of Public Art** will be a major year-long celebration of art and community taking place in 2021. It will be the first Toronto-wide programming initiative arising from the new strategy, and signal the City's renewed vision for and commitment to public art.

The Year of Public Art will animate all corners of Toronto with innovative public art projects throughout the year. Planned highlights of the Year of Public Art include an expansion of Nuit Blanche to North York and Etobicoke, new funding for artists to produce public art works city-wide in 2021, to be delivered by the Toronto Arts Council, and partnerships with leading cultural institutions. To drive public engagement, the City will be extensively promoting the Year of Public Art through online public art tools, and partnerships with media to highlight special programming initiatives.

The Year of Public Art will leave an enduring legacy through significant new commissions, and by greatly diversifying the opportunities for meaningful engagement and interaction between artists, art and the public. Central to the legacy is a commitment to increased support to artists working in the public realm, recognizing the collective contributions of artists whose significant public works have made Toronto a global leader in public art.

## **STRATEGY DEVELOPMENT PROCESS**

The City embarked on the development of this strategy in 2018, following direction from the Economic Development Committee to consider the recommendations of *Redefining Public Art in Toronto*, a study led by OCAD University and the University of Toronto. In reviewing the study's recommendations, City staff identified the need for a shared vision and strategy to advance public art in Toronto, and formed both an external project advisory committee and an internal working group to contribute to its development (see Appendix A for list of committee members).



**FIGURE 1: OVERVIEW OF STRATEGY DEVELOPMENT PROCESS**

The strategy’s vision and actions were developed through extensive research on best practices in the field, along with an inclusive, robust community and stakeholder consultation process that reached over 400 Torontonians. As part of the initial discovery phase of the project, staff took stock of the strengths, opportunities and challenges facing public art in Toronto, and conducted a review of leading public art programs in Canada and around the world. To reach a broad range of artistic and community voices, the City engaged PROCESS, a third-party facilitator, to design and lead a consultation process that put artists and communities at the heart of the conversation.

### **Artist-led Public Engagement**

PROCESS selected six community-engaged artists to facilitate conversations in their neighbourhoods across the city about public art. Collectively, the six artists reached approximately 250 people through a variety arts-based activities.

- **Daniel Rotsztain** facilitated an activity at an annual Korean Bazaar at the Salvation Army Community Church in North York.
- **Hiba Abdallah** hosted a workshop and conversation about public art at Lakeshore Arts in Etobicoke.
- **Melanie Fernandez-Alvarez** worked in partnership with MABELLEarts to explore experiences of public art at an Iftar Night celebration in Mabelle Park, and through two workshops in Etobicoke.
- **Sari Zon** sought feedback through a creative activity station at the Art Starts Street Art Festival, and at the Art Gallery of Ontario’s Indigenous Peoples Day Celebration.



Jason Bruges Studio, *Back to Front*, 2014, commissioned by Tridel Corporation



- **Tamla Matthews**, with her organization Roots and Branches, engaged with Scarborough residents at the Berner Trail Community Centre and the Malvern Library.
- **Vanessa Dion Fletcher** connected with the housing co-operative community that she lives in located at Sherbourne and Carlton Streets in the downtown core.

### Stakeholder Focus Groups

PROCESS facilitated in-depth policy conversations with 56 subject matter experts across eight stakeholder focus groups, all with previous experience in public art policies and practices.



Focus groups included meetings with **1)** professional artists working within the existing policy frameworks for major capital projects; **2)** street and graffiti artists; **3)** producers, curators, and institutions in the visual arts community; **4)** communicators and critics; **5)** property developers; **6)** architects, urban designers and landscape architects; **7)** public art consultants; and **8)** the Indigenous arts community.

### Community Conversation

In July 2019, over 125 people attended a community conversation about the public art strategy at St. Paul's on Bloor. Participants first took part in a public art walk to consider how public art can and has reimagined the public realm along Bloor Street. Afterwards, guests learned more about the public art strategy through a presentation by City staff, and heard from a panel of artists and art consultants about their experiences working in public art in Toronto. Lastly, participants provided feedback on the strategy and their thoughts on public art in Toronto at facilitated activity stations.



### Report on Consultations

In August 2019, the City released a report summarizing feedback received by PROCESS during the consultation process. Members of the public were invited to provide written comments on PROCESS' report and/or respond to a short online survey. City staff have considered PROCESS' findings, along with the comments from members of the public on PROCESS' report, as part of the development of the strategy's vision and actions.

## What is Public Art?

# Public art is work in any medium that has been produced by an artist, installed in a publicly-accessible space.

The City's definition of public art recognizes the need for a broad framework that is inclusive of a range of artistic practices and goals, while capturing several fundamental elements:

**Public art can take on many forms.** It encompasses a broad range of artistic practices rooted in the tradition of visual arts, including but not limited to sculpture, murals, street and graffiti art, video, and digital media. It can also include aspects of performance, theatre, music, culturally-significant ceremony, or other more ephemeral artistic experiences. The artistic medium will depend on the nature and objectives of a particular program or commission.

**Public art can be permanent or temporary.** Public art can be produced as a long-term or “permanent” installation, built to last for the foreseeable future, or as a shorter-term, “temporary” work, designed to be experienced over a period of days, weeks, months, or several years.

**Public art is a platform for artists.** Through its public art programs, the City strives to create valuable opportunities for both emerging and established professional artists.<sup>1</sup> As such, artists should play a leading role in the creative process for public art, whether they are working independently or as part of a team that could include curators, public art consultants, designers, architects, landscape architects, community members, or others.

**Public art is designed for publicly-accessible spaces, and is intended to engage the public.** Public art is created for and installed in inclusive, barrier-free sites that are publicly-accessible, such as parks, community centres, bridges, underpasses, laneways, or privately-owned public spaces (POPs). It is intended to be site-specific, integrated into its environment and enhancing its surroundings, making it distinct from art exhibited in public places, or one-time performances. Public art creates and shapes a sense of place — a function that

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<sup>1</sup> Professional artists are defined by the Toronto Arts Council as someone who has developed their skills through training and/or practice; is recognized as such by artists working in the same artistic tradition; actively practices their art; seeks payment for their work; and has a history of public presentation.



Jason Bruges Studio, *Back to Front*, 2014, commissioned by Tridel Corporation

takes on particular significance in Toronto by advancing Indigenous placemaking, reflecting the ancient continuity of Indigenous peoples on the lands where Toronto now sits.

Beyond these foundational elements, public art can mean many different things to many different people. Over 400+ Torontonians were consulted in the development of this strategy, and they spoke to a range of deeply personal experiences evoked through public art. At the Malvern Library, residents spoke to the transformative potential of commissioning a new work of public art for a neighbourhood. At the North York Korean Bazaar, newcomer Torontonians recalled how public art brought back memories of their homeland. Many others were excited by the spontaneity and joy of stumbling across a work of art in an unexpected place. The depth and significance of the impact of public art on Toronto's diverse communities highlights how public art helps individual Torontonians navigate their place within and strengthen their connection to their city. As such, public art plays a critical role in making public space welcoming and inclusive for all—an important consideration in view of Toronto's role as a global immigration centre and the rapid development of its newcomer gateway neighbourhoods.



Derek Besant, *Flatiron Building*, 1980

## The City of Toronto's Public Art Programs

# The City of Toronto's Official Plan recognizes the value of public art in contributing to the city's identity and character, and celebrating the cultural diversity and creativity of our communities.

Its policies call for public art initiatives to enhance City-owned spaces, and the inclusion of public art in all significant private sector developments across Toronto. Supported by the vision of the Official Plan, the City currently delivers three major public art programs that make a significant contribution to animating public spaces in Toronto—including the **City of Toronto Public Art and Monuments Collection**; the **Percent for Public Art Program**; and **StreetARToronto**. An overview of each is included below.

Together, these programs have created more than 1,500 works of public art located across each of Toronto's wards, and implement the policy directions contained in the City's Official Plan, and other Council-approved strategies such as the Graffiti Management Plan. The Toronto Public Art Strategy seeks to build on the strong foundation and successes of these programs by establishing a shared vision to enhance their collective public impact, and strengthen collaboration between them.

These core City-led programs are just one of the ways to experience public art in Toronto. Independent public art projects led by arts institutions, community organizations, Business Improvement Areas, and others are fundamental to shaping our everyday experience of the city. For one night each year, Toronto comes alive with a celebration of ephemeral public art during Nuit Blanche. In addition, City agencies lead acclaimed public art programs that enliven spaces and infrastructure across the city. Waterfront Toronto is building a contemporary collection of public art across the city's waterfront, funded by pooling developer contributions and informed by public art strategies and master plans, which upon completion become part of the City's Public Art and Monuments Collection. And, the Toronto Transit Commission has enriched transit facilities city-wide with innovative works of public art, guided by its Art in Public Transit Facilities Policy. Looking ahead, greater synergies between the City, its agencies, independent projects and special events will strengthen Toronto's position as a public art capital.

**300**  
works

## **CITY OF TORONTO PUBLIC ART AND MONUMENTS COLLECTION**

*Administered by the Economic Development and Culture Division*

The City of Toronto has a legacy of public art that dates from the middle of the 19th century. Building on this historical legacy, today the City of Toronto's Public Art and Monuments Collection contains close to 300 works that are managed and maintained by the Economic Development and Culture (EDC) Division. The City's collection primarily grows through commissions and donations.

EDC's Public Art Officers work collaboratively with various City divisions to identify opportunities to commission new public art works, projects that span across divisions, agencies, boards, and commissions. The process for commissioning, acquiring and managing public art works is based on principles of openness, equity and fairness. This not only supports the innovative quality and integrity of the City's selection of artists and projects, but also provides a range of opportunities to artists at various stages of their careers through a program that allows for innovation and is respectful of the creative rights of artists.

Many of the works of art in Toronto's public spaces have been donated to the City by individuals, groups or commemorative foundations. The acceptance of artistic gifts and commemorations is governed by the Public Art and Monuments Donations Policy, adopted by City Council in January 2017. The Public Art and Monuments Donations Policy aims to ensure that all donated artworks accepted and installed in Toronto's public realm demonstrate outstanding aesthetic values, meet technical safety and sustainability criteria, demonstrate clear relationships to the City, Ontario and/or Canada, and are appropriate to the surroundings where the work will be located.

EDC's public art program builds upon existing relationships between the City, artists, arts organisations and community members in order to create opportunities for citizens to participate in the arts in the course of their daily lives; encourage civic discussion about public art and make possible the expression of a variety of cultural voices; and enhance community sense of ownership and value by commissioning works which are site-specific and encourage awareness of collective heritages and neighbourhood identities.



Robert Reid, *Canadian Volunteers War Memorial*, 1870



## **PERCENT FOR PUBLIC ART PROGRAM**

**Administered by the City Planning Division**

The Percent for Public Art Program is administered by City Planning's Urban Design section and is an embedded feature of the development review process. City Planning secures public art opportunities in the public realm—on private lands, on public lands for future development, and infrastructure and civic capital projects as part of the review and approvals of development proposals. The overall objective is to create public art that adds character and distinction to a site, neighbourhood or major destination.

The name of the program is derived from the principle that one percent of a project's gross construction costs is dedicated to public art. This guiding principle has been used for decades in hundreds of programs across North America and Europe. The success of City Planning's Percent for Public Art Program is due to the ongoing commitment by private developers, working within the City's development review process, the Planning division, partners in other divisions, City Council and the community.

The first policies to promote and implement public art were adopted by the former City of Toronto in 1985, resulting in a strong link between public realm initiatives in new, major (over 10,000 square feet) commercial and residential developments.

Legislative tools of the Planning Act and Toronto's Official Plan provide the authority and tools to encourage the inclusion of public art in all significant private sector developments and the endorsement of the "Percent for Public Art" funding principle. To determine leadership and commitment, there are Official Plan, City Planning and Urban Design policies encouraging the City to include a public art component in major, municipal capital projects and on properties under the City's jurisdiction.

From a planning perspective, public art supports the Official Plan policies to create a more livable city by adding richness and variety to the urban environment. City Planning ensures inclusion of public art on various plan through the identification of opportunities in the early development and review stages. The Official Plan states that "public art installations, both publicly and privately owned, make walking through the City's streets, open spaces and parks a delight for residents and visitors alike".



Public Studio, *We Are All Animals*, 2015, commissioned by the Daniels Corporation

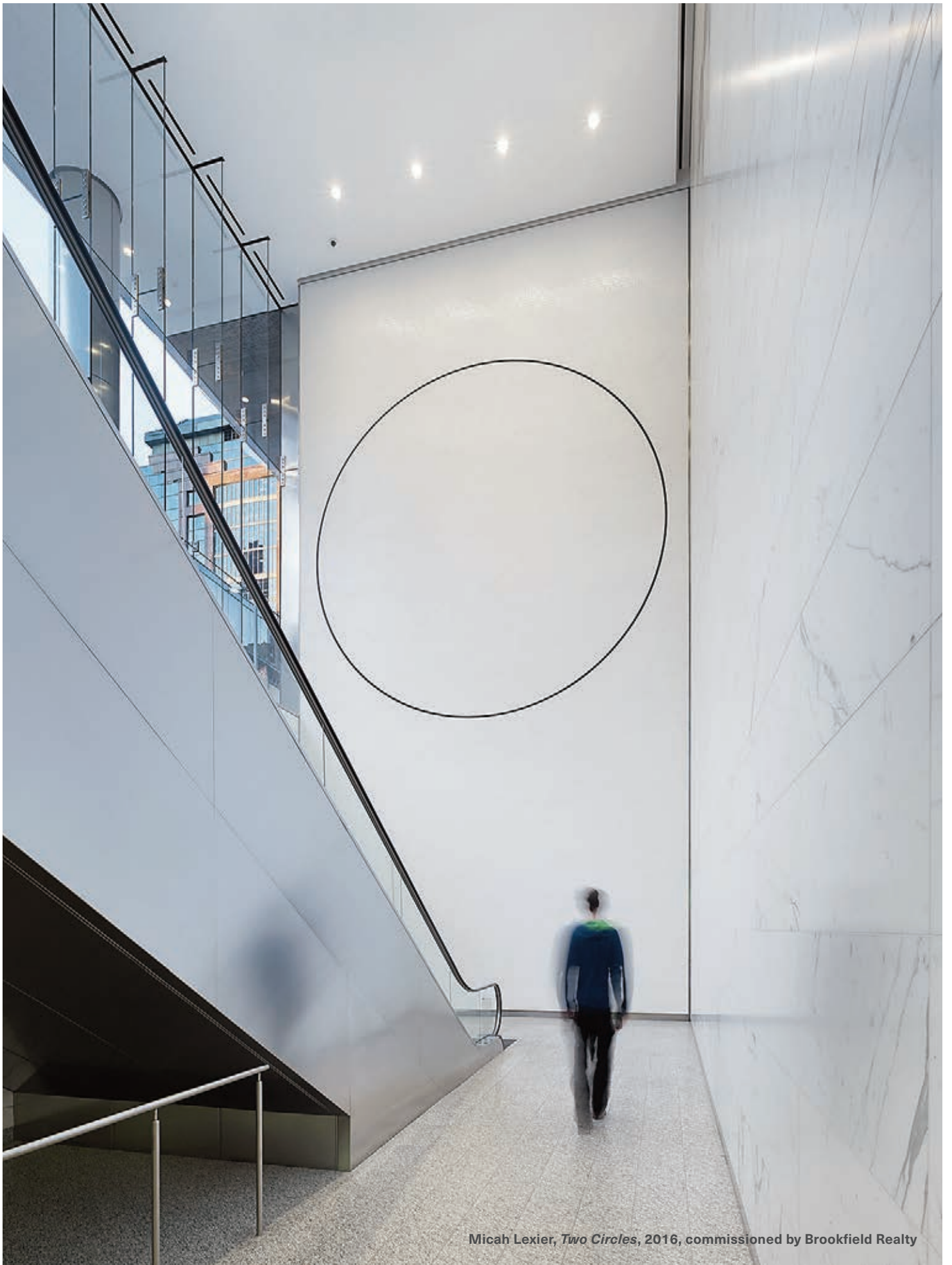
In 2010, City Council approved City Planning's "Percent for Public Art Guidelines." Funds secured from large developments are typically used to provide on-site works of public art on publically accessible areas of private lands. Contributions from smaller developments are more often pooled as donations towards the creation of public art located on public lands or in civic infrastructure projects. On occasion, hybrid on-site/off-site agreements for public art installations are reached.

A key feature of City Planning's approval process is the role played by the Toronto Public Art Commission (TPAC). The commission functions as an eleven-member panel of informed citizens that coordinates with City Planning on the review of Public Art Plans proposed by private developers. TPAC provides peer group review and advice on public art plans and ensures that the commissioning of public art by private development is conducted in a fair and balanced manner.

The development industry has embraced the Percent for Public Art Program, recognizing that public art can add significantly to the attractiveness, profile and value of a development. With approximately 200 projects completed and another 100 underway, private developers have contributed 300 projects over the past 30 years.



Micah Lexier, *Two Circles*, 2016, commissioned by Brookfield Realty



Micah Lexier, *Two Circles*, 2016, commissioned by Brookfield Realty



**1000+**  
works

## **StreetARToronto**

**Administered by the Transportation Services Division**

StreetARToronto (StART) has its origins in the Graffiti Management Plan adopted by Toronto City Council in 2011, which set out four key action areas: deter graffiti vandalism, support victims of graffiti vandalism, support street art and artists, and provide a central point of contact with expertise in all graffiti and street art related matters. StART and the Graffiti Management Plan received a national Institute of Public Administration (IPAC) award for public sector excellence for its ability to effectively turn around the considerable graffiti vandalism problem in Toronto through its engagement and its approach.

Since its inception, StART has evolved to a collection of programs which focus on advancing Council's Strategic Actions and achieving Transportation Services Divisional objectives. By reducing and replacing graffiti vandalism with colourful and vibrant artwork, street art installations make Toronto's streets more inviting and safe, encourage active transportation like walking and cycling and help maintain infrastructure in a state-of-good-repair thereby reducing maintenance costs.

The StART suite of programs ranges from installations on small scale traffic signal controller cabinets and cycle track barriers to 20+ storey buildings and also includes workshops on artist mental health, community engagement and working at heights. This approach provides a skills development ladder that, together with StART's online platforms and activities, showcases local artists, mentors emerging talent and seeks to support Toronto artists in developing their careers locally, nationally and internationally.

StART's commitment to inclusion and diversity of artists and art styles as well as strong community engagement are key to its success. The effort has produced upwards of 1,000 mural installations geographically distributed in all Toronto wards and has provided StART staff a deep knowledge base in the street art community as well as neighbourhoods in all areas of Toronto. Murals uplift everyone's daily commute and have become local focal points, symbols of community pride, and inspiring reminders of the cooperation and dedication that made their creation possible.



birdO, in partnership with Slate Asset Management, StART Monumental Program Photo: Riley Snelling

To be effective, StART works collaboratively with other City Divisions and corporations as well as external stakeholders including schools, transit and rail partners, and a long list of arts organizations, community and business organizations, and residents' associations on initiatives to effectively address neighbourhood needs. The diversity of artists, artistic styles and themes deliberately reflect the diversity of Toronto, including many large-scale murals by artists that identify as members of equity-seeking groups. Individually and collectively, StART murals are designed to celebrate the City of Toronto motto "Diversity Our Strength" and foster a greater sense of belonging among all.

**A Vision for Creativity and Community — Everywhere**

**Building on the foundational policies of the City's Official Plan, and the passion and wisdom expressed by the more than 400 community members engaged through our consultation process, the Toronto Public Art Strategy envisions public art empowering *creativity and community — everywhere.***



Hadley + Maxwell, *Garden of Future Follies*, 2016, commissioned by Waterfront Toronto

This is a vision for public art that puts artists and communities at the heart of what this strategy is trying to achieve. It is a vision for artistic creativity and experimentation, exploring new and greater opportunities for artists to use Toronto as their canvas to build challenging, ground-breaking works of public art that affirm the city's position as a global cultural capital. It is vision that prioritizes the public experience of public art, mobilizing communities to engage with public art. And it is a vision that seeks to animate and active all corners of Toronto.

This vision is underpinned by a commitment to **embed truth and reconciliation with Indigenous communities as foundational principles for public art**. Not only is this commitment fundamental to addressing the deficit of Indigenous cultural representation in the public realm, but it also positions Toronto to build a collection of public art unlike any other in the world—one that is deeply connected to the cultural expression of Indigenous communities, and reflective of an aesthetic that is unique to our city.

The City will turn this vision into action by delivering on a series of strategic actions connected to each of the vision's three pillars:

**Creativity:** Public art transforms the City's urban fabric, telling stories about who we are and where we live. It engages residents and visitors in creative and cultural discovery through art, and challenges artists to experiment with new concepts to produce engaging public projects. Looking ahead, this strategy envisions a realm of possibilities for public art in Toronto, and seeks to encourage creativity, risk-taking, and artistic experimentation.

**Community:** Through creative, savvy digital tools, and engaging educational and interpretive programming, the strategy charts a course to better connect the public to public art. The actions in this section are guided by a desire to strengthen the everyday experience of public art, and a continued commitment to public art that is inclusive of Toronto's deep diversity, through both the local stories told through public art, and the artists commissioned for public projects.

**Everywhere:** Public art can provide opportunities for residents to engage with the city's diversity and creativity on an everyday basis, no matter where they live. Recognizing the need to increase city-wide access to public art, the strategy sets out a path to improve the geographic distribution of public art across the city. There is more that the City can do to ensure that the benefits of public art are felt city-wide, particularly in areas outside of the downtown core and major development hubs.

## Strategic Actions



StreetARToronto Outside The Box Program Photos: Jocelyn Reynolds

# 1 CREATIVITY

**The Toronto Public Art Strategy will create new platforms for artists and community partners to create and experiment with public art.** Creative, original public art works stand out on a scale that is out of the ordinary, sparking conversation and challenging perceptions. Toronto is already home to a globally-significant collection of such works by both local and international artists, and a continued emphasis on supporting artistic experimentation will reinforce the city's global creative leadership.

Building on Toronto's creative strengths, the actions outlined below endeavour to support a broader range of public art projects, including media art, temporary and ephemeral art, and performance art, among others, and using a wide variety of commissioning practices, including community-engaged art practices and co-creation. This new emphasis on creativity and experimentation will lead to a diversification of the public art found across Toronto, complementing permanent, sculptural works with other challenging, unexpected pieces.

The strategy further prioritizes advancing the work of artists and developing creative talent, by championing the next generation of public artists, and building new skills development opportunities for Indigenous artists, curators and art consultants. Through this strategy, the City will partner with artists to push the boundaries of public art, and produce high-quality projects of all sizes and types that reimagine the experience of the public realm.

## **ACTIONS**

### **1.1 Issue open calls to artists and curators for project ideas**

An open call for project ideas would invite artists to use Toronto as their canvas, and craft a concept for an innovative public art work in any scale, scope or medium. In an open call, artists are free to experiment with different concepts and media, and consider any and all options for creative place-making. Typically, artists would be provided with guidelines to propose project sites—either on City-owned land, or on private property with permission from the land owner—and would confirm the feasibility of the site in consultation with City staff prior to developing a detailed concept. Open call projects are selected through a competitive process, with one or more winning ideas being chosen for commission, with all shortlisted artists receiving a fee for concepts developed as part of the competition process..

### **1.2 Animate Toronto with temporary public art**

Public spaces across Toronto are brought to life with temporary public art. Street and graffiti artists supported by StreetARToronto have transformed countless laneways, walls, underpasses, utility boxes and more with their imaginative and inspirational works. And, since its inception in 2005, Nuit Blanche has grown to become North America's largest celebration of art in public space, reaching an audience of tens of thousands each year. Building on this success, there is an opportunity to do more to encourage the continued creation of temporary and ephemeral art in Toronto, in a broad range of media and locations. This could include commissioning more temporary projects in the public realm, continuing and expanding the extension of Nuit Blanche projects, deploying public art to enhance long-term construction sites, and by partnering on artist- and community-led projects. There is also an opportunity for additional temporary public art programming in City parks, to further animate these spaces and bring in new visitors while reducing long-term maintenance costs of permanent capital works.

There is also an opportunity to create and maintain dedicated exhibition spaces within the city for temporary public art. One example of this is the Toronto Sculpture Garden, which is frequently cited as a successful model for temporary public

art commissions. Since 1981, the Sculpture Garden has exhibited more than 80 works of public art. It has provided artists with the opportunity to work experimentally in public space, explore issues of scale and materials, and has served as a career platform for many artists receiving their first public commission. This model could be replicated elsewhere in Toronto. In such an arrangement, the City would identify and maintain dedicated exhibition spaces for rotating public art projects, and leverage them as a platform for discovery and innovation, and as a lasting benefit for the community.

### **1.3 Identify public art opportunities and engage artists as early as possible in all projects**

Throughout our consultations, we asked participants to describe successful public art projects. There was one common factor that almost all participants pointed to as a marker of success — namely, identifying opportunities for public art and engaging artists early in capital project development.

Too often, public art opportunities are identified late in project development, at a point when the design for a site is already largely confirmed. This is a common issue among all public art programs, and is not unique to Toronto. Engaging artists early allows for artists to be embedded within the design team, and helps to enable greater collaboration and dialogue with project architects, landscape architects, and other partners in the development process. This early-stage collaboration can result in an art work that feels more connected and integrated with its site. Moreover, it can allow for increased consultation and engagement with the local community in the development of the project concept.

This action calls for the City to proactively identify public art opportunities in municipal capital works as early as possible in the project planning process. City-led commissions should be timed to allow for artists to leverage their creativity to contribute to the overall vision for a site, and help to shape its functional design. Proactive, early engagement of artists will be emphasized as part of any new guidelines for applying the percent for public art policy to municipal capital projects. In addition, private developers will continue to be encouraged to begin planning for public art early in their planning process.

### **1.4 Champion career-launching platforms for the next generation of public artists**

There are many artists who are poised and qualified to enter into the field of public art, but struggle to secure their first public commission. The City has taken a leadership role in championing public art and knowledge-building opportunities for emerging artists through the StreetARToronto program and the deliberate mentoring efforts of Nuit Blanche, and can build on these foundations to support other early career public artists.



Mary-Anne Barkhouse and Michael Belmore, *Echo*, 2014



Ilan Sander, *The Vessel*, 2011

For instance, the City could provide a career platform for emerging artists by issuing competition calls for smaller-scale, smaller-budget or temporary projects beyond murals, that may not require the same level of technical experience as larger capital projects. Such “incubator” projects would provide early-career artists with the experience needed to successfully compete for and deliver more significant commissions elsewhere in Toronto or in other cities.

The City and private developers can also continue to provide mentorship opportunities, where appropriate, on public art projects through StART, the Percent for Public Art Program, Nuit Blanche, and as part of other City-commissioned projects, and consider expanding these successful approaches. As part of a mentorship arrangement, an emerging artist is paired with a more experienced artist to work on a public art project. Mentees benefit by gaining valuable transferable technical and project management skills, and by taking part in hands-on training and learning opportunities. As a best practice, mentorship opportunities should be paid, and funded through a portion of a project’s public art budget.

In addition, the City should continue to partner with cultural incubators and artist-led organizations to advance skills development and capacity-building among emerging Toronto artists.

### **1.5 Create new skills development and leadership opportunities for Indigenous artists, curators and art consultants in the field of public art**

Creating new skills development and leadership opportunities for Indigenous artists, curators and art consultants in the field of public art is one step towards the greater inclusion of Indigenous presence and values within the city-building process. This could include introducing targeted public art mentorship programs — pairing emerging Indigenous artists, curators or art consultants with established professionals to gain the technical experience needed to secure their own future commissions—and dedicated competition calls, providing aspiring Indigenous artists and arts professionals with opportunities to lead temporary or permanent projects.

### **1.6 Deliver a range of competition types and opportunities**

To encourage creativity and innovation, the City’s Economic Development and Culture Division should endeavour to deliver a range of different public art competition types and opportunities to grow the City of Toronto Public Art and Monuments Collection. This could include open calls (currently the standard), developing an artist and curator roster, by-invitation competitions, community-engaged projects, or others. Delivering a wider variety of competition types

through the City's established transparent and accountable municipal procurement processes can help the Division to attract a broader range of artists and project concepts, and create new pathways for original projects.

### **1.7 Encourage new methods of community-engaged public art works in a variety of media**

A community-engaged public art work is a project that is developed in close collaboration with its intended community. Community-engaged public art works often stand as catalysts for community development and revitalization, and are developed through participatory processes engaging local residents and partners. Community-engaged artists devote considerable time to working with a community to develop their project concept, and come away with a project that is deeply connected to and relevant for its local audience.

Encouraging more community-engaged public art works will require rethinking the commissioning processes for the City's Public Art and Monuments Collection. For example, Economic Development and Culture typically commissions an artist with a fully-developed project concept. By contrast, for a community-engaged project, EDC could commission an artist first, and allow them to develop their project concept with the community afterwards. Partnering with Toronto's arts organizations, such as the network of Local Arts Service Organizations, could also enhance the commissioning process for community-engaged works.





Tadashi Kawamata, *Untitled (Toronto Lamp Posts)*, 2015

## 2 COMMUNITY

**Connecting the public with public art is fundamental to amplifying the impact of Toronto's collection.** The actions in this section put a renewed focus on the public's experience of public art, exploring new methods of engaging residents and visitors through innovative digital tools, creative, community-focused educational programming, and active consultation. This enhanced emphasis on engagement and discovery will celebrate the art that exists across the city and increase the value and impact of the City's collection.

Moreover, while equity and inclusion have long been held as core values for the City's public art programs, there is more work to be done to ensure that public art is inclusive of the diverse communities it is intended to serve. Many consultation participants were in agreement that there is a need for greater diversity among artists commissioned for public works in Toronto, including artists of different abilities, genders, ethnicities, ages and socio-economic backgrounds. Similarly, there were calls for the City to tackle barriers to entry into the field of public art for emerging artists and artists from equity-seeking communities.<sup>2</sup> The Toronto Public Art Strategy affirms the City's ongoing commitment to ensuring that Toronto's public art programs champion equity and inclusion, among both artists and audiences.

### ACTIONS

#### 2.1 Enable the public to discover and interact with public art through creative online resources

Developing and maintaining a creative suite of online resources— including searchable maps, image databases, mobile apps, and more— will help to make the City's 1,000+ public art works more accessible to a wide audience of residents, tourists, and researchers. Currently, users can explore StART's extensive collection of street art and murals through an interactive online map, produced in partnership with Civic Hall Toronto, and launched in beta in 2018. The City is also upgrading its public art web page to include a refreshed, user-friendly map of all works commissioned through the Percent for Public Art Program, and the full inventory of the City's Public Art and Monuments Collection. Each of these resources can be updated and expanded as the collection grows, and as new technologies become available.

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<sup>2</sup> The City of Toronto defines equity-seeking groups as persons with disabilities; women; racialized group(s); lesbian, gay, bisexual, trans, queer, two-spirit communities (LGBTQ2S); undocumented workers; immigrants and refugees; persons with low income; and youth.

## 2.2 Activate public art through community-focused educational and interpretive programming

Throughout the consultation process, we heard from Torontonians who were curious to learn more about the City's public art collection. There is strong community interest in educational and interpretive programming—such as artist or curator talks; self-guided and artist-led tours or walks; digital QR codes on art works; and didactic plaques and panels—to help uncover the story behind the public art works that are found across the city. Educational and interpretive programming can be developed in partnership with artists, cultural organizations, school boards, private sector partners, tourism operators, and other community partners.

There are also opportunities for public programming at sites marked for permanent public art projects in the future. From commissioning to installation, permanent public art projects can often take years, with few opportunities to engage with the surrounding community during this long process. A variety of programs, such as short term art projects, workshops, artist talks or other programming on or around the site could keep the community informed and engaged.

## 2.3 Create more public art opportunities for artists from equity-seeking communities

Creating visibility for artists from equity-seeking groups is fundamental to building a collection of public art that is inclusive of Toronto's deep diversity. The City should actively pursue program development strategies to improve diversity and representation among artists selected for public commissions, building on past work. Tactics could include:

- **Dedicated competition calls** for artists from equity-seeking groups;
- **Targeted outreach strategies** to effectively promote public art competition calls to artists who identify as being part of equity-seeking communities, and to arts organizations that serve equity-seeking groups; or
- **“Blind” competitions** in which juries view only the artist's concept, not biographical information.

## 2.4 Engage Indigenous communities to identify sites of significance across Toronto for Indigenous public art projects

To plan for future Indigenous public art projects, the City should invite and support Indigenous communities to identify locations for major public art commissions across Toronto, and prioritize these projects for future investment. These locations could consist of sites of cultural significance, including



Elicser, Sight, Mediah, StART Support Program Photo: Elicser



Nick Sweetman, StART Underpass (UP) Program Photo: Kathy Toth

natural spaces such as ravines or waterways, and urban sites of historical and contemporary importance. There is also an opportunity to link future Indigenous projects together through art walks, digital tools, and other interpretive programming, supporting efforts to boost Indigenous-led cultural tourism.

## **2.5 Ensure that juries and advisory committees are reflective of the diversity of the arts sector, and the population of the City of Toronto**

To achieve greater diversity and inclusion within the City's public art programs, it is important that the decision-making process be inclusive of a broad range of diverse voices. This action confirms the City's ongoing commitment to consistently apply an "equity lens" when forming juries and advisory commissions related to public art. Decision-making bodies should have broad, appropriate representation that is reflective of the diversity of the arts sector, as well as the City population in general. This involves continuing to have representation from people of different ages, backgrounds, and abilities, as well as a range of professional expertise related to the arts.

## **2.6 Engage artists and communities city-wide in decision-making related to public art through meaningful consultation processes**

Engaging the public in decision-making related to public art can be a key factor influencing the success of a project. The City recognizes that many projects are best served by meaningful public engagement, and deploys a variety of strategies to seek feedback from residents.

Looking ahead, the City should continue to deliver a broad range of meaningful consultation processes to engage communities in decision-making related to public art where appropriate. This could include using more than one method of consultation—such as complementing a public open house with an online consultation platform. Artists or arts educators with experience in community facilitation could also be engaged to lead project consultations. Consultations should also continue to be designed with the demographics of a particular neighbourhood in mind, and be held early enough in the project process that public feedback can be used most effectively.

## **2.7 Establish an artist-in-residence program in City divisions**

Public art can be used to create community dialogue around complex city-building issues. One method for doing so is to establish an artist-in-residence program, which would see artists embedded in City divisions to engage residents through public art projects that relate to City Council's strategic priorities. The City of

Calgary, for example, achieved this through its long-term WATERSHED+ program, which saw four artists working within the Utilities and Environmental Protection department to create original art works that spoke to issues of water conservation and management, developed through community dialogue and engagement. Closer to home, the City of Toronto's Solid Waste Management Services Division has previously piloted an artist-in-residence program with great success, generating public conversation and awareness about waste management.

## 2.8 Pursue new opportunities for destination public art

A destination art work is a major commission that functions as a landmark and gathering space. In addition to being a focal point for a community, it can serve as a tourist attraction and result in spin-off economic benefits for its host city. In Canada and around the world, prominent destination artworks have put cities on the map as international public art destinations, including Anish Kapoor's *Cloud Gate* in Chicago, the iconic murals of San Francisco's Mission District, and Louise Bourgeois' *Maman* sculpture marking the entry to the National Gallery of Canada in Ottawa. Closer to home, new destination artwork is contemplated for Toronto as part of the East Bayfront Public Art Master Plan, and as a potential legacy project for the Year of Public Art. Supporting this and other new destination art projects will showcase Toronto as a public art city, and create more opportunities to engage residents and visitors in creative and cultural discovery through public art.





Linda Covit, *Light Containers*, 2013,  
commissioned by Malibu Investments

# 3 EVERYWHERE

**Public art should provide opportunities for residents to engage with the city’s diversity and creativity on an everyday basis, no matter where they live.** The Toronto Public Art Strategy sets out a plan to activate communities across Toronto with a range of creative public art projects over the next ten years, with a focus on increasing access to public art in underserved areas.

Permanent public art in Toronto tends to follow the pattern of development, and as such is most concentrated in the downtown core, and other major hubs of development activity. As development intensity spreads beyond these areas, deliberate efforts will be required to activate public art opportunities city-wide. Many secondary and other plans exist that will guide future public art project development outside the core — but the City can also explore creative solutions to activate public art in underserved areas in the near term.

There is also an opportunity to broaden the range and types of public art work that are installed outside of major development hubs. StreetARToronto has maintained a focus on producing murals and graffiti art both within and outside the core, and was widely praised in the consultation process for its success in animating neighbourhoods within and beyond downtown. The City can build on this success to expand other public art programs on a city-wide basis.

## ACTIONS

### 3.1 Develop City-wide standards to consistently apply the “Percent for Public Art” policy to municipal capital projects

The City’s Official Plan (Section 3.1.4, Public Art) calls for “dedicating one percent of the capital budget of all major and municipal buildings and structures to public art”. While considerable success has been achieved to date in securing public art work as part of private developments, there remains a gap in the application of this policy for municipal capital projects.

Currently, the City identifies public art opportunities for municipal capital works on a project-by-project basis. Developing clear, City-wide guidelines to consistently apply this Official Plan policy will unlock new resources for public art, allowing for more municipally-commissioned projects in all corners of Toronto. This represents the City’s best opportunity to improve the geographic distribution of public art.

Such guidelines will need to be created by an interdivisional working group with representation from City divisions and agencies that contribute to major, public-

facing capital infrastructure projects. The working group will need to consider criteria for identifying public art opportunities on municipal projects; the needs, objectives and potential benefits for individual City divisions; and how to balance existing capital budget pressures with this Official Plan direction.

### **3.2 Produce public art master plans on a city-wide basis to provide strategic direction on future project plans**

Existing public art master plans — such as the East Bayfront Public Art Master Plan, the Scarborough Centre Public Art Master Plan, and the West Don Lands Public Art Master Plan — stand as best practices for creating a shared vision and plan for public art in a particular district. A public art master plan assesses the current and future needs of a defined area, and uses that information to guide how its public art will be conceptualized and commissioned. They also assist in identifying opportunities for public art at the earliest possible stages of project planning. Public art master plans are developed when required by City Planning as part of the development approval process, or when initiated by City Planning in response to development opportunities.

New public art master plans can set out a roadmap to improve the geographic distribution of public art works on a city-wide basis. As a first focus, new master plans should be targeted to areas of the city with less access to public art, and where development trends suggest there is a future opportunity. To be developed in consultation with the community and other partners, these new public art master plans will articulate a vision for public art in areas across Toronto, and set out an effective framework for resources planning, site selection, and potential projects. At the same time, the City should continue to pursue public art opportunities articulated in existing plans and studies, in line with planned public realm and urban revitalization improvements.

### **3.3 Pool public art funds to produce new works in underserved areas of the city**

“Pooling” of public art funding is one tool that can be used by the City to strategically direct resources to support public art projects in underserved areas of Toronto. This involves collecting contributions from multiple project sources and combining them to produce a work(s) of public art. Pooling is a particularly effective option for capital projects that are not conducive to having public art on-site, such as the many city infrastructure projects that are, for logistical reasons, not immediately adjacent to densely populated or highly-trafficked areas. Such projects represent a significant opportunity to direct resources to underserved neighbourhoods of Toronto, and ultimately improve the distribution of public art.

The City can be most flexible with the pooling of funds derived from municipal capital projects. Funds from private developments already designated for public art can be pooled and directed to a Council-endorsed public initiative, though the use of such funds is restricted to projects occurring in close proximity to the development to ensure a benefit to the surrounding neighbourhood, as per the Percent for Public Art Program Guidelines. By contrast, the City can exercise greater discretion to use municipal funds across Toronto, and should consider using this tool to benefit underserved areas and to pursue those projects as part of public art master plans. Where possible and appropriate, City funds could be supplemented by contributions from philanthropic partners.

### **3.4 Advance Indigenous place-making city-wide through public art**

The legacy of colonialism has left a deficit of visible markers of Indigenous presence in Toronto's urban landscape. Indigenous place-making sets out to restore this presence by creating public places that celebrate Indigenous cultures, and that are designed with Indigenous communities based on their values and knowledge. In Toronto, Indigenous place-making is underpinning the design of new City parks, community centres, and other public realm improvements— with much more to come in the future.

Public art is an important tool for improving the visibility of Indigenous cultural representation city-wide. Combined with other place-making strategies such as wayfinding and naming, public art is an evocative way of reaffirming Indigenous cultural presence in a city, and should be leveraged to advance City-wide efforts towards Indigenous place-making.

### **3.5 Integrate public art in a variety of media into a broader range of public realm improvements**

Typically, most permanent public art projects in Toronto have been connected to major capital projects such as new large development sites, community centres, or parks. More recently, StreetARToronto has seen considerable success in integrating mural, street and graffiti art into smaller scale public realm improvements. New interactive design installations along the King Street Transit Priority Corridor, and public art projects led by Business Improvement Areas are also examples of animating the broader public realm through creative art.

There is an opportunity to build on this success to continue to integrate a wider variety of types of public art beyond mural, street and graffiti art into a broad range of public realm improvements, such as cycling infrastructure, pedestrian projects, playgrounds, and pools, among others. With such public realm improve-



ments taking place city-wide, this is one strategy for improving the geographic distribution of public art.

### **3.6 Protect public art works city-wide through proactive maintenance and conservation**

Toronto has built a globally-significant body of public art work, but its durability and impact are limited by a lack of resources dedicated to maintenance and conservation. Maintenance and conservation are cornerstones of the collections management program of any professional museum or collecting institution. This same principle is recognized as a best practice for public art programs. Ongoing care and stewardship of public art collections is respectful of the work of artists, and helps to ensure that works continue to make a positive impact on the public realm over their lifespan.

This action calls for the City to develop a proactive maintenance and conservation program for the City's Public Art and Monuments Collection. To achieve the best results, EDC should count a professional art conservator among its staff. A conservator is best positioned to oversee regular preventative treatments to keep the City of Toronto Public Art and Monuments Collection in good condition, and respond to vandalism and perform repairs in a timely manner, and oversee the deaccessioning of works in a way that is respectful of the moral rights of artists. This position will play an important role as a liaison between the collection and operational divisions with the City, such as Parks, Forestry and Recreation, to help maintain works in a state of good repair. The conservator can also develop and share tools and guidelines with other City divisions and external partners to support their efforts to maintain works that fall under their care.

# Appendix

## ADVISORY COMMITTEE MEMBERS

The development of Toronto’s new public art strategy was guided by an Advisory Committee of community and cultural leaders. The Committee met three times in 2019 to provide advice and feedback on the strategy and public and stakeholder consultations.

Committee Member	Title
Amir Akbari	Founder, Behind the Line
David Anselmi	Senior Director, Real Estate, Canada Lands Company Chair, Toronto Public Art Commission
Edward Birnbaum	Director of Legislative Affairs, Office of the Mayor, City of Toronto
Rebecca Carbin	Principal, Art + Public UnLtd
Kari Cwynar	Curator, Evergreen Brick Works
Bonnie Devine	Artist and Founding Chair, Indigenous Visual Culture Program, OCAD University (Emerita)
Sara Diamond	President, OCAD University
Dean Drever	Artist
Helena Grdadolnik	Director, Workshop Architecture Member, Toronto Public Art Commission
Adrian Hayles	Artist and Curator, Hashtag Gallery
Layne Hinton	Co-Curator, Art Spin
Leah Houston	Artistic Director, MABELLEarts
Luis Jacob	Artist
Alexis Kane Speer	Executive Director, STEPS Initiative
Lila Karim	Executive Director, North York Arts
Gabriel Leung	Vice President, Development, Concord Adex
Mimi Joh-Carnella	Chair, Board of Directors, Partners in Art
Rui Pimenta	Co-Curator, Art Spin
Asad Raza	Producer and Curator
Tamira Sawatsky	Architect, Public Studio
Anjuli Solanki	Director of Community Programs, STEPS Initiative
Dan Silver	Associate Professor, University of Toronto

The Strategy was also being informed by an internal working group of City staff led by the Economic Development and Culture Division, with representation from City Planning, CreateTO, Environment and Energy, the Indigenous Affairs Office, Long Term Care Homes and Services, Parks, Forestry and Recreation, Solid Waste Management Services, Toronto Public Library, Toronto Transit Commission, Toronto Water, Transportation Services, and Waterfront Toronto.



The Most Livable  
City in America

## CITY OF SAINT PAUL PUBLIC ART ORDINANCE

UPDATED MARCH 2017

## PAIL – Public Art Ideas List

ON THE COVER. Clockwise from top left:

Mears Park in Lowertown. Brad Goldberg and Don Ganje, Parks and Recreation.

Curfew Commons drawing with integrated public art by Craig David, member of the plan team for *Strategic Stormwater Solutions for Transit-Oriented Development* addressing University Avenue and the Central Corridor.

*We Belong Together* illuminated signage at Arlington Hills Community Center by Shanai Matteson and Colin Kloecker, Works Progress LLC.

Mississippi Riverfront. *Scattered Light*, Jim Campbell, Northern Spark 2011.



ABOVE. From concept to installation; Amanda Lovelee's *House Trees* for Highland and Sunray Libraries, Saint Paul, MN.

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The idea for the PAIL was initiated during a workshop with City Public Works staff in Spring 2011 led by Jun-Li Wang, past Public Art Ordinance Administrator, and Marcus Young, City Artist in Residence, and included local artists Seitu Jones, Janet Lofquist, Christine Bauemler and Matt Olson.

The PAIL Supplement to the Public Art Ordinance Program Guidelines was developed and produced by Regina M. Flanagan, Public Art Ordinance Administrator. This position and the City Artist Program are supported by Public Art Saint Paul, a private non-profit arts organization.

September 20, 2012, Updated April 2014 and March 2017



*The Saint Paul Cultural Garden.* Cliff Garten, Ta-Coumba Aiken, Armando Gutierrez, Xiaowei Ma, Roberta Hill-Whiteman, Soyini Guyton, John Minczski and David Mura. Saint Paul, MN

## Introduction

The Public Art Ideas List (PAIL) supplements the City of Saint Paul Public Art Ordinance Program Guidelines and Technical Manual. The PAIL is a resource for City departments, consultant/proposers seeking artists, community organizations, residents and artists as they explore public art opportunities in the context of the city.

The artworks in the PAIL are captioned, at minimum, with the artist's name and where the artwork is located or was temporarily installed. Users of the PAIL are encouraged to do an online search using the artist's name and/or the location to learn more about the artwork.

The PAIL is not exhaustive – it offers ideas and examples meant to spark the imagination and begin the conversation. All of the works in the PAIL were created under very specific circumstances especially for their locations; they are not literally recommended for sites or projects in Saint Paul.

The PAIL portrays the breadth, depth and inventiveness of contemporary public art practice.



*Meander, 2015.* Futures North: Daniel Dean, John Kim, Adam Marcus, Molly Reichert. CHS Field, Saint Paul, MN

Photographs in the PAIL were made available by the artists; the organizations and agencies that commissioned the public art; photographer Regina Flanagan; or sourced from images publicly available on the internet.

# PLANS

Saint Paul's Ordinance is unique because artists add their perspectives and insights to the City's plans.

Recent contributions to City Plans by artists include:

- Great River Passage Master Plan
- Greater Lowertown Master Plan
- Central Corridor Strategic Stormwater Solutions for Transit-Oriented Development
- Citywide Street Design Manual



City Artist in Residence Program played an important role in shaping the City's Greater Lowertown Master Plan, 2012. <http://visionlowertown.com/>



Central Corridor Strategic Stormwater Solutions, Saint Paul, MN, 2013. Artist Craig David's ideas and concepts for integrated public art are woven throughout the plan and feature prominently in the design for Curfew Commons, a proposed park with bio-retention gardens.

# CAPITAL PROJECTS

Saint Paul's Ordinance establishes the principle *that artists should be involved from the earliest stages of conceptual planning, and continue through project design and implementation*. Artists serve on Plan teams and also create work for Capital Projects.

Following are examples of the breadth and depth of public art in Saint Paul and throughout the United States. Several international examples are also featured.

## STREETS / STREETSCAPE

### Elements

- Art Benches
- Art Pole
- Awnings
- Bike Racks
- Bollards
- Bus Shelters
- Bus Stop Markers
- Handrail/Railings/Gates
- Kiosks
- Lighting
- Manhole Covers
- Markers/Gateways
- Murals
- Paving Details/Streetname Inlay or Bronze or Granite Inlays
- Plant Pots/Planters
- Poetry Box
- Railing in Wall
- Sidewalks/Sidewalk Haiku
- Signal and Utility Box Wraps/Wayfinding
- Signature Sculpture
- Stone Objects
- Street Sign Poles
- Traffic Circle/Roundabout (Lighting, Signature Sculpture, Marker)
- Tree Pit Fence/Grate

### Concepts

- Boulevard Art
- Creative Color
- Great Trees
- Multi-Site Art
- New Media
- Social Practice Art
- Tiny Art

# STREETS / STREETSCAPE

## ART BENCHES / SEATING

Encourage public gathering and sociability; conversation starters; neighborhood identity; landmarks; color; playfulness.



Lois Teicher. Detroit, MI



Ron Baron. Long Island, NY



Jill Sebastian. Madison, WI



Mary Laredo Herbeck. Detroit, MI



Angelica Pozo. Cleveland, OH



James Carpenter. Battery Park City, NYC



Jill Sebastian. Madison, WI



Marquardt & Behar. Scottsdale, AZ



Paul Sires. Raleigh, NC



James Carpenter. Battery Park City, NYC

# STREETS / STREETScape

## AWNINGS

Neighborhood identity; business identity and marketing; district character; color.



Artist unknown. Nicollet Mall, Minneapolis, MN

## BIKE RACKS

Encourages biking and healthful activity; neighborhood or district logo/identity; color; playfulness.



Artist unidentified. Pittsburgh, PA

## BOLLARDS

Protection of the public and structures; defining edges between functions; integration with landscaping or with street furniture; harmony with place/creating place.



Laurie Lundquist. Tempe, AZ

## BUS SHELTERS

Visible landmark; function and identity; historic or locational references; color; texture/materials.



Mags Harries & Lajos Heder. Phoenix, AZ



Philip Larson. Nicollet Mall, Minneapolis, MN



Isaac Duncan. Louisville, KY



James Carpenter. Battery Park City, NYC



Marjorie Pitz. Minneapolis MN

# STREETS / STREETScape

## GATHERING / RESTING PLACES / POCKET PARKS

Promotes neighborhood socializing; uses small, leftover spaces; identity; landmarks.



Mags Harries and Llagos Heder. Phoenix, AZ



Jody Pinto. Phoenix, AZ



Howard Ben Tre. Nicollet Mall, Minneapolis

## HANDRAILS / RAILINGS / GATES

Function; color; texture; contrast; interaction with landscape/site.



Ann Hamilton. Allegheny Riverfront Park Pittsburgh, PA



Beth Galston. Phoenix, AZ



Cliff Garten. Sammamish, WA



Eric Powell.



Eric Powell. Madison, WI



Artist and location unknown.

## KIOSKS

Community bulletin board; announces special events; interactive; engaging.



Artist and location unknown.



Janet Zweig. Milwaukee, WI

# STREETS / STREETScape

## LIGHTING

Day time/night time presence; excitement; visibility; security/safety; landmarks.



James Carpenter. Battery Park City, NYC



Cliff Garten. Phoenix, AZ



Ray King. Philadelphia, PA



Cliff Garten. Charlotte, NC



## MANHOLE COVERS

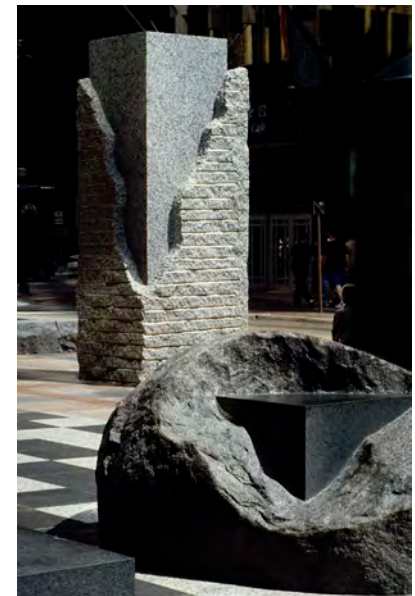
Function; identity/logo; texture.



Nancy Blum. Seattle, WA

## MARKERS / GATEWAYS

Landmarks; memorials; meeting/gathering places; overall design of space and ensemble of elements.



Brad Goldberg. Nicollet Mall, Minneapolis

# STREETS / STREETSCAPE

## MURALS

Color; figurative work; stories/ history/cultures; architectural highlight; supported by local businesses.



Robert Healey & East Los Streetscapers. Los Angeles, CA



Roberto Delgado. Phoenix, AZ



Temporary construction site mural. Madison, WI



Maria Mijares. Union City, NJ



David Fichter and Joshua Winer. Cambridge, MN

## PAVING DETAILS / STREETNAME OR BRONZE OR GRANITE INLAYS

Wayfinding; identity/logo.



Andrew Leicester. Minnesota History Center, Saint Paul



Cliff Garten. Kellogg Park Mall, Saint Paul

## PLANT POTS / PLANTERS

Function; texture; color; unexpected scale.



Brad Goldberg. Nicollet Mall, Minneapolis



Artist unknown. Chicago, IL

# STREETS / STREETSCAPE

## POLE EMBELLISHMENTS

Kinetic art; wayfinding; identity/logo; landmarks.



Kurt Kiefer. Seattle, WA



Kurt Kiefer. Portland, OR

## RAIN GARDENS IN BOULEVARD

Function; contrast; promotes resident's care of landscape.



Brad Kaspari, Residential Street Vitality Program, Saint Paul, MN

## SIDEWALKS / SIDEWALK HAIKU

Function; local history; unexpected individual encounters.



Everyday Poems for City Sidewalk. Lowertown, Saint Paul, MN



Mike Mandel. Cambridge, MA

## STOP SIGN POSTS

Function; neighborhood identity; wayfinding.



Lisa Elias. Residential Street Vitality Program, Saint Paul, MN



# STREETS / STREETSCAPE

## SIGNATURE SCULPTURE / LANDMARK

Meeting place; identity; interaction; color; functions day/night.



Rob Neilson. Los Angeles, CA



Peter Woytek.  
University of Minnesota-  
Saint Paul  
Campus



Anish Kapoor. New York, NY



Ed Carpenter. Orlando, FL



Brad Goldberg. Dallas, TX



Athena Tacha. Louisville, KY



Alexander Calder. Chicago, IL

## STONE OBJECTS

Interaction with landscape/site; beauty; function; tactile qualities.



Lei Yixin. Saint Paul, MN



Peter Morales. Wayzata, MN

# STREETS / STREETScape

## TRAFFIC CIRCLE / ROUNDABOUT

Wayfinding; traffic calming; community identity/logo; landmarks.



Andrea Myklebust and Stanton Sears. Saint Louis Park, MN



Artist unknown. United Kingdom



Steve Jensen. Olympia, WA

## TREE PIT FENCE / GRATE

Function; identity/logo; texture; contrast.



Lisa Elias. Minneapolis, MN



Artist unknown. Vancouver, BC.



Artist unknown. Richmond, BC.

## BOULEVARD ART

Wayfinding; landmark; traffic calming; day/night presence.



Saint Paul, MN



Janet Echelman. Porto, Portugal



Barbara Grygutis. Long Beach, CA

## CREATIVE COLOR

Highlight site/location; unexpected; wayfinding/identity.



Jo Ann Verburg. 4th and Cedar Vertical Connection, Saint Paul, MN.



Vicki Scuri. Phoenix, AZ



Cliff Garten. Saint Paul, MN

# STREETS / STREETScape

## GREAT TREES

Honor trees and the natural world; draw attention to City's great trees.



Helene Oppenheimer, Coral Lambert, Jim Brenner, Theresa Smith. Saint Paul, MN



Pierre Huyghe, Minneapolis, MN

## MULTI-SITE ART

Series of experiences along a path or within a site; history; interactivity.



Cliff Garten. Saint Paul, MN



Janet Zweig. Milwaukee, WI

## NEW MEDIA

Engaged entertainment; experiencing a place in a new light.



Michael Murnane and Andrew Saboe. Northern Spark 2011, Saint Paul, MN

## TINY ART

Scaled to children; discovery/surprise.



Tom Otterness. Connell, WA

## SOCIAL PRACTICE ART

Interaction with and commentary on City systems and functions.



Marcus Young. Nicollet Mall, Minneapolis



Mierle Laderman Ukeles, New York Sanitation Department Artist in Residence

# BRIDGES

## Pedestrian and Vehicular Bridges

### Elements and Concepts

- Walls/Cast-in-place concrete, MSE, brick, ceramic or metal reliefs
- Bridges/Piers, side fascia, abutments, wing walls, railings, lighting
- Pedestrian Bridges
- Creative Color
- Paving Details/Streetname Inlay or Bronze or Granite Inlays
- Lighting
- Handrail/Railings
- Railings in Walls
- Markers/Gateways
- Murals
- Signature Sculpture/Landmark
- Stone Objects
- Sidewalks/Sidewalk Haiku
- Tiny Art

## WALLS / CAST-IN-PLACE CONCRETE, MSE, BRICK, CERAMIC OR METAL RELIEFS

Function; texture/sculptural relief; imagery/iconography; community identity.



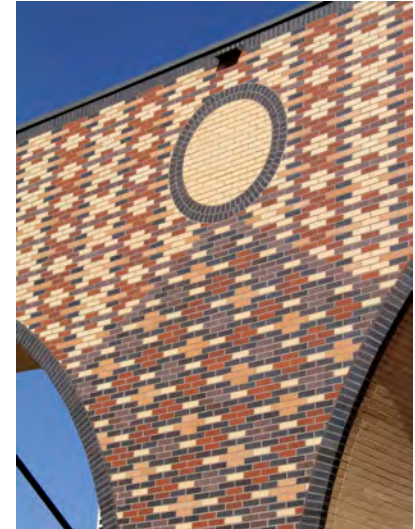
Carolyn Braaksma. Scottsdale, AZ



Steven Weitzman. Wichita, KS



Vicki Scuri. Kirkland, WA



Andrew Leicester. Metrodome LRT Station, Minneapolis



Hubert Massey (with neighborhood children). Detroit, MI

# BRIDGES

## BRIDGES / PIERS, SIDE FASCIA, ABUTMENTS, WING WALLS, RAILINGS, LIGHTING

Function; identity/wayfinding; color; texture; contrast; interaction with landscape/site; recognizes history, community and place.



Cliff Garten. Sammamish, WA



Roberto Delgado. Phoenix, AZ



Michael Mercil. Selby Avenue Bridge, Saint Paul, MN



James Carpenter. Boston, MA



Beth Galston. Phoenix, AZ



Cliff Garten. Charlotte, NC



Teresita Fernandez (top and bottom). Olympic Sculpture Park, Seattle, WA

# BRIDGES

## PEDESTRIAN BRIDGES

Function/public safety; identity for neighborhood; gateway; color; texture; contrast; interaction with landscape/site; unique pedestrian experience.



## CREATIVE COLOR

Function; identity/wayfinding; color; contrast.



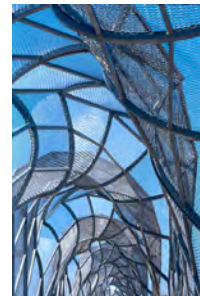
Vicki Scuri. Phoenix, AZ



Rosemary Lonetree and Jacobs Engineering. Phoenix, AZ



Artist and location unknown.



Al Price. Phoenix, AZ



Ed Carpenter. Phoenix, AZ



Laurie Lundquist. Phoenix, AZ



Barbara Grygutis. Chandler, AZ

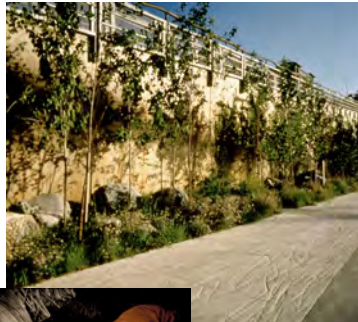


Siah Armajani. Minneapolis, MN

# BRIDGES

## PAVING DETAILS / STREETNAME INLAY OR BRONZE OR GRANITE INLAYS

Identity; history; texture/detail.



Ann Hamilton and Michael Mercil. Allegheny Riverfront Park, Pittsburgh, PA



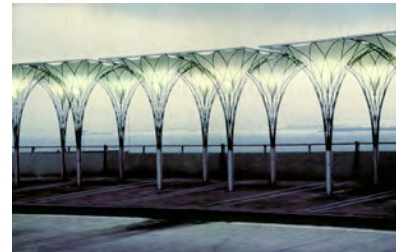
Cliff Garten. Kellogg Park Mall, Saint Paul

## LIGHTING

Day/night presence; neighborhood identity; wayfinding; landmark; color.



Cliff Garten. Phoenix, AZ



Donna Walcavage. New York, NY



Barbara Grygutis. Greeley, CO



James Carpenter. Chattanooga, TN



Janet Zweig. St. Louis, MO

# BRIDGES

## HANDRAIL / RAILINGS

Color; texture; local history; interaction with landscape.



Cliff Garten. Saint Paul, MN



Barbara Grygutis. Phoenix, AZ



Cliff Garten. Sammamish, WA

## RAILINGS IN WALLS

Integration with sculptural walls; unifies site; local history.



Beth Galston. Phoenix, AZ



Seitu Jones. Saint Paul, MN

## MARKERS / GATEWAYS

Landmark; gathering spot.



Artist and location unknown.



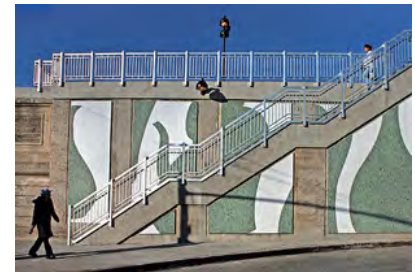
Jody Pinto. Santa Monica, CA

## MURALS

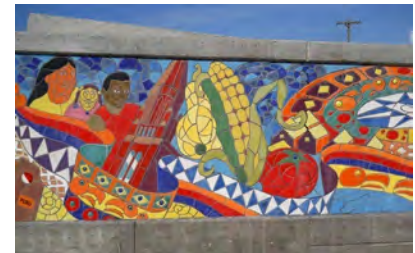
Neighborhood identity; history; color, texture.



Roberto Delgado. Phoenix, AZ



Jean Shin. Long Island, NY



Hubert Massey. Detroit, MI

# BRIDGES

## SIGNATURE SCULPTURE / LANDMARK

Day/night time presence; gathering/resting place.



Cliff Garten. North Hollywood, CA



Mags Harries and Llagos Heder. Phoenix, AZ

## STONE OBJECTS

Monuments; texture.

Sakara Peltola. Saint Paul, MN



Pasquale Martini. Saint Paul, MN



Brad Goldberg. Minneapolis, MN

## SIDEWALKS / SIDEWALK HAIKU

Function; history; neighborhood identity; unexpected encounters.



Everyday Poems for City Sidewalk. Saint Paul, MN



Mike Mandel. Cambridge, MA

## TINY ART

Especially scaled to children; discovery/surprise.



Tom Otterness. Connell, WA



Tom Otterness. San Jose, CA

# BIKE TRAILS / BIKEWAYS / BIKE LANES

## Elements

- Bollards
- Gathering/Resting Places
- Guardrail/Handrail/Railings
- Interpretive Signage
- Kiosks
- Markers/Gateways
- Stone Objects

## Concepts

- Great Trees
- Habitat Art
- Social Practice Art: Safety Program
- Tiny Art

## BOLLARDS

Sculptural delineation of space; protection/safety for pedestrians and bicyclists.



Lauire Lundquist. Tempe, AZ



Artist and location unknown.

## GATHERING / RESTING PLACES

Multi-function for social space and stormwater storage; history/identity/commemoration.



Jackie Ferrara. Tempe, AZ



Jackie Ferrara. Tempe, AZ



Foster Willey. Plymouth, MN

## GUARDRAIL / HANDRAIL / RAILINGS

Neighborhood identity; interaction with landscape/urban environment.



Barbara Grygutis. Phoenix, AZ



Ann Hamilton and Michael Mercil. Allegheny Riverfront Park, Pittsburgh, PA



Cliff Garten. Sammamish, WA

# BIKE TRAILS / BIKEWAYS / BIKE LANES

## INTERPRETIVE SIGNAGE

Engaging information source; public education.



Artist unknown. Chicago, IL



Regina Flanagan and Dan Donovan. Ramsey, MN



## KIOSKS

Interactive educational information; announce events/walks/lectures.



Artist and location unknown.



## MARKERS / GATEWAYS

Mark transition between environments.



Artist and location unknown.



Mags Harries & Lagos Heder. Phoenix, AZ

## STONE OBJECTS

Material sympathetic to natural environment; mark trail nodes.



Lei Yixin. Saint Paul, MN



Pasquale Martini. Saint Paul, MN

# BIKE TRAILS / BIKEWAYS / BIKE LANES

## GREAT TREES

Highlight great trees; honor those about to be cut down/destroyed.



Helen Oppenheimer, Coral Lambert, Jim Brenner, Theresa Smith. Saint Paul, MN



Pierre Huyghe. Minneapolis, MN

## HABITAT ART

Educates and engages through new experiences and ways of perceiving landscapes.



Laurie Lundquist. Tempe, AZ



Lorna Jordan. Kent, WA



Patricia Johanson. Dallas, TX



## TINY ART

Small scale; surprising discoveries.



Tom Otterness. Connell, WA



Tom Otterness. Minneapolis, MN



Tom Otterness. Location unknown

# STORMWATER IMPROVEMENTS AND ENVIRONMENTAL ART

## Elements

- Catch Basins/ Manhole Covers
- Great Trees
- Rain Gardens
- Earth Forms and Plantings

### CATCH BASINS / MANHOLE COVERS

Function; identity/logo for City.



Nancy Blum. Seattle, WA

### GREAT TREES

Highlight great trees; honor those about to be cut down/destroyed.



Helen Oppenheimer, Coral Lambert, Jim Brenner, Theresa Smith. Saint Paul, MN



### RAIN GARDENS

Functional amenity; educate and enlighten about natural systems.



Olympic Sculpture Park, Seattle, WA



Brad Kaspari, Residential Street Vitality Program, Saint Paul, MN



Signage. Peggy Notebaert Nature Museum, Chicago, IL.

# STORMWATER IMPROVEMENTS AND ENVIRONMENTAL ART

## EARTH FORMS AND PLANTINGS

Sculptural form; functional amenity; landmark gathering place; appreciation of natural materials; texture; color.



Herbert Bayer. Kent, WA



Agnes Denes. Ylojarvi, Finland



Brad Goldberg.  
Saint Paul,  
MN



Lorna Jordan. Kent, WA



Lorna Jordan.  
Scottsdale,  
AZ

# PARKS AND PARKLANDS

## Elements and Concepts

- Courtyards/Plazas/  
Gathering Places
- Sculpture Parks/  
Sculpture in Parks
- Environmental Art and  
Plantings
- Interaction with Landscape  
and Nature

## COURTYARDS / PLAZAS / GATHERING PLACES

Resting places in the landscape; contemplative places; experience natural materials; landmark/icons; nature imagery.



Jackie Ferrara. Tempe, AZ



Koryn Rolstad. Tacoma, WA



Scott Burton. Seattle, WA



James Carpenter. Raspberry Island,  
Saint Paul, MN



Richard Turner. Seattle, WA



Kinji Akagawa. Cambridge, MN



Lloyd Hamrol. Los Angeles, CA

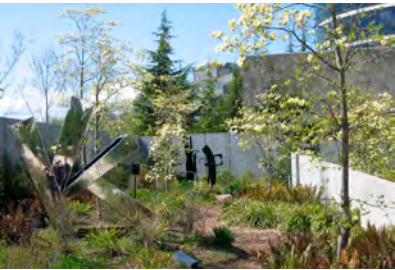


Koryn Rolstad. Park City, UT

# PARKS AND PARKLANDS

## SCULPTURE PARKS / SCULPTURE IN PARKS

Olympic Sculpture Park. Seattle, WA



Louise Bourgeois. Fountain

Millenium Park. Chicago, IL



Jaume Pensa. Crown Fountain.



Terry Evans photography exhibit



Frank Gehry. Pavillion and bridge

Central Park. New York, NY



Christo and Jeanne-Claude. The Gates in Central Park, NY

Minneapolis Sculpture Garden



Claes Oldenburg & Coosje Van Bruggen. Minneapolis, MN



Kinji Akagawa. Sculptural seating



George Segal. Madison, WI (now NYC)



Lei Yixin. Saint Paul, MN



Douglas Freeman. Saint Paul, MN



Helmick & Schechter. Pasadena, CA

# PARKS AND PARKLANDS

## ENVIRONMENTAL ART AND PLANTINGS

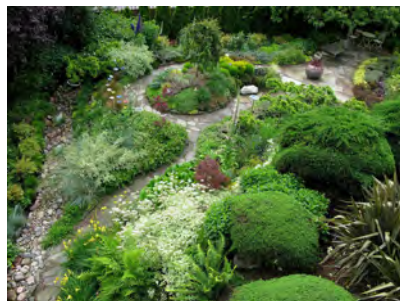
Functional amenity; public engagement and experience of landscape; landmark gathering places in nature.



Patricia Johanson, Dallas, TX



Lorna Jordan. Kent, WA



Vicki Scuri. Lake Forest Heights, WA

## INTERACTION WITH LANDSCAPE AND NATURE

Perceiving landscape and weather, water, sound or light/atmosphere.



Pierre Huyghe. Minneapolis, MN



Ned Kahn. Milwaukee, WI



Stanton Sears. Minneapolis, MN



Doug Hollis. Seattle, WA (sound piece)



Karl Ciesluk. Canada

# PARK FACILITIES AND AMENITIES

## Elements

- Water, Water Features and Fountains
- Swimming Pools
- Tot Lots/Play Areas
- Gates
- Retaining Walls
- Railings
- Furniture

## WATER, WATER FEATURES AND FOUNTAINS

Functional amenity; experience and appreciation of water; refreshment; sculptural form with natural materials.



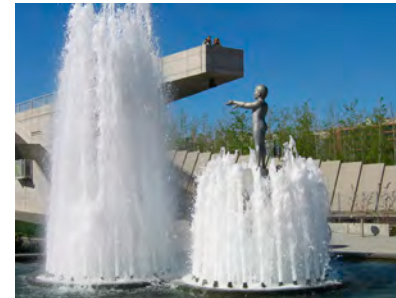
Siah Armajani. Seattle, WA



Louise Bourgeois. Seattle, WA



George Trakas. Seattle, WA



Katherine Gustafson. Millenium Park, Chicago, IL



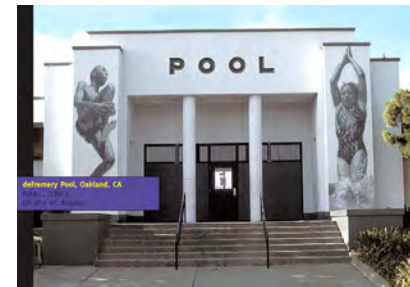
Brad Goldberg. Houston, TX

## SWIMMING POOLS

Identity; function; highlight/complement architecture.



Eric Powell. Madison, WI



Mike Mandel. Oakland, CA

## TOT LOTS / PLAY AREAS

Small scale; discovery/surprise.



Vicki Scuri. Bellevue, WA

# PARK FACILITIES AND AMENITIES

## GATES

Identity; function; wayfinding; interaction with landscape views.



Artist and location unknown.



Eric Powell. Bodega Bay, CA



Eric Powell. Berkeley, CA

## RETAINING WALLS

Nature imagery; local history; texture; color.



Carolyn Braaksma. Denver, CO



Hubert Massey. Detroit, MI



Vicki Scuri. Kirland, WA

## RAILINGS

Integration with plantings; function; organic form.



Lisa Elias. Minneapolis, MN



Cliff Garten. Sammamish, WA



Whitesavage & Lyle. Seattle, WA

## FURNITURE

Nature imagery; texture; function; organic and man-made materials.



Lisa Elias. Minneapolis, MN



Truman Lowe. Cloquet, MN



Garth Edwards. Maple Valley, WA

# BUILDINGS – EXTERIORS

## Exteriors

- Architecturally Integrated Work
- Courtyards/Plazas

## Interiors

- Architecturally Integrated Work
- Freestanding Work

## Skyways, Hallways, Tunnels, Lobbies

- Architecturally Integrated Work

## ARCHITECTURALLY INTEGRATED WORK

Neighborhood identity; wayfinding/landmark; local history; complements architecture.



David Fichter and Joshua Winer. Location unknown



Amanda Lovelee. Sunray Library, Saint Paul, MN



Craig David, Saint Paul, MN



Maria Mijares. Union City, NJ



Shanai Matteson and Colin Kloecker, Works Progress LLC. Arlington Hills Community Center, Saint Paul, MN.



Janet Lofquist. East Lake Street Library, Minneapolis, MN.



Whitesavage & Lyle. Seattle, WA

# BUILDINGS – EXTERIORS

## COURTYARDS / PLAZAS

Landmarks; resting and gathering places; civic character.



Futures North: Daniel Dean, John Kim, Adam Marcus, Molly Reichert. CHS Field, Saint Paul



Foster Willey. Saint Louis Park, MN



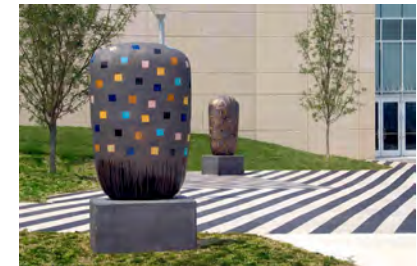
Brad Goldberg. Phoenix, AZ



Andrew Leicester, Minnesota History Center, Saint Paul, MN



Myklebust and Sears. Minneapolis, MN



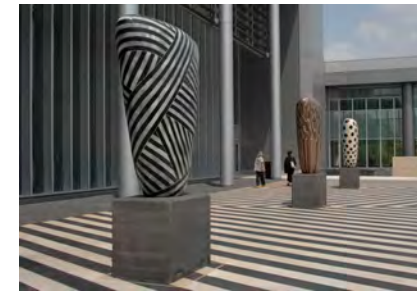
Richard Fleischner. Saint Paul, MN



Athena Tacha. Trenton, NJ



Howard Ben Tre. Minneapolis, MN



Jun Kaneko. Kansas City, MO

# BUILDINGS – INTERIORS

## ARCHITECTURALLY INTEGRATED WORK

Subject/content of artwork relates to building function and/or the community; local history/people; affects views inside/outside; engages children; light; color.



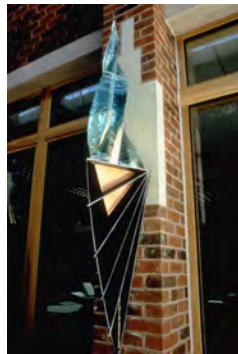
Teresa Cox. Duluth, MN



Christian Korab. Orlando, FL



Starn Twins. New York, NY



Ray King.  
Austin, MN



Mike Mandel. Vancouver, BC



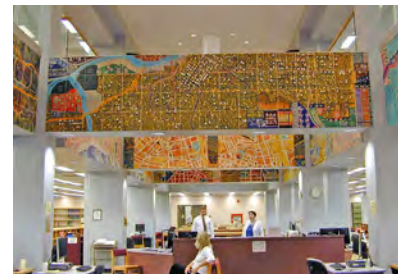
Roberto Behar and Rosario Marquardt.  
Madison (WI) Public Library



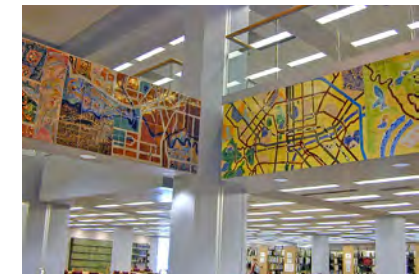
Broken Crow. Minneapolis, MN



Amy Cordova. Saint Paul,  
MN



Joyce Kozloff. Mankato State University  
Library



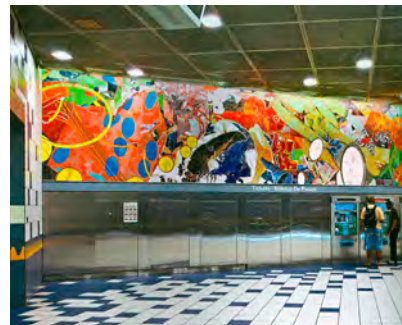
# BUILDINGS – INTERIORS

## ARCHITECTURALLY INTEGRATED WORK

Neighborhood identity; wayfinding/landmark; local history; complements architecture.



Stephan Huber. Frankfurt, Germany



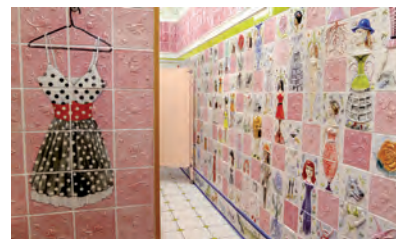
Stephen T. Johnson. Universal City Metro Station, Los Angeles, CA



Clifford Ross. Federal Courthouse, Austin, TX



Jo Ann Verburg. Mill City Museum, Minneapolis, MN



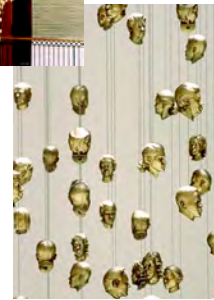
Cynthia Consentino. Kohler, WI

## FREESTANDING WORK

Responds to unusual spaces; subject/content relates to site.



Ralph Helmick & Stu Schechter. East Saint Louis, IL



Blair Bender, Metro State University, Saint Paul, MN



Dick Huss. Saint Paul, MN



James Carpenter. New York, NY



# BUILDINGS – SKYWAYS, HALLWAYS, TUNNELS, LOBBIES

## ARCHITECTURALLY INTEGRATED WORK



Chris Faust. Minneapolis-Saint Paul International Airport, MN



Jo Ann Verburg. 4th and Cedar Vertical Connection, Saint Paul, MN



Reiner John. Denver, CO



Nancy Ann Coyne. Minneapolis, MN

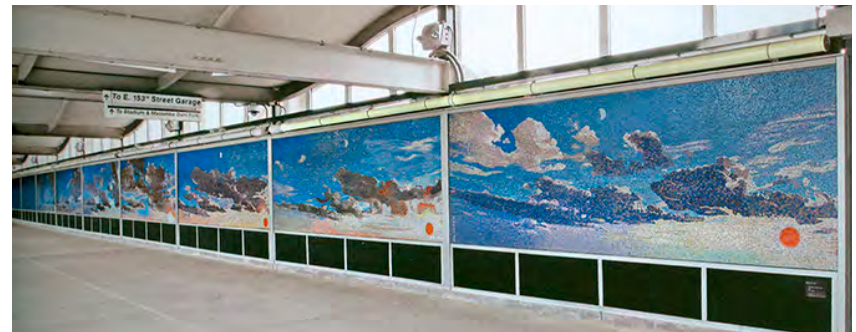
Photo: George Heinrich



Daniel Mayer. Phoenix Sky Harbor International Airport, AZ



Stephanie Zoche and Sabine Haubitz. Munich, Germany



Ellen Harvey. Metro RR at Yankee Stadium, NYC

# HISTORIC PROPERTIES

## Elements

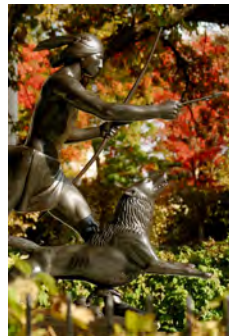
- Freestanding Sculpture
- Architectural Embellishment
- Interpretation and Signage
- Restoration of Unique Historic Features

### FREESTANDING SCULPTURE

Re-siting and reinstallation of historic sculptures.



Saint-Gaudens. Saint Paul, MN



Paul Manship. Saint Paul, MN

### ARCHITECTURAL EMBELLISHMENT



Artisan unknown. City Hall Annex, Saint Paul, MN

### INTERPRETATION & SIGNAGE

Commemorate historic events and significant individuals.



Mike Mandel. Atlanta, GA

### RESTORATION OF UNIQUE HISTORIC FEATURES

Railings; lighting; terra cotta integrated with architecture.



Artisans unknown. Hamm Building, Saint Paul, MN. Toltz, King, Day Architects



Cyril Colnick. Milwaukee (WI) City Hall

# TEMPORARY WORK, EXPLORATORY PROJECTS PERFORMANCES, EVENTS

The Ordinance defines public art to mean *publicly accessible and original art* including *performances, installations and other temporary works* in addition to permanent public art.

Categories include, but are not limited to:

- **Temporary Work**
- **Participatory Work**
- **Performances**
- **Festivals and Events**
- **Social Practice**
- **Public Process**
- **Temporary Artist in Residence**

## TEMPORARY WORK

Unique experiences and spectacle.



Photo: Dusty Hoskovec.



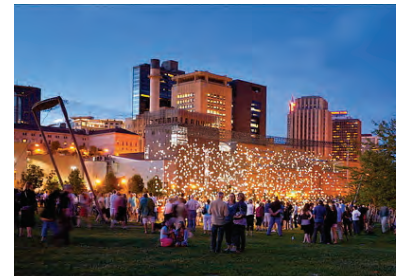
Chris Larson. *Celebration/Love/Loss*. Saint Paul, Northern Spark 2013



Terry Evans. Millenium Park, Chicago, IL

## PARTICIPATORY WORK

Activated by presence of people.



Jim Campbell. *Scattered Light*. Mississippi Riverfront, Saint Paul. Northern Spark, 2011



Photo: Nicholas Knouf.

Monica Haller with Nick Knouf, Molly Reichert and Jonathan Zorn. *can you listen to the same river twice...* Lambert's Landing, Mississippi River. Saint Paul, Northern Spark 2013



Emily Stover. Minneapolis, MN

# TEMPORARY WORK, EXPLORATORY PROJECTS PERFORMANCES, EVENTS

## PERFORMANCES

Celebrate local talent; bring neighbors together.



Wing Young Huie. University Avenue project, summer 2010. Temporary photo exhibition and weekly performances



Ashley Hanson. Paddling Theater, Mississippi River. Granite Falls, MN



Andrea Steudel. Minneapolis, MN

## FESTIVALS AND EVENTS

Topical festivals; address social or environmental issues; art-making activities; interaction with artists.



Marcus Young. Wishes for the Sky event. Saint Paul's Harriet Island, 2010



International stone carving symposium Minnesota Rocks! Public Art Saint Paul on the grounds of Saint Paul Community College. Summer 2006



Michael Murnane and Andrew Saboe. *Landmark in a River City*. Saint Paul, Northern Spark, 2011

# TEMPORARY WORK, EXPLORATORY PROJECTS PERFORMANCES, EVENTS

## SOCIAL PRACTICE PUBLIC ART

Explores social justice issues, environmental topics, city systems.



Shanai Matteson and Colin Kloecker, Works Progress. *Walk a Mile in My Shoes*. Minneapolis, MN



Marcus Young. Nicollet Mall, Minneapolis



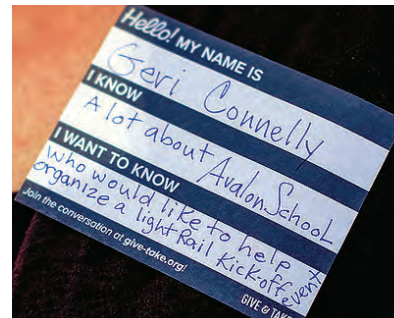
Peter Haakon Thompson. Neighborhood artist-in-residence. Minneapolis, MN



Mierle Laderman Ukeles, New York Sanitation Department Artist in Residence

## PUBLIC PROCESS EVENTS

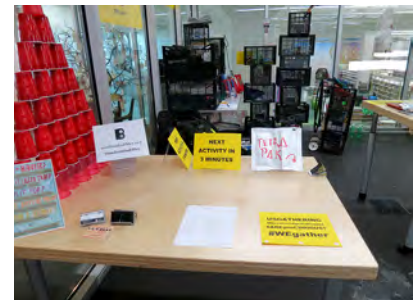
Innovative forums for social exchange and progress.



Shanai Matteson and Colin Kloecker, Works Progress. Give and Take events. Various locations, MN

## TEMPORARY ARTIST IN RESIDENCE


Unique hands-on experiences for adults and children.



Victor Castro. Madison (WI) Public Library. The Bubbler



# PUBLIC ART Master Plan 2016



Hamilton





***BEAD MAZE***

Laura Marotta

West Harbour GO Station

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## APPENDICES

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**GROWING TOGETHER**  
Andres Correa  
Harry Howell Arena

## 1.0 Executive Summary

The Hamilton Public Art Master Plan is an important tool in the ongoing implementation of public art in Hamilton. Its primary intent is to identify and prioritize potential sites and opportunities for new public art projects across the city and to outline the principles by which this art is commissioned.

Developed in consultation with the public, councillors, City staff, and stakeholders, the Public Art Master Plan has identified, from over 110 projects initially considered, the following 14 priority sites for public art:

- Ancaster Arts Centre (formerly Ancaster Memorial School)
- Andrew Warburton Memorial Park
- Arts District - James Street North
- Binbrook Branch, Hamilton Public Library
- Churchill Park - Raoul Wallenberg Path
- Dundas Branch, Hamilton Public Library
- Johnson Tew Park and Arboretum
- King Street Parkette at Highway No. 8
- Hamilton the Electric City; Nikola Tesla and the 5 Johns – Beachfront Trail
- Pipeline Trail at Kenilworth Avenue North
- Sam Lawrence Park
- Vincent Massey Park
- Waterdown Rotary Memorial Park Skating Loop
- William Connell Community Park

The order presented is not intended to direct the sequence in which these public art projects will be initiated. In addition to these priority sites, 85 sites are identified for future consideration should additional staff resources or funding become available.

The Public Art Master Plan should be considered as the initial section of a City of Hamilton Art in Public Places Policy, to be developed in 2017-18. This policy will provide guidance that recognizes and supports the creation of a range of types of art for public spaces that are not addressed in the Public Art Master Plan 2016. These include donated art, community art, integrated art, temporary art, art on publicly accessible private property and memorials.

In order to successfully implement the Public Art Master Plan, the Tourism and Culture Division will continue its lead role in working together with other City departments and divisions to ensure the coordination of public art projects with current and upcoming planning and development initiatives. This plan is therefore intended as a living document that will evolve in accordance with changes in urban development, policy and public art practice. In addition, the City will continue to work collaboratively with community stakeholders to foster and leverage potential partnership opportunities for public art projects.

## **2.0 Background**

### **2.1 Introduction**

In 2009, City Council approved the first ever Hamilton Public Art Master Plan which set out principles for the commissioning of public art and identified 14 priority sites for public art projects across the city. Since that time Tourism and Culture Division staff successfully worked with other City departments, community partners and artists to complete these projects, as well as commissioning additional permanent and temporary public artworks as opportunities were identified. Hamilton's public art collection currently includes 31 installations across the city.

With work on the 14 public art projects identified in 2009 nearing completion and in order to satisfy recommendations in the 2009 plan, the Tourism and Culture Division began a process to review and update the Public Art Master Plan in 2015.

### **2.2 Purpose of the Public Art Master Plan 2016**

The Public Art Master Plan 2016 will:

- identify sites and ideas for public art projects across the city through consultation with the public, councillors, staff and stakeholders;
- develop a set of criteria to evaluate the proposed public art sites and projects to select a set of priority projects for implementation and for use to evaluate future opportunities as they arise;
- outline a rationale and recommend a scale and budget for each priority public art project;
- inform future capital budgets to support public art project implementation; and
- identify new opportunities for policies and procedures needed to create consistent standards in the development of public art in public places.

## **2.3 What is Public Art?**

The City of Hamilton defines public art as follows:

**Public Art is created by artists, or in collaboration with artists, through a public process and existing on a publicly accessible City of Hamilton owned property.**

Public art is created with the intention of reflecting and engaging the community and has undergone a formal adjudicated selection process as per the City's Call for Artists Policy. (Appendix A).

Public art can take a variety of forms and media; it may have functional as well as aesthetic qualities; it may be integrated into its site, or it may be a discrete piece; it can be permanent or temporary.

## **2.4 Public Art vs Art in Public Places**

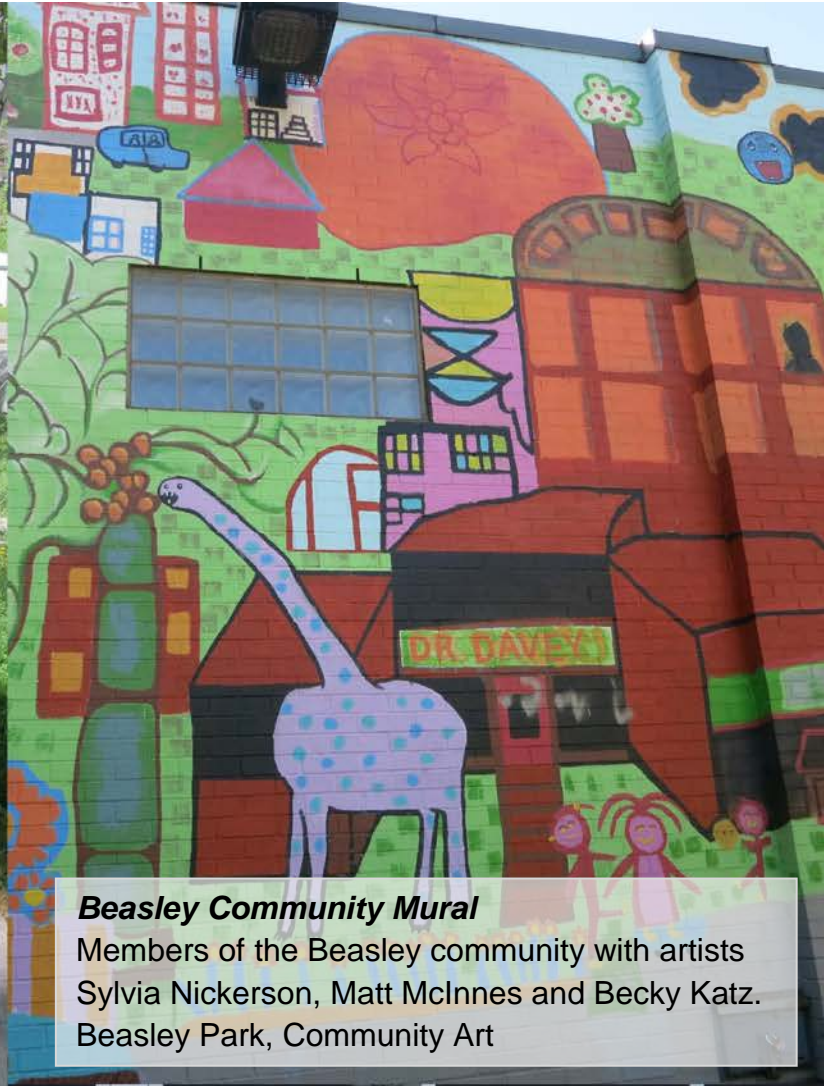
Public Art as defined above is only one type of art that can be used to animate public places. There are other processes that businesses, community groups and the City can employ to commission art for public and publicly accessible private property that are not selected through the formal City-led public art Call for Artists process. These types of projects include donated art, community art, integrated art, art on publicly accessible private property and memorials.

While the Public Art Master Plan provides guidance for the commissioning and selection of "Public Art", it does not provide guidance for these other types of art in public places. Therefore this plan should be considered part of a larger Art in Public Places Policy, to be developed on 2017-18, that will provide guidance to and support the creation of a wider range of art projects in the public realm.



**Gandhi**

Donation arranged by Dr. Rama Singh  
City Hall  
Donated Art



**Beasley Community Mural**

Members of the Beasley community with artists  
Sylvia Nickerson, Matt McInnes and Becky Katz.  
Beasley Park, Community Art



**Ghost Barn**

John Heney and Carey Jernigan  
Supercrawl 2012 Photo By: Harry Gillis  
Temporary Art



**Tim Horton**

Jerry McKenna  
Tim Hortons, Ottawa Street  
Art on publicly accessibly private property



***EAGLES AMONG US***  
David M. General  
Battlefield Park National Historic Site

### **3.1 Vision**

The City of Hamilton is committed to enlivening and enhancing the environment of the city for its citizens, businesses and visitors through the integration of public art in public places.

Public art contributes to an overall sense of place, promotes tourism and contributes to the economic vitality of the city. Public art is integrated in public places through the City's planning initiatives, public works projects and the implementation of a collaborative public art process involving City staff, artists and the community.

### **3.2 Benefits of Public Art**

Benefits of public art include, but are not limited to:

- creating a clear sense of community pride and identity.
- reflecting Hamilton's cultural heritage, fostering an understanding of the city's unique identity in history, and presenting the cultural identity of Hamilton to visitors.
- improving and enhancing the built environment.
- contributing to the development of a more pleasant, safe and viable community.
- enhancing tourism and economic development.
- creating cultural links through the promotion of opportunities for community development, community engagement and community partnerships.

### **3.3 Guiding Principles**

The Public Art Master Plan and commissioning of public art projects by the City of Hamilton is grounded in the following overall principles:

- Public Art strengthens an individual's soul and the collective soul of our city.
- Public Art will encourage new ideas and reflect a variety of artistic expression.
- Public Art will demonstrate excellence in creativity and design.
- Public Art will enhance and be reflective of our community.
- Public Art will take into account public security.
- Public Art will retain the artist's original intent through appropriate conservation and maintenance practices.
- Public Art will retain the moral rights of the artist.
- Public Art evolves openly through approved City of Hamilton policies, procedures and processes.

## 4.0 Public Art Collection

### 4.1 Public Art Projects Completed

The following public art projects have been added to the City's public art collection since Hamilton's first Public Art Master Plan was approved by Council in 2009.

#### *Adesso ne*

Artist: Yvonne Felix, with Adam and Jesse Staniland

Location: James Street North near the Armouries

Installed: 2012

#### *Bead Maze*

Artist: Laura Marotta

Location: West Harbour GO Station Plaza, James Street North

Installed: 2016

#### *Carter Park Mural*

Artist: Bryce Huffman

Location: Claremont Access wall at Carter Park, Stinson St. at West Ave. South

Installed: 2016

#### *Concrete Poetry*

Artist: Simon Frank

Location: Locke Street South

Installed: 2011

#### *Dressmaker's Mannequin*

Artist: Daniel Davelaar

Location: East Kiwanis Place, Northeast corner of Ottawa St. and Edinburgh Ave.

Installed: 2009

#### *Dundas Racing Carousel*

Artists: Les Drysdale and Sandor Monos

Location: Dundas Driving Park, Cross Avenue, Dundas

Installed: 2012

*Eagles Among Us*

Artist: David M. General

Location: Battlefield Park National Historic Site, Stoney Creek

Installed: 2014

*Growing Together*

Artist: Andres Correa

Location: Harry Howell Arena, 27 Hwy 5, Waterdown  
(formerly known as North Wentworth Arena)

Installed: 2013

King William Art Walk

Artwork and Artist: *Leaf Bench* by Joan Sturch

Artwork and Artist: *Soles bench* by John Carter

Artwork and Artist: *Tentacle Spectacle bench* by Steven Twigg

Date: 2011

The King William Art Walk included a temporary installation of public art banners from 2012 to the summer of 2016.

*Roll Out the Rail Carpet*

Artists: Vesna Jovic and Nicko Elliot

Location: James Street North at Murray Street

Installed: 2012

*Timeline Siteline*

Artists: Peter Osborne and Sean Solowski

Location: James Street North at Cannon Street

Installed: 2012

*Umbra*

Artist: Yvonne Felix

Location: Hamilton Police Service Central Station

Date: 2012

## **4.2 Conservation and Maintenance**

In order to realize the benefits of public art, specifically as a reflection of the community in which works are located, artworks must be maintained to keep the appearance originally intended by the artist long term.

Artworks must therefore be made of high quality materials and designed in such a way to withstand the environmental challenges of the specific location in which they are to be located. Materials and design should be graffiti resistant and withstand climatic conditions such as sun, heat and freezing as well as winter salt exposure. Unless intended by the artist, works should also discourage climbing and touching.

Each artwork should have a long term maintenance plan developed before installation that allows for annual inspection, cleaning and any other required maintenance to be undertaken by qualified staff or contractors. The maintenance of the City's public art collection is undertaken by the Tourism and Culture Division.

In order to augment funding for this maintenance work, an amount of up to 10% of the fabrication costs and artists fees for each public art project may be transferred to an ongoing maintenance fund as each project is completed.



***Dressmaker's Mannequin***  
Daniel Davelaar  
Ottawa Street North

## 5.1 Scale and Examples of Public Art

The scale of a public artwork describes its prominence, impact and cost. The scale does not restrict the artwork's ability to evoke meaning or sense of connection. The City's Public Art Collection has a mix of major, medium and small scale works that reflect the range of municipally owned public spaces and resources available. A recommended scale has been provided for each priority project.

**Small-scale public art** is modest in gesture and detail. This scale requires close (intimate) proximity on the part of the viewer to have impact. Some examples of small-scale public art include surface treatments or functional pieces such as benches. Cost for overall project: \$15,000 to \$75,000



*Timeline Sitrine*  
by Peter Osborne and  
Sean Solowski  
154 James St. North  
A stainless steel and  
wood bench

**Medium-scale public art** is usually more human-scale. The artwork relates to a specific site and/or neighbourhood. Medium scale public art can be a single discrete work or involve a number of smaller, related works. Cost for overall project: \$75,000 to \$200,000



*Bead Maze*  
by Laura Marotta  
West Harbour GO  
Station  
Made from epoxy  
coated aluminum

**Major-scale public art** is prominent, has a significant impact due to its size and has the ability to influence a location. Works often emphasize a significant gateway or are part of large gathering places. The artwork is easily viewed from a distance and impacts on the surrounding area. Major scale public art may involve broader (more abstract) themes. Cost for overall project: \$200,000 +



*Eagles Among Us*  
by David M. General  
Four nine-foot-high  
granite eagle figures

## 5.2 Planned and In Progress Projects

### In Progress-Commissioned

The following projects are in progress. Artists have been commissioned and artwork is being fabricated.

Ancaster Fieldcote Walkway

Artwork: Landmark

Artist: Simon Frank

Installation date: Fall 2016

Scale: Small – Budget \$60,000

Dundas Driving Park

Artwork: The Big Bounce

Artists: Paul Slipper and Mary Ann Liu

Scale: Medium – Budget \$145,000

Installation date: Spring 2017

Hamilton Farmers' Market

Artwork: Raising the Barn

Artist: David Hind

Installation Date: Spring 2017

Scale: Medium – Budget \$140,000

### **In Progress-Initial Consultation**

The following projects are in progress with focus group meetings planned to determine themes and goals for each project.

#### Gore Park Beacons

Project: Artwork incorporated into the 9-meter high glass beacons at the James St. South and Catharine St. South park entrances  
Scale: Small – Budget \$5,000 for Call for Artists and artist fee, with fabrication and installation funded through Gore Park Revitalization Project Budget Phase 2.

#### James Street South Mural Replacement

126 James St South  
Project: Mural Replacement  
Scale: Small – Budget \$30,850

#### Tim Hortons Field South Plaza

64 Melrose Ave North  
Project: Public Art in Plaza  
Scale: Major – Budget \$300,000

#### King William Art Walk

Scale: Medium – Recommended Budget \$190,000

### **Planned Projects**

The following 16 public art projects are identified in City planning, redevelopment and strategy documents (i.e. Secondary Plans, Master Plans or Capital Projects) and, as a result, will move forward for implementation between 2017 to 2023; the timeframe of this Public Art Master Plan.

Public Art as a component of HSR bus shelters (5 projects)

Each project is Small Scale with a budget of \$10,000.

Locations as follows:

Queenston Rd at Nash, NW corner

Queenston Rd. at Parkdale Ave S., NW corner

Upper James St at Fennell Ave, SE corner

Upper James St at Rymal Rd E., NE corner

Upper James St at Stone Church, SE corner

Desjardin Canal Bridge  
Project: Stabilization and Public Art  
Scale: Small – Budget \$70,000

West Hamilton Rail Trail  
at Emerson Street  
Scale: Small – Budget \$65,000

Central Memorial Recreation Centre Area Mural  
93 West Avenue South  
Scale: Small – Budget \$17,500

Confederation Park  
Centennial Parkway & North Service Rd  
Project: Gateway Entrance  
Scale: Major – Budget \$250,000

Gore Park  
1 Hughson Street South  
Project: Veterans' Place Peace Project  
Scale: Major – Budget \$250,000

James Street North  
between King St and Strachan St. – exact locations to be  
determined  
Project: Bike Racks by Artist  
Scale: Small – Budget \$55,000

Public Art at as part of the Harbour West Redevelopment  
(5 projects)  
Projects will be Major or Medium Scale. Total project budget  
\$1,840,000

Locations as follows:

- Waterfront Gateway (Pier 6)  
at the foot of James Street North at Guise St. N
- Bayfront Park (Pier 3)  
200 Harbour Front Drive
- Bayview Park  
corner of McNab and Burlington

- Macassa Bay  
Harbour Front Drive
- Pier 4 Park  
64 Leander Drive

## 5.2 Site Selection

The opportunities for public art in Hamilton are almost limitless. Through consultation with internal and external key stakeholders and the public over the last year, in excess of 110 potential sites for public art projects were identified covering the entire city.

A site selection and scoring system (summarized in Chart 1: Site Selection Matrix) was then developed by City staff and acted as an evaluation tool to prioritize the sites but also to function as a set of guidelines for evaluating potential future sites.

For a site to be considered for a public art installation that will become part of the City of Hamilton's Public Art Collection, the site must be owned by the City of Hamilton. In addition, the primary objective in site selection is to align opportunities and maximize the following:

- The potential visibility and public accessibility of the artwork.
- The historic and cultural significance to the community in which the artwork will be located.
- The response to the project during public consultation.
- The implementation potential, including synergies with other City projects and available funding.
- The distribution of projects across the city.
- As a result of the consultation and evaluation processes, 14 priority sites are being recommended as locations for public art installations.

**Chart 1: Site Selection Matrix**

Site Criteria	Score /100	Scoring Rationale
Proposed site is a location of high pedestrian use and visibility.	Max 15 Pass 5	15 - very high pedestrian traffic public space with City-wide profile that has vehicular access 13 - high pedestrian traffic public space with local use that has vehicular access 11 - high pedestrian traffic public space with local use 9 - moderate pedestrian traffic public space with local use 7 - infrequent pedestrian use and visibility 5 - very infrequent pedestrian use and visibility
Proposed site is visible to passing cars.	Max 10	10 - very high vehicular traffic use 8 - high vehicular traffic use 6 - moderate vehicular traffic use 4 - infrequently passed by vehicles 2 - very infrequently passed by vehicles
Theme or subject is appropriate for the site and will be recognized as culturally appropriate and historically accurate	Max 15 Pass 11	15 - Many themes possible within site context 13 - Based on the context, this site has a number of themes that could work 11 - Limited opportunities for a theme that would create a meaningful public artwork
Proposed project and site was well received during public consultation.	Max 10 Pass 2	10 - five or more people suggested the site/project 8 - four people suggested the site/project 6 - three people suggested the site/project 4 - two people suggested the site/project 2 - one person that suggested the site/project
Funding is available outside of Public Art capital funds.	100% 15 Partial 10 0% 0	

**Chart 1: Site Selection Matrix (Continued)**

Site Criteria	Score /100	Scoring Rationale
Proposed project is identified in other Council approved documents i.e. Secondary Plans, Master Plans and/or Capital Projects.	yes 5 no 0	
Proposed site or project may be aligned with an upcoming capital project i.e. new or renovation to a park, street or building.	yes 5 no 0	
There exists, or is currently planned, public art within 2.5 km of the proposed site.	no 10 yes 0	
Site not subject of any policy constraints or accessibility issues that could limit installation or maintenance in relation to proposed scale.	Max 15 Pass 5	Site lost 2 marks each time one of the following were true: - physical space constraints to the site. - site may be thematically restrictive to artists. - access for installation would be difficult. - permission from land owner required (e.g. CN, Niagara Escarpment Commission).

### **5.3 Priority Projects 2017-2023**

The Public Art Master Plan process has prioritized the 14 sites and project described in this section of the document. The order in which they are listed is not intended to direct the sequence in which these public art projects will be initiated nor their relative importance.

- Ancaster Arts Centre (formerly Ancaster Memorial School)
- Andrew Warburton Memorial Park
- Arts District - James Street North
- Binbrook Branch, Hamilton Public Library
- Churchill Park - Raoul Wallenberg Path
- Dundas Branch, Hamilton Public Library
- Johnson Tew Park and Arboretum
- King Street Parkette at Highway No. 8
- Hamilton the Electric City; Nikola Tesla and the 5 Johns – Beachfront Trail
- Pipeline Trail at Kenilworth Avenue North
- Sam Lawrence Park
- Vincent Massey Park
- Waterdown Rotary Memorial Park Skating Loop
- William Connell Community Park

### 5.3.1 Ancaster Arts Centre (former Memorial School)

ANCASTER



Sulphur Springs



Site: 357 Wilson Street

This site offers the opportunity to connect the new Arts Centre to Wilson Street along a park like right-of-way. It is the location of the Heritage Plaque recognizing “The Bloody Assize”, an important event in Ancaster’s history. The heritage architecture of Wilson Street and the new arts centre’s focus on theatre provide many opportunities for relevant themes for a public artwork. A work could be a larger work at Wilson Street or a series of smaller works along the walkway.

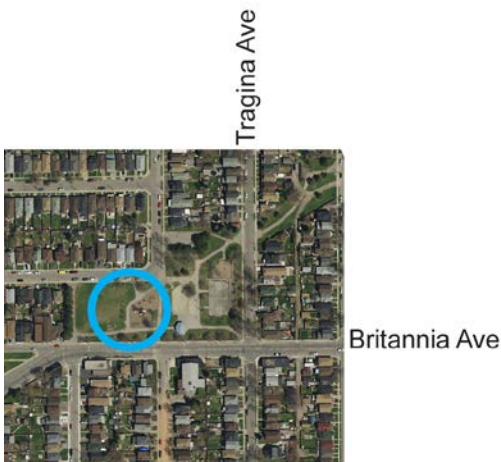
Scale: Major – Minimum Budget \$250,000

Precedent:



## 5.3.2 Andrew Warburton Memorial Park

### HOMESIDE NEIGHBOURHOOD



Site: 199 Tragina Avenue North

The park is bisected by the Pipeline Trail under which is a major pipeline, installed in the 1860s, that connects the water treatment facilities on Lake Ontario into the city. Located at the heart of the Homeside neighbourhood, the park is visible along the trail and at the terminus of many streets including Cannon Street. The site therefore offers the opportunity for a public artwork that could act as a local landmark visible from many locations in the neighbourhood. The pipeline provides opportunities for themes that address water infrastructure and community.

Scale: Medium – Minimum Budget \$100,000

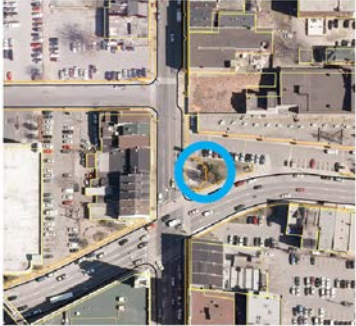
Precedent:



### 5.3.3 Arts District

#### DOWNTOWN HAMILTON

James St N



Wilson St E



Site: Parkette at the Northeast corner of James Street North and Wilson Street

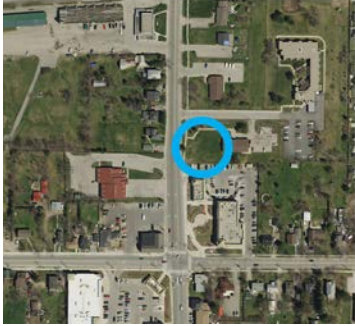
The site is located in the busy James Street North arts district, home to the monthly Art Crawl and annual SuperCrawl events. The area's resurgence since 2000 is the result of the arts community moving to the street. The arts community has also been credited with a positive change in how Hamiltonians see their downtown and the resulting growth and investment in the once stagnating city centre. The artwork offers an opportunity to reflect the area's rich history and the role of the arts in the vitality of the area.

Scale: Major – Minimum Budget \$250,000 (Downtown Public Art Reserve)

Precedent:



Regional Rd 56



Binbrook Rd

### 5.3.4 Binbrook Branch Hamilton Public Library

BINBROOK



Site: 2641 Hamilton Regional Road 56

The library will be undergoing a renovation and expansion to accommodate the population growth that has transformed Binbrook over the last decade. Part of the work involves creating a small outdoor public plaza close to Regional Rd 56. Located at the centre of Binbrook and visible to both drivers and pedestrians, this site provides opportunities for an artwork that may recall the agricultural history of the area, addresses the quality of the space at the library or responds to the growing new community.

Scale: Small – Minimum Budget \$75,000

Precedent:



### 5.3.5 Churchill Park – Raoul Wallenberg Path WESTDALE



Dromore Cr

Marion Ave N



Site: 199 Glen Road at the Aviary

This project is associated with the Raoul Wallenberg Path to be constructed in Churchill Park in 2017 as part of the Master Plan for the park. The site offers an opportunity for a series of artworks along the path. The path is inspired by the legacy of Raoul Wallenberg who saved tens of thousands of Jews in the Second World War and is a symbol for human rights. The artwork may address themes such as human rights, tolerance, diversity and self-reflection.

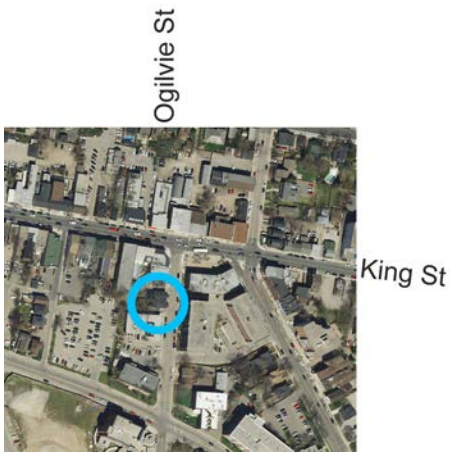
Scale: Major – Minimum Budget \$250,000 (area rating)

Precedent:



## 5.3.6 Dundas Branch Hamilton Public Library

DUNDAS



Site: 18 Ogilvie Street

The library is currently undergoing a renovation that will create a new public outdoor space to the south. This intimate space will provide an excellent opportunity for a small functional or discrete work of public art. Located in the heart of historic Dundas and across the street from the Dundas Valley School of Art, the artwork may address a number of themes such as the history of Dundas, local arts, or literature.

Scale: Small – Minimum Budget \$75,000

Precedent:



## 5.3.7 Johnson Tew Park and Arboretum

GREENSVILLE



Brock Rd

Harvest Rd



Site: Harvest Road, Greenville

This recently completed park has a number of different features and natural areas including trails, a playground and a memorial forest. A new school and library are also being planned for the park. The site offers many opportunities for public art such as a gateway work at the entrance to the park from the new school and library, a series of works along a trail or a landscape feature. Located near the escarpment natural themed works could be successful.

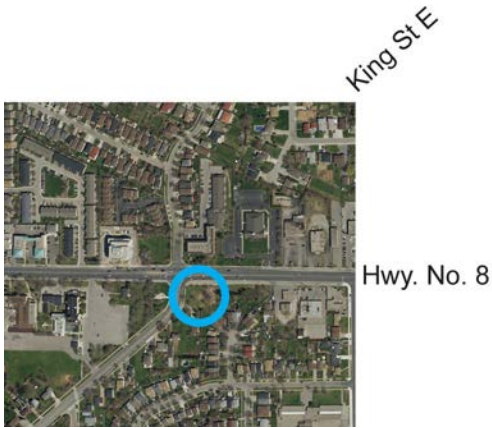
Scale: Major – Minimum Budget \$250,000

Precedent:



## 5.3.8 King Street Parkette

### STONEY CREEK



Site: Parkette at the Southeast corner of King Street East and Highway No. 8.

This site is located at the intersection of two of the area's historic roads, King Street and Highway No. 8, just east of the historic center of Stoney Creek. The area is currently seeing some new higher density development and there is an opportunity for more pedestrians to take advantage of this green space. An artwork here could be functional or aesthetic. It could recall the former agricultural character of the area or the historic travel routes.

Scale: Medium – Minimum Budget \$100,000

Precedent:



## 5.3.9 Hamilton the Electric City, Nikola Tesla and the Five Johns

### VAN WANGERS BEACH



Nikola Tesla Blvd

Q.E.W.



Site: 180 Van Wagner's Beach Road

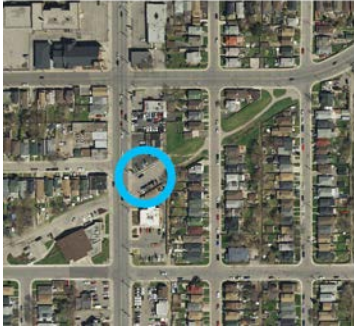
The Five Johns took advantage of Nikola Tesla's invention of AC power to bring cheap hydro-electric power to Hamilton in the early 1900s, fueling an industrial boom that remade the city and its harbour front. To this day Hamilton is known for the industry that came to Hamilton at that time as it was at the heart of the city's success for a century. This project, to be located near the newly named Nikola Tesla Boulevard and under the Hydro towers that bring power from Niagara to the city, offers an opportunity for artists to celebrate the city's rich industrial heritage.

Scale: Major – Budget \$200,000 (funding partnership with the Nikola Tesla Educational Foundation)

Precedent:



Kenilworth Ave N



Cannon St E

### 5.3.10 Pipeline Trail at Kenilworth Ave.

HOMESIDE NEIGHBOURHOOD



Site: New park on the east side of Kenilworth Avenue along the Pipeline Trail

The site is to be the location of a new park along a one block section of the Pipeline Trail scheduled to be complete in 2017. The location at Kenilworth allows the artwork to serve as a gateway to, and symbol of, the Pipeline Trail. The trail cuts across the street grid of the neighbourhood from the corner of Ottawa Street and Main Street to Barton Street and Strathearne Avenue following the route of the 1850s era pipeline that today still connects the water treatment plant into the city. The location offers opportunities for an artwork that can address the themes of water infrastructure and the Hamilton's industrial history.

Scale: Major – Minimum Budget \$100,000 (shared with park project budget)

Precedent:



### 5.3.11 Sam Lawrence Park

#### HAMILTON MOUNTAIN



Site: 255 Concession Street

Sam Lawrence Park, located at the edge of the Niagara Escarpment, is known for its spectacular views of the city and lake. A public artwork at this location could take advantage of the views from the park and its visibility from the lower city to make a connection between the mountain and the lower city. In addition, the park has a rich history as a quarry and associations with its namesake, all of which could provide interesting themes for a work of public art.

Scale: Medium – Minimum Budget \$100,000

Precedent:



## 5.3.12 Vincent Massey Park

HAMILTON MOUNTAIN



Site: Seventh Avenue at East 37<sup>th</sup> Street

This newly constructed park is an opportunity for a functional piece(s) of public art. The artwork could address themes such as movement around the park, the history of the area, or the story of the park's namesake.

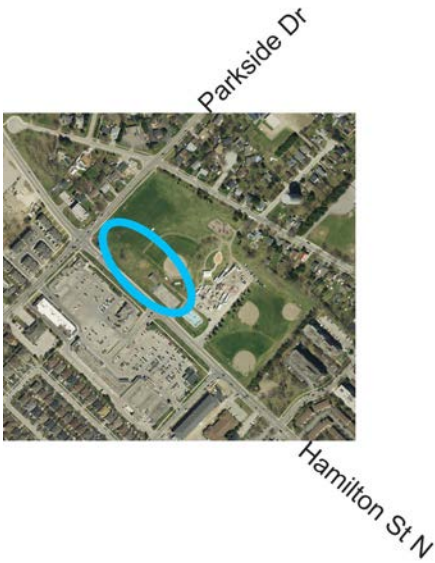
Scale: Medium – Minimum Budget \$100,000

Precedent:



## 5.3.13 Waterdown Memorial Park Skating Loop

WATERDOWN



Site: 200 Hamilton Street

This newly constructed skating loop is a place for families and the community to come together to enjoy winter in one of the area's busiest parks. There are opportunities here for an artwork that is functional or aesthetic. Public art that is interactive would be well suited to the site.

Scale: Major – Minimum Budget \$75,000 (shared with park capital budget)

Precedent:

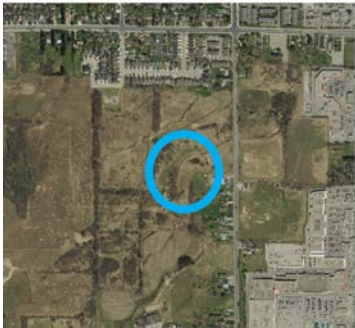


## 5.3.14 William Connell Community Park

### HAMILTON MOUNTAIN

West 5th St

Stone Church Rd



Site: West 5<sup>th</sup> and Stone Church Road

This new large park has a variety of uses and locations that could benefit from and inspire a work of public art. An artwork could be functional or aesthetic. It could act as a gateway marking the entrance of the park or be associated with the sports facilities. Artists could address themes such as sports, nature, or the story of the park's namesake.

Scale: Medium – Minimum Budget \$100,000

Precedent:



## 5.4 Secondary Project Opportunities

The following proposed 85 sites and project ideas were not identified as priority projects and will therefore not be included in the Public Art Master Plan list of the projects for implementation. However they will remain on a secondary list for consideration if additional staff resources or funding become available. The secondary projects are listed from the highest site selection score to the lowest.

- Light Rail Transit future station areas
- Winona Park
- Beasley Park
- Multi-Use Path along Barton Street (starting at Fruitland Rd and ending at Fifty Rd)
- Pipeline Trail Entrance at Main St. E and London St. N
- Concession St. and East 22nd Street
- Inch Park (Home of Challengers Baseball)
- Pipeline Trail Entrance at Hamilton Museum of Steam & Technology
- Lynden Public Library Patio
- Binbrook Memorial Hall
- Airport Gateway
- Mount Hope Branch, Hamilton Public Library
- Niagara Escarpment Stairs at Wentworth
- Peace Memorial Park
- Turner Park
- Bus Shelters at Upper Sherman and Fennell
- Sherwood Park future recreation centre
- Confederation Park future skating rink site
- Freelon Community Park Outdoor Ice Rink site
- Niagara Escarpment Stairs at Margate and Mountain Brow
- Tweedsmuir Park
- New Recreation Centre (former Scott Park site)
- Fruitland Road
- Delottinville Park
- Barton Street East Banners
- Billy Sherring Park
- Chedoke Multi-Use Facility
- Greensville Optimist Park Trail Entrance

- McQuesten Urban Farm
- Mohawk Sports Park
- Montgomery Park
- Waterfront Park between Green Road and Millen Road
- Beverly Community Park (near Centre and Arena)
- Bobby Kerr Park/ Barton Secondary School site
- Cliffview Park
- Sounds like Hamilton Music Project
- Stoney Creek Municipal Centre Transit Shelter
- Gateway Public Art on Centennial Parkway at South Service Road
- Burlington Street Columns
- Claremont Bridge (public art in Stinson tunnel)
- Delta Park at the corner of King St E. and Rosslyn Ave N.
- Lynden Legion Park
- McLaren Park Mural
- Westmount Recreation Centre
- Aberdeen and Longwood Rd S. Roundabout
- Dominic Agostino Riverdale Community Centre
- Sir Wilfrid Laurier Recreation Centre
- GO Station Gateway at Hunter Street
- Mud Street
- Red Hill Valley Trail Entrance
- Rotary Creekside Parkette
- Victoria Park
- Waterdown Bike Racks by Artists
- Hamilton Children's Museum
- Durand Park
- Ferguson Bridge
- Kay Drage Park
- McQuesten High Level Bridge Alcoves
- QEW - Fifty Road Gateway
- Speaker's Platform at Ferguson Ave and King St E
- Stinson Timescape Mural
- The Globe on Woodward Ave.
- Woodlands Park
- York Boulevard - Lookout to Lake

## **Appendix A**

### **PUBLIC ART CALL FOR ARTISTS POLICY**

(Approved by Council October 2012)

#### **1.0 PURPOSE**

To direct the development of documents and processes used in the acquisition of works of public art by the City of Hamilton.

#### **2.0 DEFINITION**

Public Art

Public art is created by artists or in collaboration with artists through a public process and existing in publicly accessible City of Hamilton property.

#### **3.0 CITY OF HAMILTON PROCUREMENT POLICY**

The documents and processes used to acquire works of Public Art by the City of Hamilton shall be in compliance with the following sections of the Procurement Policy By-Law:

- Policy # 2 Approval Authority;,
- Policy # 17 Conflicts of Interest,; and,
- Schedule A – Statement of Ethics for Public Procurement.

#### **4.0 PRINCIPLES**

The documents and processes used to acquire works of Public Art by the City of Hamilton shall:

- Be open, transparent and competitive;
- Treat all artists participating in an objective and equitable fashion;
- Maximize value by encouraging the submission of a large number of high-quality of proposals;
- Consider durability, ongoing maintenance, public safety and any other relevant technical issues in all evaluations;
- Encourage excellence and creativity in design;
- Recognize and encourage new ideas and innovation;
- Recognize diversity in types of public art, artists' approach and artists' experience;
- Respect the intellectual rights of the artist;

- Encourage art reflective of the community through the use of public consultation and citizen juries; and,
- Be in compliance with all City of Hamilton conflict of interest policies.

## **5.0 ACQUISITION PROCESS GUIDELINES**

The following process guideline is intended as a general guide and may be adjusted to allow for the specific project requirements in terms of the scale and type of art, project goals/themes and contextual issues resulting from public consultation.

### **5.1. Initial Public Consultation**

Public art staff conducts a focus group and/or public meeting to determine theme(s) or subject(s) for the public art that has meaning for the community.

This along with site, budget and technical information is used by public art staff to develop a Call for Artists document. This document is used to solicit submissions from artists.

### **5.2. Initial Submission**

The Call for Artists document is posted on the City's public art webpage, promoted via the internet through arts and community groups and other appropriate means.

Typical initial submissions requirements as outlined in the Call for Artists document may include:

- a. A one page artist's concept statement.
- b. Conceptual sketch of proposed work(s).
- c. Curriculum vitae of the Artist(s).
- d. Images of recent relevant work by the principal Artist(s).
- e. Other criteria specific to the project.

### **5.3. Initial Adjudication**

Initial submissions are reviewed for basic compliance with the Call for Artist document requirements by public art staff. Compliant submissions are provided to the Jury for review.

The Jury meets to adjudicate submissions against criteria outlined in the Call for Artists document that may include:

- a. Concept and approach.
- b. Qualifications and professional experience.
- c. Quality of previous work.
- d. Other criteria specific to the project.

A number of artists' submissions that best meet the criteria will be selected by the Jury to make a detailed submission. A minimum number of three and maximum of six submissions is preferred.

#### 5.4. Detailed Submission

The artists selected in the initial adjudication are invited to make a second more detailed submission.

Typical Submissions Requirements as outlined in the Call for Artists document may include:

- a. Site plan.
- b. Plan, elevation and section drawings to scale.
- c. A maquette and/or fully colour renderings.
- d. Details of sub-consultants or sub-contractors.
- e. Fabrication and installation plan.
- f. A brief statement for long- term maintenance and conservation.
- g. Artist's concept statement for public review.
- h. Any other information specific to the project.

An honorarium is paid to artists for completion of this work.

#### 5.5 Detailed Submission Review

Detailed submissions are reviewed for basic compliance and compliant submissions are provided to jurors for review.

Technical advisors meet to review the material and fabrication methods proposed against the material guidelines included in the Call for Artists document and good conservation standards for the purpose of identifying any major concerns.

Each artist is sent a standard set of interview questions, based on the criteria set out in the Call for Artist document.

Artists, whose submissions have a material or fabrication issue, will receive a letter identifying the issue and requesting that the artist address the issue at the interview.

The Jury is assembled to interview each artist.

Artists are asked to respond to the set of questions that they received via letter or e-mail.

Those artists that received a notification of material or fabrication issue are asked to indicate how they will address that concern.

Artists are not to provide any new information at this stage that will alter the general content or the conceptual intent of their proposal.

Artists may be asked to make minor revisions to their submissions to reflect material or fabrication changes recommended by technical advisors. If a material or fabrication concern is not addressed to the satisfaction of the jury, the submission may be rejected.

#### 5.7 Final Public Consultation

The short listed artists' detailed submissions are presented to the public. The public are asked to review the proposals and comment on how the proposal responds to the following:

- a. The competition theme(s).
- b. The local physical and social context.

This information is collected and analyzed by City staff. The information is provided to the Jury for consideration in the final adjudication of the site responsiveness and community engagement criteria or other relevant criteria. The information is not binding on the Jury.

#### 5.8 Final Adjudication

The Jury is assembled to discuss the information provided to date and to adjudicate the submissions in terms of the public consultation information and against criteria outlined in the Call for Artists document that may include:

- a. Technical Requirements.

- b. Site Responsiveness and Community Engagement.
- c. Proposal Resolution.
- d. Project Details.
- e. Artistic Excellence.
- f. Any other criteria specific to the project.

The Jury develops a consensus score for all of the short listed submissions in each of the criteria. The submission with the highest score is awarded the commission.

A document outlining the reasoning for the Jury's decision is to be made available to the artists and public.

## **6.0 THE JURY**

The jury shall typically consist of a diverse group of citizen volunteers with various interests in the community, site and project theme along with artists and those with expertise in the arts. All members of the Jury should have respect for the creative process and be comfortable working in group situations. The Jury shall be advised on process and technical issues by City staff.

The size of a Jury is dependent on the scope and complexity of the project but generally shall be a maximum of seven exclusive of advisors.

Jury meetings shall be facilitated by City staff and shall make decisions by consensus.

Jury members shall be selected by the City's public art staff in consultation with the local Councillor, relevant City staff and community stakeholders.

The names of all jurors shall remain confidential until the winning submission is announced.

## Appendix B

### Images Credits and Acknowledgements

Front Cover*	Image	Source/Photo Credit
*Images ordered from left to right, top to bottom		
	The Eagles Among Us by David M. General	City of Hamilton
	The Gathering by Tor Lukasik-Foss	City of Hamilton
	Augustus Jones by Les Drysdale	City of Hamilton
	Dressmaker's Mannequin by Daniel Davelaar	City of Hamilton
	Pebbles on a Beach by Janus	City of Hamilton
	Rafaga-Unleashed by Veronica and Edwin Dam De Nogales	Terrance Geissler, Fotograf Geissler
	Steel Town King Kong by John Steinberg	City of Hamilton/ John Steinberg
	Concrete Poetry by Simon Frank	City of Hamilton
Page No.	Image	Source/Photo Credit
1	Bead Maze by Laura Marotta	City of Hamilton/David Gruggen
3	Growing Together by Andres Correa	City of Hamilton
9	The Eagles Among Us by David M. General	City of Hamilton
24	Chicago West Loop, Mary Bartelme Park	Tim Elliott
25	Drinking Fountain by Anne Neil and Tunya Versluis	City of Melville
26	Public art in Chicago	Ken Coit
27	Lili, la jolie Troyenne by Andras Lapas	Groume
28	Hope, a Monument to Raoul Wallenberg by Gustav Kraitz and Ulla Kraitz	Wally Gobetz
29	Bench by Arts on the Block	Elvert Barnes
30	Milestones Sculptures by Dawn Elrington	Brian Yap
31	Vice Versa by Pablo Reinoso	Groume
32	WE by Jaume Plensa	Kim Rogerson
33	Sculpture of Worker in Manhole – Omsk, Russia	Adam Jones
34	Balance	Simon Frank
35	The Bean Family by Cosimo Cavallaro	Ted McGrath
36	Artwork at Roosevelt Center, Chicago	Ken Coit
37	Claudia by Joe Fafard	Art in the City

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2011

## Public Art Master Planning for Municipal Governments: Core Components and Common Practices

Jonathan Hollinger  
*University of Kentucky*

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**Public Art Master Planning for Municipal Governments**  
**Core Components and Common Practices**

Jonathan Hollinger

Martin School of Public Policy and Administration  
Spring 2011

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## Executive Summary

Public art master planning for municipal government is the process of strategically planning the placement of public art objects, and the processes used to administer a public art program. It is a broad process that combines urban design and planning, artistic practice, public policy, local government management, and many other elements.

Due to this broad background, the master plan of a public art program is a complex document with many requirements. This analysis attempts to answer the following research questions:

- What is the common process for developing a public art master plan?
- What are the core components of a public art master plan?
- What are the recommended practices in those core components?

These questions were explored by reviewing the public art master plans of ten selected cities in three population groups, and consulting data and literature on public art programs. The number of plans in each population group were weighted based on the amount of public art programs in population ranges according to data provided in *A Detailed Statistical Report on the Budgets and Programming of the Nation's Public Art Programs During Fiscal Year 2001* published by Americans for the Arts. Three plans were selected from small cities (<100,000), two from medium cities (100,000 – 500,000), and five from large cities (>500,000).

From the review of the plans and relevant literature on the topic, the most common process for developing a public art master plan is through a broad taskforce or commission of community representatives. This group typically has members from local arts community groups, political leaders, city staff, artists, engineers and design professionals, and other stakeholders. Literature recommends that this body be composed of seven to nine members and employ the use of expert consultants to assist in the creation of the plan.

Twelve core components of public art master plans were also identified from this analysis. These components are:

1. Goals and Vision
2. Integration with other planning
3. Creating a Public Art Authority
4. Funding
5. Site Selection
6. Artist Selection
7. Staffing or Contracting Program Administration
8. Documentation of Public Art
9. Maintenance of Public Art
10. Acquisition and Removal of Public Art
11. The Receipt of Public Art Gifts
12. Educational Opportunities

The common practices for these components have been researched in public art literature and through their inclusion in actual public art master plans. Additional and more current research on the behavior and activities of public art programs is needed in order to better understand how public art master planning affects outcomes in the community.

## **Background and Methodology**

Public art master planning for municipal government brings together a broad collection of elements. These include urban planning, public policy, local government management, arts administration, and a variety of others. To begin to analyze the idea of public art master planning, it is first necessary to define what public art is. Public art can only be broadly defined as any work of art placed in a public space. Expanding on this idea, public art programs are created to provide administration of public art in a community. This may include commissioning artwork for permanent or temporary display, purchasing existing artwork for permanent or temporary display, maintaining a public art collection, developing educational programming, creating public art informational materials, seeking out partnerships with public and private entities, as well as many other activities (Americans for the Arts, 2003).

These programs can be housed within government or in private, nonprofit organizations. The publication *A Detailed Statistical Report on the Budgets and Programming of the Nation's Public Art Programs During Fiscal Year 2001* indicated that, at the time of surveying, 81% of public art programs were within a government agency and that only 31% of public art programs had undertaken a master planning process. The majority (62%) of these plans had been completed since 1995, and 41% of those communities had updated their plan since creation (Americans for the Arts, 2003).

In fiscal year 2001, the majority of government public art programs were funded by a percent-for-art program. This system allocates a specified percentage of capital projects to be spent on public art. This percentage generally ranges from one-half to two percent and is typically codified in an ordinance. The previously mentioned survey found that 58% of government public art programs received their funding from a percent-for-art mechanism, also finding that 86% of public art programs that were established by ordinance allocated funding to the program (Americans for the Arts, 2003).

There are a variety of considerations that must be accounted for in a public art program. These include artist and site selection for public art projects, maintenance, funding, staffing, administration, and other elements. This analysis will review the master plans of cities in three population categories, weighted based on the distribution of public art programs by population range, and survey literature and statistical information on public art. From this methodology, this report will outline the typical creation process for a public art master plan, components found in a public art master plan, and the practical implications for cities looking to undertake this process.

### **Literature Review**

Understanding the benefits of public art is a key consideration in setting the goals for a public art master plan. *Civic dialogue, arts & culture: Findings from Animating Democracy* reports findings about 36 art projects in the United States with the goal of promoting civic dialogue through the arts. While the projects are not limited to those of traditional public art, the discussion from the cases presented provides a critical link between what are perceived as two very different worlds, governmental policy and the arts. The authors present practical evidence that the arts can be used to illuminate public issues and bring about dialogue, supporting governmental efforts at community and consensus building. One particularly relevant example to this analysis is the Social Public Art Resource Center in Los Angeles. This ongoing project brought together artists, scholars, students, and local residents to design and create a public mural that illuminates the often forgotten history of minority communities. Its goal is to use art to tackle the sensitive subjects of demographic shifts and race relations that are prevalent in Los Angeles. Feedback was sought via the internet and traditional public forums to help decide what should be depicted in the mural. Other projects used similar artistic approaches to tackle issues such as the holocaust, human genomics, and poverty (Korza, Bacon, & Assaf, 2005). The direct visualization of these issues inspired controversy and media attention, which brought

about public discourse on the issues. These projects show that public art can be used by municipal government to address social problems and contentious issues in the community.

Expanding on the idea of collaboration and community building, John McCarthy's 2006 article *Regeneration of Cultural Quarters: public art for place image or place identity?* examines the idea of placemaking and local identity through public art. The idea of placemaking can be inferred to be defined as creating an attraction based on some sort of amenity. In many cases this amenity is public art. The author examines two public art projects in England and the motivation for creating what he terms as "cultural quarters" through public art, essentially identifying two methods. First, some form of external identity, an amenity that has no real tie to the local community, in other words an attempt at place image. An example may be a purchased piece of completed art placed in a public area. Second, the author finds that a project can be based on something with which the community identifies, or place identity. An example may be a sculpture or mural depicting the history or cultural significance of the local area. The difference in these projects is the level of collaboration used (McCarthy, 2006). The author argues that project with a greater local identity was created with broad public input and led to far more success in creating new cultural endeavors after its completion, including a large growth in arts and cultural organizations. The case analysis provided in this article highlights the importance of collaboration and the potential for success when broad input is sought.

Arts are also argued to have benefits for the economy. The National Governors Association published a report titled *Arts and the Economy: Using Arts and Culture to Stimulate State Economic Development* which explores the benefits of arts economically. The publication provides guidelines for understanding the arts and cultural economy and its value, strategies for implementing arts and culture in community development plans and tourism strategies, as well as ways to support the arts and culture sector. The value of this report for public art master planning is the development of goals for the plan. Strategies such as reclaiming industrial space for the arts, and creating cultural enterprise zones are

valuable and show the link between arts planning and other forms of development. Economic development and tourism are two key areas which are argued to be particularly pertinent to public art planning (Hayter & Pierce, 2009).

The most significant quantitative analysis of public art in the United States is *A Detailed Statistical Report on the Budgets and Programming of the Nation's Public Art Programs During Fiscal Year 2001*. This study gives the results of a survey of 350 public art programs in the US. Not all of these programs are directly related to planning for municipal governments, as it includes private programs that are managed by nonprofit organizations, campus public art programs at universities, and state wide policies. The survey had a response rate of 38% with 132 programs responding.

The results of this survey provide information on public art programs that are suggestive of their activities in fiscal year 2001. Findings include that the largest and most highly funded programs are those within a government agency. Additionally, 58% of government programs surveyed receive funding from percent-for-art programs. About three quarters (74%) of the programs were bound by some form of public art ordinance or law, and the majority those (86%) provided for funding in some way.

Additional statistics are provided about the method of artist selection, the size and composition of the board or commission that has oversight over the program, staffing levels, the utilization of consultants, and the breakdown of public art programs in rural and urban areas.

In regard to public art master planning, 31% of the respondents had a public art master plan. It should also be noted that programs that have a public art master plan grow significantly faster and have higher budgets. The study also states that most master plans (62%) were created since 1995 and almost all (92%) are publicly available in their area (Americans for the Arts, 2003).

A 2004 publication by Americans for the Arts focuses specifically on best practices for artist selection, a component of public art master plans. In the *Public Art Network Issue Paper, Methods of Artist Selection* the author presents multiple methods of artist selection, with the two most common

being a request for proposals or a request for qualifications. The author also mentions lesser used methods such as nomination, direct selection, and slide registry. The article then goes on to compare the advantages and disadvantages of these methods. A request for qualifications tends to favor more experienced artists, while a request for proposals favors those with less experience. The recommended method is a five step process that starts with an open call to artists for qualifications, followed by a narrowing of the artist pool, removing those who do not meet the qualification criteria. The next step is the solicitation of proposals from the artists, followed by artist interviews. This process is completed with a design contract with the selected artist. The author acknowledges that the goals of the project have an impact on the process and states that if a goal is to bring a new artist into the program, the rigor of the five step process is not suitable (Esser, 2004).

Marc Pally's article on public art planning for the National Endowment for the Arts (NEA) provides background information on public art planning and identifies key elements in the planning process. In summary, Pally looks at defining the scope of public art in a particular community, the role of government officials in this process, the establishment of oversight committees, how an interdisciplinary approach to art planning can be incorporated into other areas such tourism and economic development, inclusion and dialogue, and the identification of community resources and preferences. He suggests the following nine elements as needing to be included in a public art plan: public art context, current practices, program directions and opportunities, administration operation, funding sources, community involvement, artist selection and project review, maintenance, and program review (Pally, n.d.).

Of particular relevance is the author's focus on establishing oversight committees to develop a plan. Pally states that oversight committees that are too large may make planning cumbersome, suggesting a diverse group of seven to nine members. Public input is also argued to be important in order to define the scope of public art that is desired and where it should be located. After the plan is formed, decisions on the implementation of the plan are recommended to be directed to a formal

public art approval authority. Pally also encourages a clear link between art planning and other aspects of the community including a reference to a small town that created a public art plan as part of its cultural tourism efforts. This integration could take many forms for a municipal government; including consideration of art in capital improvement plans, urban planning, public works, and parks and recreation (Pally, n.d.).

The link to other government activities and planning is further discussed in the 2010 article *Embedding Public Art: Practice, Policy and Problems*. The authors raised many interesting points on how public art has been embedded into planning process in Great Britain and identified three major problems with public art planning. Those problems being funding, how integrated the process is, and the interaction between the actual process, the policy, and the general public. The main thesis argues for a more structured way to frame the process and support public art programs (Pollock & Paddison, 2010). Municipal governments have the ability to tackle these challenges through funding, integration with other planning initiatives, and public input. The public art master planning process itself offers this recommended structure and the means to overcome these obstacles. However, government funding may depend on the political will in the community to use public money for the arts.

### **Public Art Master Plan Selection**

For this analysis, ten public art master plans were selected from a variety of locations throughout the United States. These plans were classified into three groups based on population. The groups include cities under 100,000 (Small Cities), cities from 100,000 to 500,000 (Medium Cities), and cities greater than 500,000 (Large Cities). All population figures were obtained from the U.S. Census Bureau, 2005-2009 American Community Survey. The previously mentioned survey of public art programs in fiscal year 2001 reported the breakdown of programs by population. When adapted to the three population groups in this analysis, it shows small cities have 31% of public art programs, medium cities have 23%, and large cities have 46% (Americans for the Arts, 2003). Based on these percentages,

three plans (30% of sample) were selected from small cities, two plans from medium cities (20% of sample), and five plans from large cities (50% of sample). It should be noted that the distribution of plans among population groups may have changed since fiscal year 2001, this is however the most recent data available on public art programs in the United States.

<b>Small Cities Population &lt; 100,000</b>	<b>Medium Cities Population 100,000 – 500,000</b>	<b>Large Cities Population &gt; 500,000</b>
Algonquin Village, Illinois	Arlington, Virginia	Atlanta, Georgia
Chesterfield, Missouri	Eugene, Oregon	Austin, Texas
Hickory, North Carolina		Louisville, Kentucky
		San Diego, California
		Washington, DC

As previously stated, a survey of public art programs showed that 31% have a master plan. Following that survey’s identification of 283 government programs in the US, it can be assumed that approximately 88 programs had a master plan in fiscal year 2001 (Americans for the Arts, 2003). This would include non-municipal government agencies, such as state government, transit authorities, and state universities.

This classification by population allows cities of similar size to be compared, and attempts to account for differences in planning caused by resource availability, due to population size, and a greater perceived capacity to support the arts in larger cities. This is not a perfect measure, as political propensity to support public art master planning is not necessarily a reflection of population and could be tied to a number of other factors. This will be discussed in the limitations section of this analysis. Additionally, due to the unavailability of a comprehensive list of municipalities who have undertaken public art master planning, the plans were not selected randomly, another limitation of this study.

**Review of Public Art Master Plans**

Understanding the components adopted in each of the public art master plans to be reviewed is important when analyzing the scope of public art master planning. Critically reviewing all ten plans

clarifies what is typically included in an actual public art master plan. The following is a brief summary of the each plan; further analysis of the components included in the plans and observations based on relevant literature will be discussed in the common practices section.

<b>Group</b>	<b>City</b>	<b>Population</b>	<b>Summary of Plan</b>
Small Cities	Algonquin Village, Illinois	30,464	<p><b>Algonquin Village, Illinois</b> is a suburban town that undertook its public art master planning process in 2004. The city is geographically located approximately 50 miles from the large urban area of Chicago, Illinois. This plan was created by staff within the local government at the direction of the governing body of the township, the Algonquin Village Board. The plan is limited in scope, with the staff being given the direction of looking at three topics; the identification of areas throughout the Village that would be appropriate for the display of public art, the investigation and creation of various funding sources including developer donations, grants and private donations, and the consideration of the creation of an Algonquin Public Arts Commission that would identify contributing artists and evaluate the appropriateness of individual pieces of art. The plan also identified five goals; creating a sense of place, celebrating art and artists, improving property values, providing educational opportunities, and establishing a planning framework for public art. The plan itself outlined locations for artwork and location criteria, methods for funding a public art collection, and the creation and responsibility of a municipal art commission. (Village of Algonquin, 2005)</p>
	Chesterfield, Missouri	46,332	<p><b>Chesterfield, Missouri</b> began its public art planning process in 2008 with final submission in 2009. The city is located approximately 30 miles from St. Louis, Missouri. The plan was created through collaborative workshops with the city, community organizations, and artists. It includes a list of recommendations for the city regarding public art master planning. These items include creating a public art ordinance, program administration via contracting, and the maintenance and inventory of public art in the city. There are also recommendations for the organization that contracts with the city to manage the program and suggestions for public input in the process. This plan does recommend that a designated arts organization be contracted and the city itself will not manage the administration of the plan. However, it also recommends that the city seek to help support a public art fund and establish an arts committee to make planning recommendations and decisions on acquisition of public art. Educational opportunities are also mentioned, including using the proposed public art collection as an element of educational curriculum. (City of Chesterfield, 2009)</p>

	Hickory, North Carolina	40,590	<b>Hickory, North Carolina</b> began its process of public art master planning in 2000 with the creation of a public art commission comprised of citizens from the community at-large. A consultant was also contracted to assist in the process of developing this plan. Hickory is located 50 miles from Charlotte, North Carolina. The plan includes both the process of creating the plan and also more specific components. These components include the selection process for artworks, site selection, funding, documentation of the collection, and maintenance. One particularly interesting aspect of this plan is that it specifically states that public monies should only be used for planning consultants and that private funds will be funding actual artworks.(City of Hickory, 2003)
Medium Cities	Arlington, Virginia	206,406	<b>Arlington, Virginia's</b> public art master plan is a supporting document to the city's larger open space master plan and was adopted in 2004. Arlington is directly adjacent to Washington, DC. It specifically addresses priorities, civic placemaking, funding, program management, site selection, partners, and other resources in the community. Money from the city's capital budget is dedicated to the program and it is administered under the city's Department of Parks, Recreation, and Cultural Resources. Consultants were also employed in the development of this plan. Staffing is outlined for the city to manage this program and maintenance of public artwork is addressed as well. (Arlington County, 2004)
	Eugene, Oregon	149,525	<b>Eugene, Oregon</b> adopted its public art master plan in 2009. The plan is specific in its approach, identifying several key elements. Those elements are building a high quality public art collection, appraisal and inventory of current public art, the extension of public art beyond the downtown area, the development of partnerships with other major organizations, the integration of art planning into other community planning efforts, the expansion of percent-for-art programs, the assignment of professional staff to manage the program, the dedication of resources to ongoing maintenance, the inclusion of dialogue with citizens, and the improvement of accessibility to art in the city. (City of Eugene, 2009)

Large Cities	Atlanta, Georgia	515,843	<b>Atlanta, Georgia</b> adopted its plan in 2001 and used consultants in conjunction with a task force of community members in its creation process. The plan is comprehensive in nature and covers goals, a percent-for-art ordinance, the structure of the program, artist selection, the review process, the process for receiving gifts, contracting, maintenance, and program administration. Funding is included in the percent-for-art ordinance that dedicates a percentage of capital project funds to public art and also establishes a public art fund to allow private partners to support public art. (City of Atlanta, 2001)
	Austin, Texas	747,984	<b>Austin, Texas</b> took a different approach when completing its public art master plan. Rather than create a city-wide plan, they segmented the process into different areas and identified site selection and goals. This plan did not address the specific implementation strategies needed, but shows a different approach to public art planning. It was developed by consultants and community members. It specifically outlines four categories of public art opportunities; those being natural environment systems, built environment systems, connectivity systems, and cultural systems. These approaches essentially relate respectively to parks and open spaces, civic gathering places, connections between built and natural areas, and opportunities to highlight history and culture in a community. Additionally, specific sites are identified in the plan. (City of Austin, 2004)
	Louisville, Kentucky	693,604	<b>Louisville, Kentucky</b> completed its master plan in 2009 and took a comprehensive approach. Louisville used consultants and an advisory committee to create the plan. The major elements of Louisville’s plan include the structure of the Mayor’s advisory board, the inventory of public art and the means to achieve it, funding sources, administration of the program, site identification, partnerships, and a specific five year plan. Specifically, staffing at the city government to oversee the project is proposed as well as a modified percent-for-art funding that allows developers to contribute to a public art fund in lieu of actual public art production. Additionally, the plan recommends a commission on public art be established to review works, and the creation of a private nonprofit organization which serves to raise private dollars for public art and commission new works in public places. This organization will not be funded by the city, but will be eligible for grants from the city to create public art. (Louisville Metro Government, 2009)

	San Diego, California	1,297,618	<p><b>San Diego, California's</b> plan includes a specific list of elements and was created in 2004. This list includes a percent-for art program for public and non-residential private developments, new guidelines for the city's revised public art program, the maintenance of the art collection, support for local artists in the program, using art to promote "community identity", the use of a broad range of art projects, integration with other planning initiatives, and using art as a method of cultural tourism. Funding in this plan goes further than many other plans and recommends a percent-for-art program for private developments that meet certain financial requirements. Placemaking and other methods of creating community identity are also considered to be important goals in this plan. (City of San Diego, 2004)</p>
	Washington, DC	588,433	<p><b>Washington, DC</b> created its public art master plan in 2009. It focuses specifically on priorities, site and artist selection, partnerships, funding and resources, the structure of the process, and documentation and maintenance. The partnerships outlined in this plan create connections between public agencies such as school systems, public transit agencies, and city government with regard to the arts. Exploration of funding opportunities is recommended as well as specific methods of artist selection, maintenance, and additional implementation procedures. (Washington, District of Columbia, 2009)</p>

## **Summary of Population Groups**

The structure of the plans reviewed was very similar, typically including the same components and little outside of those components. It does not appear that population size has an impact on the sophistication of the plan. However, one plan diverged from the others. The plan of Austin, TX focused very specifically on site identification. This plan is not for Austin in its entirety, but rather for just the downtown area. Drilling down even further, it segmented the downtown area into neighborhoods, or districts, and then looked at specific geographic locations within those districts. The plan also identified four types of sites for public art; natural environment systems, built environment systems, connectivity systems, and cultural systems (City of Austin, 2004). While all ten plans mentioned site identification, Austin focused almost exclusively on this topic, and was thus less comparable to the other plans.

There were other specific anomalies amongst the plans. Hickory, North Carolina specified that no public funds would be used for public art, but rather an effort would be made to raise private funds. Along the same lines, Louisville proposed the creation of a private, nonprofit organization, in addition to its publicly funded program, which would seek to raise private funds. Most plans mentioned the idea of leveraging public money with private money, but these plans provided a specific strategy for doing so.

## **Motivations for Public Art Master Planning**

Cities undertake public art master planning for a variety of reasons. These are usually expressed in the goals of the plan, but reasons for strategic planning at the municipal government in general can also be found in literature. Broadly, strategic planning can be defined “a disciplined effort to produce fundamental decisions and actions that shape and guide what an organization is, what it does, and why it does it” (Bryson, 1995). Planning for public art can serve to allocate resources for public art, or simply provide a plan should resources or opportunities become available. Based on a survey of cities which have undertaken strategic planning efforts, Poister and Streib (2005) conclude that “municipal managers tend to see numerous beneficial impacts of their strategic planning efforts, with very few of them citing

harmful impacts.” This provides evidence that strategic planning in general is perceived as effective in municipal government.

Additionally, the review of the plans shows that cities have a number of goals for their public art master plans. These are generally related to open space or parks planning, economic development, cultural tourism, and quality of life. There is typically some acknowledgment that the municipal government recognizes the benefit of public art to the community either economically or culturally as well.

### **Plan Development Process**

The use of consultants was seen in nine of ten plans with regard to the process of creation. The survey of public art programs in fiscal year 2001 also found that 69% of programs had employed consultants at one time. The most common use of consultants was for master planning (Americans for the Arts, 2003). In addition, all ten plans employed either an existing commission or task force on the arts, made of community volunteers, or a newly created commission on public art to inspire community involvement and create a collaborative process.

While the process of plan creation is not necessarily part of the public art master plan itself, the importance placed on inclusion and community involvement is an important aspect of this process. This is supported in the examples provided in *Civic Dialogue: Arts and Culture* (Korza, Bacon, & Assaf, 2005), as well as in the recommendations provided by Marc Pally in his article for the NEA. Pally suggested a diverse group of seven to nine individuals be employed for the plan development process (Pally, n.d.). Additionally, McCarthy’s (2010) article suggests that broad local collaboration can influence the growth arts and culture in a community. The public commissions charged with creating the plans had varying compositions, but typically included local arts community groups, political leaders, city staff, artists, engineers, and design professionals. The interaction of experts in the field and community leaders in a local area is believed to be important when developing a plan, this is evidenced by the unanimous

agreement that the master plans reviewed had on this subject. The common practice for plan development is a combination of a broad a community coalition in the form of a taskforce or commission, and expert consultants hired to work with the commission to identify goals, processes, and implementation policies.

### **Identification of Core Components**

The ten plans reviewed had much in common and the components were largely the same, with the exception of Austin, TX which proved to be less comparable with the other plans. From the review, 12 core components of a public art master plan have been identified. These components are:

1. Goals and Vision
2. Integration with other planning
3. Creating a Public Art Authority
4. Funding
5. Site Selection
6. Artist Selection
7. Staffing or Contracting Program Administration
8. Documentation of Public Art
9. Maintenance or Public Art
10. Acquisition and Removal of Public Art
11. The Receipt of Public Art Gifts
12. Educational Opportunities

These elements can be found in nearly all plans in some form, ranging from brief discussion to fully developed policies. The matrix below shows the inclusion of each component in the plans reviewed.

	Small Cities			Medium Cities		Large Cities				
	Algonquin Village, IL	Chesterfield, MO	Hickory, NC	Arlington, VA	Eugene, OR	Atlanta, GA	Austin, TX	Louisville, KY	San Diego, CA	Washington, DC
Goals and Vision										
Integration with other planning										
Creating a Public Art Authority										
Funding										
Site Selection										
Artist Selection										
Staffing or Contracting & Program Administration										
Documentation of Public Art										
Maintenance of Public Art										
Acquisition and Removal of Public Art										
The Receipt of Public Art Gifts										
Educational Opportunities										

## **Common Practices in Core Components**

The core components identified are typically found in public art master plans for municipal governments. The following will outline common practices for each of these components and background from literature for cities wishing to undertake the public art master planning process. While each can be considered individually, many components are highly dependent on one another. Decisions made with regard to funding, educational opportunities, documentation, and general administration of the public art program directly affect staffing needs, integration with other planning, and many other areas as well. Considering these connections is important when designing a public art master plan. Additionally, local needs and constraints, as well as the scale of the program are recommended to be considered when creating the guidelines in each of the components.

### **Goals and Vision**

Goals and vision are a typical component for public art master plans. Poister and Streib (2005) found the development of goals to be the most common form of strategic planning, in general, for local governments, with 92% of survey respondents reporting this as part of their planning process. Additionally, 89% cited developing a vision as an element of strategic planning. The goals for a public art master plan will be different for every community, but certain core elements have been identified as common among public art master plans. The most common goals were placemaking, economic development, tourism, and quality of life considerations. Placemaking with regard to public art is essentially the process of using an artistic amenity to create an attraction of some sort. Chicago's Millennium Park is a frequently cited example of placemaking and economic development efforts. The park contains large scale public art and cultural facilities which have become a tourism destination and landmark in the downtown Chicago area. Chicago Business ranks Millennium Park as the second largest tourist attraction in the city, with 2010 annual attendance estimated at 4.5 million people (Riggio, 2011). This effort at placemaking via modern public art is seen as a great success, despite its \$475 million price

tag (Kamin, 2005). Millennium Park is also seen as a success in economic development. An Economic Impact Study delivered to the City of Chicago in 2005 estimated that Millennium Park would create \$240.2 million in tax revenues from 2005-2015, and 740 – 1,070 full time equivalent jobs over the same time period (Goodman Williams Group, 2005). Additionally, the publication *Arts and the Economy: Using Arts and Culture to Stimulate State Economic Development* by the National Governors Association concludes that “states can use the arts to boost their economies in a variety of ways, from incorporating arts into economic development and community development plans to supporting arts education and promoting arts assets as boosts to cultural tourism (Hayter and Pierce, 2009, p.33).” Other goals include promoting a sense of community through public art, making a local area a cultural destination, and illuminating the historical significance of a community. The common practice for this component is goal identification by a broad coalition of community leaders as outlined in the plan development process. The relevant literature mentioned above recommends that specific attention be given to the arts role in placemaking, economic development, tourism, and quality of life.

### **Integration with other planning**

Integration with other planning and capital projects was found in seven of ten public art master plans. Pollock and Paddison (2010) argue that embedding public art and artist participation into the planning process in a city strengthens the practice. Integration is also logical, as the majority of public art programs are funded through a percentage of capital expenditures, or percent-for-art program (Americans for the Arts, 2003). Thus, including the public art planning process in capital project management would be necessary. The common practice for this component is to explore the connections between capital improvements, city planning, public/private partnerships, and other municipal government activities, to find opportunities for integration of public art into these processes.

### **Creating a Public Art Authority**

The creation of a public art review authority was included in every plan reviewed. The role of this body was mainly to review and approve public art projects. Other duties were assigned to this authority as necessary in accordance with other elements outlined in the plans. The authority itself is argued to be important for any public art program. The 2001 survey of public art programs found that 71% of public art programs were governed by a board or commission with the average number of members in a government program being nine people (Americans for the Arts, 2003). The composition, by profession, of the responding government programs' approval authority is seen in the chart below.

<b>Profession</b>	<b>% of Government Programs</b>
Architects/Design Professionals	71%
Artists (not related to the project)	86%
Arts Professionals (not related to the project)	65%
Business Leaders	37%
Commissioning Agency Representatives	79%
Community Representatives	71%
Public Art Program Representatives	18%
Other	25%

*Source: A detailed statistical analysis of public art programs in 2001*

The composition of this authority is an important consideration for this component. From the review of public art master plans and the data seen above, representatives from several key stakeholder groups have been identified as being included in this body. These stakeholder groups should include public art administrators, elected officials representing the community at-large, artists with public art experience, representatives from community arts organizations, city planning officials, city parks officials, architecture and design professionals, and several members from the community.

The goal of this body is to have the widest possible representation from the community, while also utilizing the technical expertise needed from planners, architects, and other professionals. Inclusion and community involvement is argued to be important to this process, as public art is self-defining as

belonging to the public, it thus must represent the public's interest. Reinforcing this idea, Fleming and Goldman (2005) summarize the outcomes of two federal public art programs stating "The National Endowment for the Arts' Art in Public Places Program collapsed because it remained stubbornly out of touch with this reality. The General Services Administration's Art in Architecture Program, on the other hand, has thrived under a new model that recognizes the difference between gallery art and public art, and that takes account of the sensibilities of the people who will have to see the artwork every day." The common practice for this component is to have a public art review authority which represents broad community interests and technical expertise related to the creation of public art. This body is typically responsible for the approval of public art projects, artist selection, and the selection of sites for public art.

### **Funding**

Funding is an important component of any public program and is recommended to be addressed in the master plan. Seven of ten public art programs reviewed are funded by a percent-for-art program that dedicates somewhere between one-half to two percent of the value of capital construction projects, and private developments in some instances, over a certain dollar amount to public art. This money is typically placed in a public art fund and covers administration, acquisition and construction, as well as maintenance, insurance, and other costs. Percent-for-art programs often provide that a developer may contribute to a public art fund, in lieu of actually commissioning public art. The survey of public art programs found that programs housed in government agencies received 91% of their funding from government sources, with 58% receiving their funding from a dedicated percent-for-art revenue source, at an average budget in fiscal year 2001 of \$911,594 (Americans for the Arts, 2003). In many cases, this fund is designed to be a public and private partnership to encourage private firms to donate to public art initiatives. This fund was also commonly used to provide grant funding for public art projects. The common practice for this component is the establishment of a percent-for-art program,

the creation of a public art fund, and public/private partnerships that leverage public money with private funds. Additional methods of raising private funds through required developer contributions or a nonprofit fundraising body have also been employed by local governments. These options may be more suitable for locations where it is not feasible for public funds to be allocated to public art.

### **Site Selection**

Site selection is recommended to be part of any public art master plan and it was included in all ten plans reviewed. From reviewing the plans, two approaches are generally taken for site selection. First, broad community identification can be done where neighborhoods and geographic regions that may be well-suited for public art are identified. For example, a focus may be put on public art in a downtown area. This can, and was in many master plans, refined further with the second method of identifying sites, which is specifying individual public sites. Following the previous example, this would identify a specific park or public site in the downtown area. These specific sites could be public parks, as used in the example, or other civic gathering places and publically accessible areas, such as pavilions, pedestrian malls, or areas adjacent to public buildings. Cartiere (2009) discusses the inclusion of public art in light-rail transit systems sites, concluding “utilizing place-specificity serves as a means to highlight, preserve and present the unique social aspects of a specific location — the history, memories, stories, uses, people, nature — which might otherwise have been displaced by transit development, urban sprawl or general neglect.” The common practice for this component is to give the responsibility of site identification to the public art review authority. This authority was found to be charged with evaluating sites and creating priorities based on criteria including: public access, visibility, ability to create a sense of community, historical significance, public safety, engineering concerns, and other factors that may be locally relevant.

## **Artist Selection**

Artist selection is a logical component of public art master planning, if artwork is being commissioned, artists will need to be selected to complete the projects. Nine out of ten plans outlined some form of artist selection methodology, or a set of practices to be used. The plans reviewed tended to prefer a request for proposals or artist competition model. Literature on this topic would suggest that a request for qualifications is more appropriate. A publication from Americans for the Arts establishing suggested methods for artist selection provides very practical guidance for this component. The author presents the two major processes for selecting an artist, a request for proposals and a request for qualifications. A request for proposals tends to favor inexperienced artists, while a request for qualifications has the opposite effect. The author states that “most experienced artists will not submit proposals in response to an open call (Esser, 2004, p. 7).” Because of the concern of limiting the artist pool, the author suggests a multi-step process that starts with a request for qualifications, the field of artists will then be narrowed by the approval authority. At this point proposals will be solicited from selected artists, followed by artist interviews. The process is completed with a design contract.

While the process outlined above is rigorous, it favors experienced artists. Due to this bias it is recommended that alternate selection methods be used if the specific project has a goal of bringing new artists into the program. It is also appropriate if a local artist is preferred, as the pool of local artists that have previous qualifications in public art may be limited. The alternate process is typically a request for proposals, rather than a request for qualifications, and has three steps; publishing an RFP, artist interviews, and then a design contract.

The selection method is recommended to also be tied to the scale of the project and engineering concerns. Large sculptural projects and installations in public places have serious concerns with regard to both maintenance and public safety. Due to the complexity of these structures, a request for qualifications would be best. Community murals and highly local projects that do not have these

concerns will be better suited by a request for proposals. It was most common to use an open, public call to artists, rather than a nomination system or direct selection of an artist in order to receive the largest number of potential artists or proposals. The survey of public art programs in 2001 found that 86% of public art programs used an open call for artists and that the programs often used multiple methods of selection. Seventy two percent had used a request for qualifications, and 68% had used a request for proposals. (Americans for the Arts, 2003)

Based on the literature, it was found that two major categories of artist selection are recommended to be used. For works where new or local artist selection is not a concern, or where the scale of the project is large and has engineering issues, the multi-step request for qualifications system outlined above was recommended. For projects that have a goal of bringing a new artist into the program, or specify local preference, a request for proposals was recommended to be used as designed above. While the most common practice was a request for proposal or artist competition, literature would suggest municipalities should revisit the design of this process, establishing multiple methods of selection based on project goals and characteristics.

### **Staffing and Administration**

Management of a public art program is an important consideration when undertaking public art master planning. Nine of ten plans reviewed included staffing in the plan. The master plans reviewed made a distinction between administration by the municipal government or via contracting with an existing, or newly created private, nonprofit organization. The funding mechanism used for public art was a consideration for this component. Additionally, the other elements outlined in the plan affect staffing and administration. Documentation, maintenance and educational opportunities have a direct impact on staffing needs, and it is recommended that these be considered in the design of this component. Most plans which designate city staffing place this program under the department that manages parks, recreation, and cultural affairs. In addition, the local arts council or commission is

usually the organization that is charged with managing the program privately when contracting is preferred.

The survey of public art programs found that 81% of public art programs were housed within a government agency in fiscal year 2001. The survey also found the average number of employees dedicated to staffing a government public art program was two, with each person managing an average of 9.8 projects. (Americans for the Arts, 2003) The resources government offers and their authority over public space seems to make government administration of public art programs more popular. This is evidenced by the fact that the majority of public art programs that were surveyed in fiscal year 2001 were housed in government. Additionally, only one of ten plans opted to contract administration of the plan to a private, nonprofit organization (City of Chesterfield, 2009). The common practice for this component is to locate the public art program within the government and to provide adequate staffing to manage the number of projects that are anticipated based on the funding mechanism utilized for public art. Additional consideration was given to maintenance, documentation, and educational programming when setting the staffing level.

### **Documentation of Public Art**

Documentation is also a core component of public art master planning. The first step in this process is the assessment and documentation of existing public art, essentially creating an inventory of public art projects. Documentation is included of nine of ten public art plans reviewed. This is argued to be linked to both maintenance and education. Providing documentation helps citizens, educators, and students know what public art is available in the community, and also helps administrators track projects and funding needs over time. The most common practice is to delegate documentation to permanent or contracted staff.

### **Maintenance of Public Art**

Like any other infrastructure, public art requires maintenance. Understanding the maintenance needs of particular pieces of art is argued to be very important and was also considered in the acquisition and removal process. Maintenance, as a concept, was included in nine of ten plans reviewed in this analysis. Additionally, of public art programs that allocate funding via an ordinance, 41% allocated funds for conservation or maintenance (Americans for the Arts, 2003). Funding of maintenance was found in several public art master plans reviewed, but many neglected to provide this. Pally's article for the NEA suggested that maintenance be included in arts and cultural planning (Pally, n.d). In addition, research has been done on the economic effects of maintenance of public infrastructure in general. Agenor (2009), Jin-Wen (2009) and Rioja (2003) present economic models showing a balance of maintenance and new investment increases the amount and efficiency of public infrastructure. Relating this to public art, maintenance of existing work is recommended to coexist with the commissioning or acquisition of new works in order to efficiently build a public art collection. The common practice is to include maintenance in the public art master plan, but dedicated funding is not common. It is recommended that this be addressed by the plan creation authority to provide the necessary resources for maintaining public art, balancing maintenance with new public art commissions and acquisitions.

### **Acquisition and Removal of Public Art**

The decision to purchase public art or remove an artwork from a city's collection was frequently left to the public art authority established in the plan. Acquisition and removal of works was included in nine of ten plans reviewed. Decisions regarding acquisition were found to account for the public interest with regard to cost, scale, subject matter, artistic style, ongoing maintenance cost, and general adherence to program policies. Similar guidelines were suggested when the public art authority is considering the removal of a particular piece. The most common reasoning for removal is deterioration

beyond reasonable repair. This process does not apply to commissioned works, as they would follow the artist selection guidelines; it refers only to the purchase of completed works for placement in public areas. The common practice for this component is to have the public art review authority establish guidelines for acquisition and removal, paying specific attention to cost, scale, subject matter, artistic style, ongoing maintenance cost, and general adherence to program policies.

### **The Receipt of Public Art Gifts**

The receipt of public art gifts is included in eight of ten plans reviewed and is recommended to be outlined in the public art master plan. Gifts of public art are common, including famous pieces such as Detroit's Joe Louis' Fist, gifted by Sports Illustrated magazine to the City of Detroit 1987 (Nawrocki & Clements, 1999). It is logical to provide a standard process for the receipt of these gifts in the public art master plan, as it is a form of art acquisition. The common practice for this component is that gifts be reviewed and approved by the public art authority, in accordance with acquisition and removal guidelines included in the plan.

### **Educational Opportunities**

Education was included in nine of ten public art master plans reviewed. Documentation was found to be a part of this component as public art documentation can serve as an educational tool in itself. Additionally, curriculum kits which correspond with local and state curriculum requirements were also developed for various educational groups in several plans. Stephens (2006) explores community-based learning and participatory public art, concluding that "placing participatory public art at the center of community-based learning helps students tap into their imaginations and turn that curiosity into useable knowledge." Additionally, 44 % of the responding public art programs surveyed in 2001 stated that they provided educational opportunities, with the most common methods being open meetings and lectures on public art. The survey also showed that of public art programs that had an ordinance which provided funding, 21% allocated funding for education (Americans for the Arts, 2003).

The common practice for this component is to develop educational materials based on the public art collection.

### **Limitations**

There are several limitations of this study which need to be addressed. These include the lack of current empirical research and literature on the topic, the selection of the plans reviewed in this analysis, and also the relationship between political propensity to support the arts and the sophistication of the public art master plan.

There is a lack of relevant literature on the specific topic of public art master planning for municipal government. *A Detailed Statistical Report on the Budgets and Programming of the Nation's Public Art Programs During Fiscal Year 2001* is the most significant research done on this topic but may not reflect current trends, as it was conducted in 2001. Additionally, while this study did differentiate between government run programs and those in nonprofit organizations, it did not specify whether the programs were municipal governments. Some were government transit authorities, public universities, and state agencies. In addition, some of the literature reviewed for this analysis, including the survey of public art programs was produced by Americans for the Arts, an arts advocacy group. While the methodology was sound, some bias may exist in this work. Additional research is needed on this topic to form a better model of best practices in municipal government master planning for public art.

The sample of plans selected for this analysis was weighted based on the existence of public art programs in different population groups, but they were not selected randomly. Due to a lack of an authoritative source on the cities that have undertaken public art master planning, these plans were selected based on availability. This study would be improved if the plans were selected randomly from a sample of cities that have public art master plans. In addition, a larger sample would benefit this analysis.

The complexity and sophistication of a public art master plan may also depend on the political propensity to support the arts in a particular community. While this was not the focus of this analysis, the possibility exists that the selected plans come from cities which have a high appreciation of the arts, and thus a more sophisticated plan than other communities which do not value art as highly. However, the creation of a public art master plan itself is indicative of some political propensity to support the arts. Population was the only factor accounted for in this study that may affect support for the arts. A random sample would attempt to account for this difference in municipal government support of the arts.

### **Practical Implications and Conclusion**

This analysis has practical implications for cities which chose to undertake the public art master planning process. The review of ten selected public art master plans and relevant literature provides cities with a guide to forming a plan in their community. It is recommended that a public art master plan include, but not necessarily be limited to, the 12 core components identified in this analysis. The common practices and recommendations are based on their inclusion in the plans and literature on public art and municipal government practices.

While the components are recommended for inclusion, different communities may have to adjust common practices to meet their local needs and constraints. This is particularly relevant to funding. A percent-for-art program is the national model for funding public art, and seven of ten plans used this system. This does, however, require a contribution of public funds, which may not be feasible for a community depending on its fiscal situation. An adjustment may also need to be made for staffing and administration, maintenance, and several other components that have financial implications.

A key tenet of this analysis is the local, collaborative process that typically takes place to create a public art master plan. It is the common practice that a commission or task force with wide community representation be utilized, along with consultants to provide expert advice. This body is responsible for

the contents of the plan. A high level of local specificity with regard to many of the components will strengthen the plan. This is particularly relevant to site selection and goals and vision. Identifying criteria for public art sites is recommended, but some plans have gone further to include specific sites in the plan itself. This level of specificity could be applied to other core components as well and would benefit the plan. Additionally, creating specific local goals with regard to economic development, placemaking, cultural tourism, and quality of life is recommended to create a more meaningful plan for a specific community.

Public art master planning for municipal government is a relatively new practice, with the majority of plans in 2001 being created since 1995 (Americans for the Arts, 2003). Additionally, a number of plans have likely been created since the time of this survey. The common practices and recommendations found in this analysis are valuable to municipal government, but a more complete data set that identifies the characteristics of public art programs in municipal government settings would be beneficial for future research on this topic. Additionally, continued research on this topic is needed to understand the impact of the core components on the practical outcomes of public art in the community.

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The Public Administrator's Role in Public Art Collaborations:  
A Case Study of Public Art in Minnesota Communities

by Kurtis G. Ulrich

Hamline University 2021

by

Kurtis G. Ulrich

A Dissertation Submitted in Partial Fulfillment of the  
Requirements for the Degree  
Doctor of Public Administration

Chairperson: Kris Norman-Major, PhD

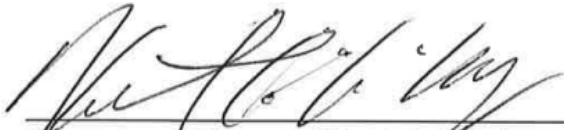
Public Administration Program

School of Business

Hamline University


May 3rd, 2021

Kurt Ulrich has successfully defended their dissertation, *The Public Administrator's Role in Public Art Collaborations: A Case Study in Public Art in Minnesota Communities*, and should be recommended to the Dean of the School of Business to receive the degree of Doctorate in Public Administration.



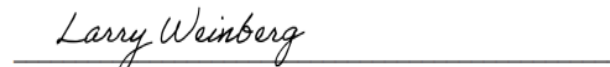
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## Abstract

### The public Administrator's Role in Public Art Collaborations:

#### A Case Study of Public Art in Minnesota Communities

By Kurtis G. Ulrich

Hamline University 2021

This study focuses on the planning and implementation of public art in small cities, and the public administrator's role in public art collaborations within that context. The research highlights the public administrator's role in public art collaborations and analyzes how public art projects are implemented and sustained in small cities. The study methodology relies on the qualitative case study method to describe the subjective real-world experiences of city managers in public art collaborations within three Minnesota cities. The researcher interviewed public administrators, local officials, and other stakeholders involved with public art in each of the three communities. Communities were selected based upon having a self-reported public art presence within the community, and chosen to represent three different and distinct geographic situations (i.e., first-ring suburb, exurban community, and free-standing regional center). Study findings indicate that the public administrator's role in managing cross-sector collaborations can contribute to a successful public art project. The public administrator's role is examined in regard to classic management roles and the study outlines the multiple roles played by the public administrator concerning public art. The city manager, and administrative staff, often play a pivotal role between the art commissioning group, the city council, and the public. All three subject communities had developed public art policies and had incorporated public art into the

strategic vision for the community. The city manager was found to have a key role in taking the high level public art policy direction from the city council and implementing those policies on a day-to-day basis. The research showed that an inclusive upfront collaborative process can build a common expectation among elected officials, the artists, and the public about the value of art in the community and its positive role in shaping the community. The role of the city manager was found to be instrumental in developing and implementing city policy in regard to the public art process. The city manager, along with elected officials play a substantial role in building and maintaining relationships among the various art collaborators, including artists, art commissions, school districts, civic groups, and the like. The city manager holds a leadership position in the city, and serves as a liaison to sustain relationships across the community. In all cases, city managers were responsible for identifying funding and allocating resources that supported public art. The study provides a resource for citizens, elected officials, and public administrators that may have an interest in pursuing public art projects in their community.

## Dedication and Acknowledgements

As with any endeavor, there are many people to thank for providing inspiration and encouragement during the journey. The efforts of those below were important to me and allowed me to complete this dissertation.

First, Dr. Kris Norman-Major, my committee Chairperson, provided a consistent guiding hand as I took up studies again after a long absence, and she showed me a path to completion. Thanks to her for showing me the way and inspiring me in many ways over the course of the last several years.

Second, my professional colleague, a fellow city manager, and a member of my committee, Dr. Craig Waldron, provided me the inspiration, and means to open the door to this research and the completion of my degree. Regular meetings with him over the years, along with Hamline cohort, Dr. Thomas Lewanski, provided a regular stream of wisdom along the way. Larry Weinberg showed me the perspective of an artist who works in the community and graciously agreed to serve on my committee.

Third, I am grateful for the time spent by numerous participants in the study that gave of their time and knowledge to help form a better understanding of how public art gets accomplished in the “real world.” I came away with a new appreciation of artists and the value they add to the public conversation. Getting people to sit “around the table” is the first step to realizing that we are all connected to each other as humans.

Finally, it is with highest regard that I thank the members of my family that have enjoyed the struggle with me along the way. My wife Cindi, has been extremely supportive of my vision to complete this work, and I am forever grateful of her life-long love, help and support. My children, Angela and Megan, who have inspired me from the day they were born, and continue to amaze me with each chapter of their own journeys. They encouraged “dad the student” many times along the way and have made me proud beyond measure. Last, but not least, I wish to thank my mother, and late father, who instilled in me a curiosity for life, an appreciation of the arts, and a dedication to lifelong learning.

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## Chapter 1

### 1.1 Introduction

Several hundred people have gathered in this urban plaza to look, observe, and photograph at every conceivable angle, this iconic work of art. Internally, they ask the questions: What does it mean? How did they make this? Why is it here? Who was the artist? Who was behind this object? How did it happen to be here? How much did it cost? Did the public pay for this? Was it worth it? How can I take my “selfie” at a unique angle? The city is Chicago. The sculpture is called Cloud Gate, created by Indian-born artist Sir Anish Kapoor in 2006. Now affectionately nicknamed “the bean” because of its shape, it is located at the center of City’s central business district.

The throngs of people around this sculpture are a regular occurrence. Almost overnight, this sculpture became an icon for the City, and a focal point for its unique urban Millennium Park. Its shiny highly polished chrome finish reflects both the skyline of this City of great architecture, and the millions of faces of people from around the world that come to Chicago to visit. It is a “must-see” feature of the city. People are drawn into the piece, literally, as the hollow center creates an archway that is open to visitors and its polished chrome ceilings providing some of the most unique photo opportunities. If one listens, several dozen languages fill the air. People are laughing, standing shoulder-to-shoulder, back-to-back, immersed in the moment. It is fun.

What were the political, social, cultural, and economic motivations and expectations around this piece of art? It literally reflects buildings and people, but figuratively reflects an

image of the city: modern, fun, ready to embrace the future, often in stark contrast to the neo-classical designs that have defined Chicago's buildings and public places in the past.

Why is this piece of public art successful as a cultural icon, landmark, and public gathering place? It is a high profile public piece of art, located in a large urban area, on prime real estate. Does public art in a small city replicate some of the same outcomes as such a high profile sculpture in the heart of Chicago? For a variety of reasons, a small city functions differently than its metropolis cousin. Why do some communities blossom with vibrant public art, while others are public art deserts, with seemingly not a thought to this shared community experience?



Figure 1:

*Cloud Gate*, Chicago 2006, Artist: Anish Kapoor

The implementation of art in the public realm is inherently a collaborative effort. At a minimum, the installation of public art is collaboration between the artist and the city. More commonly, other private and non-profit sectors play a role in this transaction. The city manager plays a central role in administering the affairs of a city. What is the public administrator's role in public art collaborations?

This research attempts to address the answer to these questions, and to explore the role of the public administrator in public art collaborations. Communities have both embraced public art projects as a shared cultural experience, and have shunned public art projects as a waste of taxpayer dollars, creating local controversy. Public administrators work within this local political context. Other questions to explore include how politics and the political process influence public art in a community and what, if any, role local government, and the local public administrator, has in the successful implementation of public art? These questions are complex and the answers will be found hidden in the particular social-cultural fabric of each community. This study explores the differences and similarities found among the case study subjects and will add to understanding of these issues.

## **1.2 Statement of the Question**

This dissertation focuses on the planning and implementation of public art in small cities, and the public administrator's role in public art collaborations within that context. The hypothesis of my study is that the role of the public administrator is critical in fostering and maintaining the cross-sector relationships that are instrumental in the implementation of public art in a small city. The study will contrast and compare the activity and roles of the public

administrator in relation to public art initiatives in each of the three small cities and compare outcomes.

Does the public administrator's role in managing cross-sector collaborations lead to a successful public art project? Did the project achieve its desired goals such as developing a sense of place, a sense of identity, and a sense of community within the selected study communities? To what extent does active cross-sector collaboration and citizen engagement, facilitated by city officials, add to or detract from the perceived success of a public art initiative? What is the specific role of the public administrator in this process?

My particular focus will be on the role of the chief administrative public official in facilitating the planning and implementation of public art initiatives. Did the city manager play a role in facilitating cross-sector collaboration and public engagement in these efforts? Did that make a difference in the outcomes and how the public at-large received the projects? Why should public administrators or communities invest limited resources into facilitating public art projects? Do the outcomes derived, either by the process, or by the artwork itself, provide measurable value to the community? How is that value perceived and measured?

### **1.3 The Importance of the Research**

Knowing the answer to the questions above will allow public officials to better understand how and why public art projects succeed or fail, the role of cross sector collaboration in gaining acceptance of the initiative, and the costs and benefits of undertaking a public art project.

The research will review the theories found in the fields of public art, urban place making, and public administration. It will examine the role of local government in fostering shared community values and building a sense of place. It will specifically look at the role of

local governments and local public administrators in managing the cross sector collaborative efforts that create public places defined by public art projects.

This research will examine art initiatives in the small city context. While, large metropolitan areas have been well studied in this regard, the urban context has some important differences when compared to a small city. The density of population, the multiplicity of cultural and ethnic populations, the focus of cultural institutions such as museums, churches and universities, large corporate patrons, the concentration of an artist community, and large government bureaucracies, all make the large city context different and attractive to a variety of public art initiatives.

On the other hand, small cities offer a different context for community art projects. Public art projects are often undertaken in order to create a sense of community and an identity beyond the shadow of its large urban neighbor. The questions raised by examining public art in a small city are important because the process of public art planning and implementation inescapably involves the entire community. Within this context, the role of local government involvement is more pronounced. In other words, the process of a public art initiative generally has the focus of an entire local community, not just the attention of neighborhood residents or an obscure cultural elite. The communication surrounding public art in the small community is often pervasive and can capture a broad spectrum of community residents. The study of public art in the small urban context can identify the underlying motivation and expected outcomes of the players involved in the public art initiative.

The literature on the subject reveals that the ‘public’ of public art has many varied definitions that have evolved over time. This research will explore the definition of public art, its intended purpose, and actual outcomes, as this is central to the understanding of the public art

process in any context. In the small city context, the classic roles of the public administrator will be defined and applied to the research on cross sector collaboration in order to gain a better understanding of the administrator's role in public art projects.

#### **1.4 Theory Base for Research**

The public art literature draws from many disciplines. Art theory as applied in this research provides a way to frame the purpose of public art initiatives. Art disciplines include art history, art criticism, and art theory, and research in this field is important to build a foundation for describing the purpose and meaning of art projects within a community. Art scholars also draw from such fields as psychology, the neurosciences, and cognitive sciences to explain the individual's reaction to the aesthetics of the work. Although this level of analysis has value, this study relies more upon the socially oriented sciences to examine the motivations, process and outcomes of art projects within communities. These theoretical and empirical disciplines include social and political science, political theory, public choice theory, sociology, and public administration.

This research also deals with how art impacts the perception of space and aesthetics on a broader scale. The type of art and the motivation for its creation will determine its theoretical underpinnings. Consequently, this study will also draw from literature in the field of urban planning, geography, and architecture to define and explore the concept of place making and building an image or brand for the community. Such place making is done for purposes such as building community identity, attracting tourists to spur the economy, or building a positive image.

The field of urban planning is also concerned with creating or revitalizing public places and influencing the physical, aesthetic, and cultural environments in a positive way. Urban planners have long been concerned with what makes a place inviting, vibrant, and socially interactive in a positive way. The central component of many of these studies has been the role of public spaces, streetscapes, architecture and public art. Public art proponents have argued that it can develop a sense of place through the creation of a unique physical environment and strengthen the relationship between the people in the community and places (Hall and Robertson 2001).

Finally, this study will pull from the field of cross sector collaboration within public administration to explain the process by which community decisions are made, the role of the public administrator, and the engagement of institutions and individuals across multiple sectors to achieve a common goal. The role of the public administrator in managing cross sector collaboration will be examined. These roles include, but are not limited to, such varied functions such as; promoter, facilitator, leader, or analyst for the specific community's public art project.

The ultimate success of a public art project lies in the ability to find a common ground between the creators of public art in one realm and the consumers of public art in another. Evans (2010) developed a model of urban revitalization contending that there must be an intersection between place, culture, and the economy for projects to be effective. Likewise, in the end, the vision of the creators of public art in government and the artist community must seek alignment with the expectations of the public at-large. Many studies have pointed out that art that is too congruent with the central culture is banal and lacks purpose if it doesn't challenge the status quo. Palmer (2012) argues that it is the attitude of the various stakeholders about what constitutes "the public" that influence the actions, policies and initiatives that are developed in

regard to public art. Critics argue that multi-faceted public consensus regarding public design increasingly leads to the continued aestheticization of public art, often at the expense of achieving a higher purpose.

The connection to the community is importance to the acceptance of public art. Controversy is an uncomfortable position for most public officials, and public art can be criticized when its identity is seen as unrepresentative of the local public (McCarthy, 2006). Tension may also develop when the subject or form of the public art is inaccessible to residents (Senie and Webster, 1992), or when there is a conflict between the artist's private vision and that of the local community (Petro, 1992). The value of public art in small cities is often found in developing and expressing the sense of place, sense of identity, and sense of community rather than disrupting the status quo.

The study of public art in small cities is important because small cities have fewer resources, and a more captive audience of creators and consumers of public art than its large urban counterparts. In a small city, the connection between public policy makers, public administrators and the public is direct and immediate. The discussion of whether the city should help fund a public arts initiative is necessarily weighed against whether the city should do things like hire more firefighters, fund more police offices, or fix the potholes in the city streets. Consequently, it is essential to align public art initiatives with the existing local culture, economy, and sense of place if the art is to be accepted and valued as part of the community. Cross-sector collaboration is an important component of community alignment. Making these connections across sectors (e.g., public, private, non-profit) build relationships within communities that support and foster public art initiatives.

## 1.5 Significant Prior Research

The foundational literature of this study includes research in the topics of public art, urban planning, place making, public choice, cross sector collaboration, and public administration applied to a case study review of contemporary art initiatives in three selected small cities.

The documented history of public art discussion in America is long and dates to before the founding days of this country. The emphasis of this research will be on the history and purpose of contemporary public art (i.e., post 1960's) and its role in urban renewal and revitalization, and its current role as a cultural place maker in small cities.

For this study, the process by which public art is created and implemented in small cities is important. This study will focus on the cross-sector collaborations that allow public art projects to be created and accepted by local communities. The installation of public art is a choice made by the social, cultural, and political interactions of various stakeholders within the community. For the purpose of this study, cross-sector collaboration is defined as:

The linking or sharing of information, resources, activities, and capabilities of organizations in two or more sectors to achieve jointly an outcome that could not be achieved by organizations in one sector separately. (Bryson, Crosby and Stone 2006, p. 44)

The theory of Public Choice will serve as one foundation for the discussion of cross-sector collaboration applied to public art. Public choice theory is an economic theory prominent in the field of public administration. Duncan Black (1948) is generally credited with developing Public Choice theory. The theory studies the interactions of voters, politicians, and government officials as mostly self-interested agents within the system. The theory is often used to explain why it is rational for individuals involved with the decision making process to develop policy

that appears to conflict with the general public interest. Cross-sector collaboration theory departs from traditional Public Choice theory by recognizing a more multi-layered interest base, which benefits by working together to make complex decisions.

For example, consider an art project envisioned by the artist, judged and selected by the artist community of “experts” that results in a project that results in widespread community criticism. In this example, the politician may think they are benefitting the community by providing an art project approved by the artist community. Likewise, other special interest groups involved with the project are considered to behave rationally if they maximize their individual benefit. Their interests may have different motivations such as cultural representation or historic interpretation. However, in the end, the community as a whole may or may not see this project as a responsible use of tax dollars.

This study will apply research on cross sector collaborations as it relates to making complex public decisions in a local community. Public art choices, unlike many public decisions, need to be made in plain sight. Consequently, whether intentionally or not, public art projects engage broad sectors of society. The scrutiny that public art receives, lends itself to incremental decision making that seeks the input from many sectors of the community. Lindblom (1959) proposed theories on incrementalism in *The Science of Muddling Through*, in which he contends that the most likely choice of decision-makers, favors keeping most policies and programs as they are, and not taking the political risk of advocating for massive overhauls, but settling for incremental changes around the edges. Consequently, changes will occur, but incrementally over time, unless the window of opportunity is available for significant change. Under that scenario, presumably, the political risk has been minimized, and the problem/solution is so well defined that action may be the only safe political option.

The installation of public art is often a highly visible decision that can change the physical landscape of the community almost overnight. Consequently, advance planning and cross-sector collaboration have a role in mitigating political risk for decision makers.

Alternatively, one strategy for the public art community may be to “start small” and introduce projects that generate positive outcomes. Various interest groups comprise “the public” in a small city and their support is important to the success of projects.

Lindblom (1959) compares and contrasts two basic decision-making models. The Rational-Comprehensive (aka, Synoptic) Model is the scientific, objective process, while the Bargaining (aka, partisan mutual adjustment) Model relies more on an incremental approach, more common in a democratic political system. The development of public art policy benefits by significant cross-sector collaboration and citizen engagement. However, by design, this process is complicated and involves many interested parties. Consequently, a public arts initiative might never be as edgy and thought provoking as some stakeholders may desire, but on the other hand, the resulting installation may have a better chance of being accepted and embraced by the public at large.

## **1.6 Significance of the Study**

The significance of this study is that it focuses on public art initiatives in the context of the small city, and the role of the public administrator in the process. The study will add to the research of public administration and the role of the public administrator in facilitating cross sector collaboration in that context. In part, this study will also address the costs and benefits of public art initiatives in small cities. This will help answer the question “Is it worth it?” for community officials and public administrators seeking to embark upon a public art initiative.

## 1.7 Methods

This research project proposes a qualitative case study approach; supported by interviews, case study, document review, site visits and literature review. Three contrasting (most different) community types will be examined. It is proposed that one first-ring suburban community (Community A), one freestanding regional center (Community B) and one exurban community (Community C) be analyzed concerning public art projects in the small city context. Conclusions will be drawn in regard to the research questions by comparing and contrasting the similarities and differences of these communities. Each community has been identified as having a significant public art installation. The cities are described below:

- Community A is a fully developed inner-ring suburban community of the Twin Cities with a 2010 population of 17,601. The city is a western suburb of Minneapolis and is located in Hennepin County.
- Community B is a rural freestanding regional commerce center in central Minnesota. Hutchinson has a 2010 population of 14,176. The city is located approximately 60 miles west of the Minneapolis-St. Paul metropolitan area (known as the Twin Cities).
- Community C is an exurban community west of the Minneapolis-St. Paul metropolitan area and has a 2010 population of 5,464. The city was once a freestanding agricultural center, and is now on the fringes of the metropolitan area and within commuting distance for residents.

As part of the case study, one-on-one interviews were conducted with several key people in each of the three communities. Initial interviews included the city manager, the mayor, and a community art professional involved with the project. Additional collaborators were identified through this process and subsequently interviewed.

The third chapter of this dissertation will review the details of the research methodology and will include definitions of key terms important to defining the scope of the study. These definitions will include the topics of public art, city types, cross sector collaboration, and public administrator.

### **1.8 Limitations of the Study**

The research uses qualitative research methods to examine the different approaches to implementing public art, the public process, and the role of the public administrator. This research increases the understanding and knowledge of local public art efforts and is of value for citizens, elected officials, and public administrators in small cities that have an interest in pursuing public art projects in their community.

However, this study is a limited case study design and as such, it represents only a small cross section of possible public art scenarios in three specific small cities. However, based upon literature review, and the specific examples offered by the three study subjects, inferences will be drawn that can be applied to other situations.

To provide validity to the research, the survey methods will be consistently applied across all three of the case study communities; variables will be identified, and consistently entered into the data set. The study will explain how we know that the results are due to the identified conclusions, as opposed to other factors.

In reaching public policy conclusions in this study, it will be necessary to determine cause-and-effect relationships. Comparing the actions of the public officials and administrators across a range of three distinctly different community types will help draw meaningful conclusions in this regard. Conversely, this study will rely on a sampling of a selected group of

individuals that are common types found in many communities (e.g., public administrator, elected officials), which will allow generalization of the findings within the different contexts.

The scope of this study is limited to conclusions drawn from three contemporary (i.e., within the last 20 years) community experiences and historic literature review. To that extent, the application to future projects in a different time and place are limited, and need to be done with recognition of the historic context.

Finally, the study was conducted at the time of a worldwide COVID19 pandemic. It is difficult to know the impact this situation had on the comments and reflections of individual respondents. Research interviews captured this moment in time and comments referenced both the opportunities and challenges of public art in a pandemic. Due to pandemic restrictions, most interviews were conducted via telemetric means (e.g., *Zoom*) and this mode of interview may have influenced the results in some unknown fashion.

## **1.9 Summary**

In summary, this research seeks to increase the understanding and knowledge of the public administrator's role in public art collaborations and to identify how these projects are successfully implemented and sustained in small cities. The results of the study will be of value to citizens, elected officials, and public administrators that engage in cross sector collaborations in general and, more specifically, have an interest in pursuing public art projects in their community.

## Chapter 2

### 2.1 Introduction

“ . . . emphasis on the bits and pieces is of the essence: this is what a city is, bits and pieces that supplement each other and support each other”. (Jacobs 1961, p. 190)

In a classic of urban planning literature, Jacobs (1961) espouses that the visual order of the city and its attractiveness as a place is not defined by any one attribute, but by many “bits and pieces” that are interwoven together to create the fabric of the community. Public art is a piece of that fabric for many communities. The critical review of public art extends across the history of the field. Art projects have been admired and hated, embraced and rejected, serving as either community unifiers or divisive elements within the community.

For the purpose of understanding public art in a small city, it is important to understand the ontology of public art, its relationship to urban planning, the process by which it is developed and the role of the public official in a small community. The concept of public art is entirely different from that of gallery or studio art, and is characterized by the underlying assumption that art, in this context, is meant to be shared with the people. Importantly, the literature illustrates how the definition of the “public” has evolved, the role of the public has changed, and the understanding of the motivations and outcomes of such work is better understood.

### 2.2 What is Public Art?

Public art has several unique characteristics that differentiate it from private art. Hein (2006) describes public art as “. . . unlike the more sequestered private art, it appears in

pedestrian places, like playgrounds and shopping malls, along highways and the ordinary junctures of life.

Even when its purpose is to celebrate heroism and transcendence, it aims to speak to common people and is meant to bring them together.” Public art is part of the public realm and as such, has enjoyed a history of controversy almost since its inception. The fact that all can view it, necessarily opens it up to public criticism, especially if funded by public tax dollars. Doss (1995) argues that the rancor and fierce public debate associated with public art “. . . is a sign that Americans still hold out for the possibilities of cultural democracy.”

Rosalyn Deutsche (1996) writes in *Evictions: Art and Spatial Politics* about the debate regarding the definition of “public” among art, architecture, and urban critics. She describes public space not just in its physical sense, but connected to deeper philosophical questions, such as, what does it mean to be human, what is the nature of society, and what kind of political community do we want? However, in spite of these debates about the ultimate meaning of public, a common theme emerges. That is, “supporting things that are public promotes the survival and extension of democratic culture.” (Deutsch 1996, p. 269) The conflict of the two terms “public” and “art” are evident in the literature and represent concepts from two separate worlds. Deutsche uses this quote from Paul Allen to describe this inherent conflict:

“The very notion of “public art” is something of a contradiction in terms. In it, we join two words whose meanings are, in some ways, antithetical. We recognize “art” [in the 20<sup>th</sup> century] as the individual inquiry of the sculptor or painter, the epitome of self-assertion. To that we join “public.” A reference to the collective, the social order, self-negation. Hence, we link the private and the public, in single concept or object, from which we expect both coherence and integrity.” (Deutsche 1992, p. 280)

This research focuses on public art that is facilitated and implemented by public agencies, specifically local government at a small city level. A standard definition that is used in public art

programs is: “work created by artists for places accessible to and used by the public” (Becker 2004, p. 4). According to this author, public art programs are, “. . . charged with the administering the development and management of public art in their communities.” (Becker 2004, p.1). The fact that public art is, by definition, ‘public’ gives it a place in the public sphere. This opens opportunities for public participation in the planning process, as well as public criticism upon installation. In this sense, public space is used as a non-physical term to mean the process of democratic speech and action, and this concept is part of the public art literature. (Benhabib, 1992; Lefort, 1988)

Erica Doss (1995) studied various public art projects across the United States and observed, “Many feel marginalized by what they perceive as an unaccountable, self-referential group of experts: those in the public art industry but also city managers and politicians who claim to speak for “the people” yet seem willfully detached from real-life concerns.” (Doss 1995, p. 21) She theorizes that much of the controversy that communities experience with public art is rooted in the fact that, “Americans have opted to vent their frustrations, and their inherent ambivalence about how to deal with social problems, by assailing public culture” and that public art thereby becomes “a solid, knowable target” of public criticism and disdain.

Indeed, the ‘public’ part of public art has evolved over time. Initially, the term only applied to the environment in which the art was displayed and viewed. That is, art that is displayed in the public plaza, not in the corridors of museums and galleries that are considered the domain of largely the cultural elite, and not generally accessible to the masses. Hall and Robinson (2001) have recognized the lack of public engagement in their review of public art literature and proposed that contemporary research do more to include the voice of the public.

James Peto (1992) notes that the question of the public in public art has no easy answer because its definition is a moving target that dynamically shifts over time and place.

An essential question that emerges when considering whether the artwork is public is: To whom does the art belong? Many researchers have included public perception of art as a basis for evaluation of the impacts of the public art project. In planning and evaluation of projects, Evans (2005) contends that those that were involved or are impacted by an art project should play a key role in the project's evaluation, but their experiences with the project are often overlooked. The role of politics is also identified as a contributing factor in public art projects, with the people that live and work in the neighborhood often only a second thought in the art development process. Miles (2005) contends that cultural projects are often predetermined in the political realm, and the regular observers in the public realm become the receivers of the project and are not invited to 'shape' the project as it is developed.

The definition of 'public' as applied to public art is a frequent subject of literature in the field due to the fact that the parties that conceive plan, and implement public art projects often have different goals and aspirations for the project. For example, the politician may want acceptance and accountability for the spending of tax dollars, while the artist may view the piece as an intentional conscious awareness-raising exercise. Fleming (2007) sites the fact that funding for the National Endowment for the Arts (NEA) Art in Public Places program funding was cut in 1995 due largely to the fact that the panel of art professionals that administered the program failed to understand and appreciate the 'public's' expectations for the program. Marie Gee (1996) states public art is different from private art because it "needs to be concerned with the everyday lives of the audience and the eventual experience of the artwork, coupled with the need to somehow maintain the authority of the art and the artist."

By its nature, public art is meant for the everyday person, not just the person that chooses to go to an art museum and may have an understanding and appreciation of art. In fact, the art literature captures this notion of ‘public’ as in the field of political science, using such terms as public realm, the public sphere, public life, and public space (Arendt, 1958; Deutsche, 1998; Phillips, 1994; Yngvason, 1993). These terms indicate that art in the public square not only exists in itself, but becomes part of the democratic discussion, and that the process of implementing public art influences both the art and the public.

The definition of public art used in this study refers to art that is commissioned and owned by a public entity such as a municipality or public non-profit agency. A decision-making process that demands public engagement characterizes this type of art, as opposed to art commissioned and installed by a private company. Moreover, the use of public resources, such as tax dollars and public land, means the public has a sense of ownership and is critically empowered. Public art engages people on an everyday basis at both the street-level and at the community social-political level. Mitchell (1992) observes, “The public artist today engages issues of history, site, politics, class, and the environment. These multiple visions may help transform communities as they find common ground.” (as cited in Boros 2010, p. 7)

Public art is generally understood in the literature to be public when viewed and experienced in the “public sphere” rather than in a museum or gallery (W.J.T. Mitchell 1992). Hannah Arendt (1958) introduced the term “public realm” as concept to describe the public place where people discuss concepts and ideas. Arendt theorizes that the “public” realm has two essential characteristics. First, to be public means that “everything that appears in public can be seen and heard by everybody and has the widest possible publicity.” She argues that exposing private ideas and thoughts to the public is transformational and the way by which human

construct their individual and collective reality. She writes, “For us, appearance-something that is being seen and heard by others as well as ourselves-constitutes reality.” Further, it is the “presence of other who see what we see and hear what we hear (that) assures us of the reality of the world and ourselves . . . “(Arendt 1958, p.50) Second, she says that the term “public” describes “the world itself, in so far as it is common to all of us and distinguished from our privately owned place in it.” (Arendt 1958, p.52) Public art, thereby, is one of the things in our world that we share in common. She states that, “to live together in the world means essentially that a world of things is between those who have it in common, as a table is located between those that sit around it; the world, like every in-between, relates and separates men at the same time.” (Arendt 1958, p.52) By sharing the viewing of public art together, we all collectively ‘sit at the same table’ and bring our individual private perspectives at the same time. Art creates the public environment that is respectful of individual interpretations of the common world that surrounds us.

Art literature also refers to the concept of “public sphere” developed by Jurgen Habermas (1962). He describes the public sphere consisting of a body of private people that come together to rationally discuss common interests. Erica Doss (1995) invokes Habermas in her discussion of public culture, describing it as an ideal and detached realm distinct from the real-life tensions of politics, economics, and social difference. This model was viewed as a utopian and fictitious viewpoint that would rarely, if ever, be achieved in a capitalistic society that embraced consumerism, mass media, and corporate influence. Habermas (1962) argued that the advent of consistent political debate that characterized the American democracy of the 18<sup>th</sup> and 19<sup>th</sup> centuries resulted in consensus, not compromise. This consensus of public opinion would then influence the actions of the state and could not be ignored. The model relied on the assumption

that the public sphere consisted of individuals not aligned by social or political status. Consequently, critics such as Nancy Fraser (1993) suggested that the Habermas model was not only an unrealistic utopian construct but also “a masculinist ideological notion that functioned to legitimate an emergent form of class rule.” (as cited in Doss 1995, p. 16) Habermas’ idealized model of the public was content with a consensus of the status quo, consisting of a ruling class of white, well-educated men, and by necessity, excluding the considerations of women, the working class and various racial and ethnic groups. These groups provided an inherent conflict to the public sphere model and were not a voice that was recognized by the Habermas model.

Likewise, the public process of creating and implementing public art contains only slices of the public to a greater or lesser degree. When a group of individuals completes a public process, an excluded interest group might suddenly appear, and bring unexpected criticism. Wright (1994) the editor of Public Art Review describes the public sphere as a neutral zone, neither influenced by the government nor by the private entities, in which there is a free flow of ideas in an ongoing debate. Contemporary scholars base the public definition on the broad tenant of democracy that public participation includes a diverse plurality of people whose speaking and actions creates equality. Arndt (1958) envisioned a public realm that has people coming together to create a single reality. This reality is based upon communication and relationships built among and between all people.

The definition of public in regard to public art has also expanded with society’s greater awareness of cultural issues. In the United States, the white Christian European dominance defined public art until relatively recently because of the relative exclusivity of the art world and the social-political institutions that supported art. For centuries, religion was the dominant factor in culture, and hence, religious influence manifested itself in artwork, both public and private. It

was religion that bonded people together in what Augustine called the Christian “brotherhood” and institutionally defined human relationships in the common world.

In spite of an expanded cultural awareness, the contemporary art community does occasionally misstep when it comes to engaging the appropriate ‘public’ in the purchase and display of public art. In 2017, the prestigious Walker Art Center in Minneapolis, Minnesota included a sculpture “Scaffold” by white, Los Angeles-based artist Sam Durant, as a centerpiece in the newly renovated Minneapolis sculpture garden. The institution’s Executive Director, Olga Viso, first saw the work at a European exhibition several years earlier and convinced the museum curators to purchase the piece for \$450,000. The sculpture is representative of the gallows previously used in U.S. government executions, such as the hanging of 38 Dakota men in Mankato after the U.S-Dakota War in 1892. It wasn’t long after its debut that protesters converged upon the site. Native American community leaders called the sculpture offensive, and demanded that it be removed from the exhibit that sits on former Dakota Tribe land (Eler 2017).

The artist and the Walker Art Center both acknowledged mistakes in the process of creating and installing the sculpture. The artist called it a “miscalculation” when they failed to consult the area’s Dakota tribe. In the eyes of the Dakota, the sculpture was a painful reminder of a history of cultural genocide that has left permanent scars upon the community. The “Scaffold” was ultimately dismantled and removed from the site, disassembled, and the wooden remains were given to the Dakota community for proper disposal and were buried in a non-disclosed location. However, the removal of the sculpture renewed debate in the art world regarding the questions of white privilege, cultural appropriation, and racism. Local Minneapolis art critic Alicia Eler (2017) writes, “People are highly sensitive to the continued prevalence of white people among our society’s gatekeepers, including at the Walker. Whether

or not you call it “white supremacy,” it tends to devalue and undermine both the lives and experiences of people of color and native/indigenous peoples.”

As a result of the controversy, the Walker Art Center and the broader community had meaningful discussions about the role of diversity and cultural sensitivity. Protestors gave new public awareness to the history of cultural genocide and the tragic hanging of 38 Dakota men in Minnesota in 1862. The Walker Art Center adopted new diversity education programs and started a program to get earlier feedback from diverse communities. In her pledge to continue the efforts, the Executive Director stated: “It’s an amazing community that really understands the importance of culture and art as a platform for conversation, for difficult conversations. . .we are living in a really challenging, difficult moment and art can open the door to conversations.” (Eldred 2017, p. C-1)

Pamela Jo Landi (2012) offers a definition of public art that fits well with the topic of this study: “Public art encompasses both functional objects in the landscape and expressive, decorative forms either permanent or temporary, that belong to any established classic or contemporary artistic disciplines such as but not limited to sculpture, mural, relief; installed with the intent to enhance, physically define, promote or establish identity in a space or a place. The person who creates or designs public art falls to anyone that identifies themselves as a professional artist, craftsperson or citizen involved in the creation and design of these installations.” (Landi 2012, p. 6).

The physical location is one means to differentiate public art from non-public art (Phillips 1989) and these sites are openly available to the public as opposed to a location specifically

designed for the display of art (Miles 1997). This artwork has been referred to as ‘site-specific’ when it draws its influence from physical characteristics of the location, such as topography or the features of surrounding landscape or buildings (Kwon 2002). O.J. Dwyer (2006) also identified and wrote about a phenomenon referred to as symbolic accretion, whereby specific sites designated for commemoration can create different aspects of meaning and interpretation for newer commemorative pieces.

For example, symbolic accretion is evident in the presence of the 1982 *Vietnam Veterans Memorial* in the Washington, D.C., by Maya Lin. The low black granite wall with the names of soldiers that died in the Vietnam War stands in stark contrast to the tall, nearby white marble memorials such as the Washington monument and the Lincoln memorial. The message and meaning of the art was enhanced by its surroundings. Soldiers were appropriately honored in this place of commemoration and reflection, but the dark slash of granite upon the earth clearly indicated the divisive and controversial nature of this War. The polished surface of the black granite wall reflected its surroundings, and also reflected the individual viewer. This aspect brought the individual into the experience of the memorial and heightened the intimate experience of the place, that is, both a place to mourn and a place of personal reflection. The memorial did more than honor the victims of the war. In a city of white marble monuments to white men, it told the story of a diverse plurality of individuals that had gone to do their patriotic duty. By creating a sculpture that has multiple meanings which never directly conflict with each other, it will “force the viewer to choose” (Holman 1997) one meaning that fits with their view of their individual experiences and viewpoint.

The Vietnam Veteran’s Memorial represents a shift in the definition of ‘public’ as it relates to public art, and how the consumer views public art. Early public art works were largely

tied to their location, while this memorial illustrates a public viewpoint that is seen more in terms of “a network of social relations” (Kwon 2002) that reflect the often divergent relationships found among the individuals that collectively comprise the public body.

As seen from this example, symbolic accretion can be a negative as well as a positive force, in that it “is not limited to the appending of commemorative elements that are sympathetically reciprocal. In some instances, the accretion can be antagonistic and insurgent, rubbing against the grain of the common or dominant interpretation of the memorial” (Dwyer 2006, p. 421). Research has shown that it is important for cities to have a good understanding of “the public” that is being served as part of a public art installation (Palmer 2012). She argues that this definition becomes even more important as the public sector turns to the private sector to develop privately-owned ‘public’ art projects. The increasing privatization of public space (Deutsche 1996; Mitchell 2003) means that the implementation and production of public art often goes beyond what is traditionally known as public space. The important questions to ask are who creates the public art and who is it created for?

Palmer (2012) in her research identifies that a multi-dimensional view of “the public” is important when defining public art. These dimensions are identified as spatial, temporal, material and human. She argues that, in the realm of public art, making distinctions between public and private is “a very important part of the conversation, particularly in regard to money, sites, and the public art process.” (p. 20)

It is useful to depict the common understanding and dichotomy of the terms public and private. Michael Warner (2002) created a table that portrays the standard definition often associated with public and private:

<p><b>Public</b>  open to everyone  accessible (for money)  state-related; now often  called public sector  political  official  common  impersonal  national or popular  international or universal  in physical view of others  outside the home  circulated in print  or electronic media  known widely  acknowledged and explicit  “the world itself, in so far as it is  common to all of us and  distinguishable from our  privately owned place in it”  (Arendt)</p>	<p><b>Private</b>  restricted to some  closed even to those that could pay  nonstate, belonging to civil society;  now often called private sector  nonpolitical  nonofficial  special  personal  group, class, or locale  particular or finite  concealed  domestic  circulated orally or in manuscript    known to initiates  tacit and implied  related to the individual, especially  inwardness, subjective experience and  incommunicable</p>
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Source: Public and Private (Warner 2002, pp. 29-30)

In Tom Finkelpearl’s book, *Dialogues in Public Art* (2000), he puts forth a definition that is consistent with these definitions and refers to the cultural power relationships that often underpin the understanding of public art. The book is a collection of interviews with artists and critics. Its focus is on works of art that are displayed and viewed outside the confines of a museum, and consequently, the definition that he uses for public art is intentionally narrow. He writes:

In this book, when I use the term “public art,” I am relying on an understanding of common usage. Public art is often sponsored by public agencies, usually existing outside of museums and galleries, and addressed to audiences outside the confines of the art world. But I do not want to define the words or the field. I will say that the word “public” is associated with the lower classes (public school, public transportation, public housing, public park, public assistance, public defender) as opposed to the word “private,” which is associated with privilege (private school, private car, private home, private country club, private fortune, private attorney). Art is generally associated with the upper classes, at least in terms of those who consume it – collectors and museum audiences. Many of the projects in this book explicitly or implicitly address the class

contradictions inherent in the term “public art” by bringing different sorts of people into contact in creative ways. Art is a potential tool for communication, and the communication can cross all sorts of boundaries. (Finkelppearl 2000, p. x)

While Finkelppearl chose a definition and application of the term “public art,” other authors expand the definition in order to include multiple dimensions of the term. Bruce Robbins (1993) writes in *The Phantom Public Sphere*, a reference of Jeff Weintraub’s identification of four primary ways that public and private are opposed: first, is the distinction between the State and the private market economy; second, is the distinction of civil society and citizenship from both the State and the market economy; third, with the concept of public space as being a space of symbolic self-presentation; and fourth, the feminist distinction of private and public.

In the mid-twentieth century, it was feminist scholars that challenged the prevailing norms of public and private in regard to gender, race class, and sexuality. The masculine hegemony of the day promoted the public world of work and governance, while diminishing the role of domestic and private life. Palmer (2012) notes in her writings that, “Feminist scholars see the dichotomous conceptualization as perpetuating oppressive structures of gender inequality, leaving women and other marginalized peoples, confined to the private sphere (Rose 1993; Palmer 2012, p. 24).” This classification of people, or groups of people, as public or private is an important distinction relative to the cultural privilege enjoyed by certain people, places, objects and activities. Importantly, she notes that how we use public space is not value-neutral. As a society we use public space to invoke ideals and create normative behavior, and it is through the practice of public art that we realize an expanded engagement of the world.

Some authors argue that simply placing an artwork in a public space does not necessarily make it public, and it is not public art if it fails to engage the public (Heine 1996). In order to

gain acceptance, reduce controversy, and expand the conversation, many contemporary public art projects focus on public involvement. For example, the relative critical success of the Vietnam Veterans Memorial sculpture is largely attributed to a selection panel that included veterans, that is, “members of the using public” (Kelly 1996, p.18). In this work, members of the public were not involved with the creation of the work, but a small group of representative individuals selected the artwork on behalf of the public (Kelly 1996). The strong emotional response to this memorial provided a means by which the country could have a difficult discussion about the Vietnam War. However, this discussion might not have been nearly as productive had veterans not been involved with the process. In spite of multiple contrary interpretations, or perhaps because of, the monument is now widely recognized as one of the most admired and visited memorial in Washington, D.C.

Urban planning literature has similar definitions of “public” as viewed through the lens of a place-making objective. A sense of vital public place “is associated with real events, with myths, with history and memories” (Hajer and Reijndorp 2002). Different types of public space create an environment for different types of public interaction. The urban planner is concerned with the practical use of public space; therefore, the physical elements of a site often take precedence. Attributes such as illumination, visibility, and the proximity to streets, sidewalks, and trails will determine the user groups that are attracted by the space, and how those user groups relate to one another. Consequently, the user groups that are predominantly attracted to a public space, whether it’s teenagers, homeless individuals, drug dealers, bankers, attorneys, or families may result in the practical (intentional or unintentional) exclusion of the other. From a theoretical point of view, the urban planner designs a space that is public and inviting to all.

The different parties responsible for the creation and implementation of the work also may define “public art” differently. Generally, there are three parties involved with public art: the artists, the commissioning public agency, and the public. The acceptance and ‘success’ of a public art installation relies on a good relationship between these three parties (Balfe and Wyszomirski 1988). By its nature, public art that is bought and paid for by public subsidies creates its own controversies, including the presentation of the artwork, the freedom of artistic expression, and the authority of the public administrators to manage these inherent tensions related to the presentation of the public art. This study focuses on the role and action of the local public administrators in small communities. However, previous research has revealed that similar issues appear at all levels of government (i.e., federal, state, and local), and there is value in examining the issues from both from the artist’s perspective and a public critical viewpoint (Hoffman, 1992; Maksymowicz, 1992; Mitchell, 1992; Ross, 1995; Doss, 1995; Dorn, 1995; Miles, 1997; Blair and Pijawka, 1998). The very fact that public art is seen and heard by others, and that everybody sees and hears from a different perspective is the meaning of public life (Arendt 1958).

The debate on when and how to accommodate the differing perspectives of society is at the core of democracy itself, and the history of public art throughout history has served to both support and challenge the status quo. The changing dynamics of public art depict the conflicts of the abstract, unified space, and the private, conflicts of individuals. A unified ‘public’ and its claim of being fully inclusive, denies the fact that conflict is inherent when accommodating a plurality of interests in a democratic society.

### 2.3 History of Public Art in America

The story of public art in America is a story of democracy and the ever-shifting nature of the power structure existing in American society, due to the fact that public art is in the public, and is viewed by a larger audience than private artworks. This unique situation means that public art is designed to be viewed by everyone, not just those that are trained and educated in the art world. Consequently, the history of public art is filled with controversy. Such conflict appears inevitable as artists, institutions, and the general public now have a role in creating, placing, and interpreting the meaning and value of this public work.

The history of public art centers around its function as an aesthetic and place-making tool and as a symbol of the public's collective and shared experience. The origins of public art are about reshaping the public sphere for political and economic reasons. Throughout history the visual reshaping of the public experience has sought to overlay the existing place with the artifacts of the new political or cultural structure. For example, the major Russian port city of St. Petersburg, was renamed Leningrad in honor of Soviet leader Vladimir Lenin, after the outbreak of World War 1, due to the German association of the name. After the fall of the Soviet Union, the City went back to its original name of St. Petersburg. The cultural shift resulted in the removal of hundreds of statues and Soviet iconography in Leningrad and across the countries that made up the former Soviet Union. The importance of public art in defining the public culture and societal narrative is a critical component of public art.

Edmund Bacon (1974) in *Design of Cities* references Pope Sixtus V's efforts to meld artistic beauty into political pragmatism to establish Rome as a Christian city. To do so, he would redefine the public space by developing a:

“...basic overall design structure in the form of a movement system as an idea, and at the same time the need to tie down its critical parts in positive physical forms which could

not be easily removed, he hit upon the happy notion of using Egyptian obelisks, of which Rome had a substantial number, and erected these at important points within the structure of the design.” (Bacon 1974, p.131)

Subsequently, Pope Alexander VII continued to influence the aesthetic of the public space in Rome. He oversaw the construction of various fountains and columns within the public plaza. The belief was that a visually regulated physical space would provide an environment of social dignity and decorum. A new alignment and order to the City’s transportation system was also part of bringing order and function to the community. Throughout history, this type of social economic redevelopment continued to be a driving catalyst for public art. In the current age, many large scale public and private developments include a major public art installation as a neighborhood focal point. Those interests in charge of commissioning and installing the public artwork incorporate art and design elements into the public sphere that allow for individual interpretation.

In the United States, the government and private patrons have been commissioning public artworks since the late 18<sup>th</sup> century. These works of art consisted of, not only monuments to heroes, but also to enhance the city utility for the health and enjoyment of people (Bach 1992). The Progressive Era of the late 19<sup>th</sup> century ushered in the City Beautiful Movement, in part to bring esthetic and political order to the public square and to influence civic values. By the end of the 19<sup>th</sup> century, the traditional American values of the time were being threatened by rapid industrialization and economic recessions. The predominant social structure of the time — white, upper class, Christian – utilized public art to reinforce their civic values. The public sculpture at that time was meant to inspire the viewer with high civic ideals and to represent order, unity, and progress (Bach 1989).

An early observer of American political life, Alexis de Tocqueville (1835) observed that the new American democracy offered both an equal access to opportunity for wealth and equal conditions for all, and resulted in an excessive possessive individualism. He notes that this tendency toward individualism results in a loss of compassion and empathy as each man focuses on individual material pursuits. He writes:

Each of them, withdrawn and apart, is like a stranger to the destiny of others: . . . he is beside them, but he does not see them; he touches them and does not feel them; he exists only in himself and for himself alone. (Marina 1991, p 663)

However, it has been argued that the expansion of individual imaginative capability is a way to counteract the oppressive domination of popular opinion in democracy (Maguire 2006) It is the ‘spirit of liberty’ in American democracy that is intimately linked to the spirit of community that is reawakened both by religion and artistic expression (Boros 2010). Public art can provide a community experience, on an individual level, that challenges and rearranges the status quo that we may take for granted. This in turn allows us to recognize new possibilities in our everyday life.

The desire of individuals to collectively engage in society is based upon a unifying experience. Robert Putnam (2000) successfully demonstrated that participation in civic associations has declined precipitously over the last century. This decline in social and political community correlates with the rise in technological advances, capitalism and the growth of the middle class. It is these forces of society that have us, as Putnam (2010) uniquely describes, ‘Bowling Alone’ as a collection of independent and competitive individuals. The experience of art in the public square is meant to be disruptive in the sense that it confronts the individual and their daily routine. Art serves to promote a collective consciousness of universal thought that, in turn, creates empathy for others. The transformational experience of art encourages

participation and allows people to imagine societal alternatives. Consequently, this opening of the individual's imagination "allows for and encourages more active and consistent participation in public life by supporting change (even major change) without fear of total disorder." (Boros 2010, p. 81)

In the United States, the federal government has been a component of public art projects since the 1800's. The U.S. Capitol Rotunda was one of the first intentional displays of art for the new democracy. President John Quincy Adams reportedly struggled with the complexities of an elite patronage being the arbiters of art for the nation, but, ultimately supported federal government sponsorship of art, emphasizing how art would exhibit the nation's progressive and civilized values (Senie and Webster 1992, P. xii). The role of government involvement in public art has been a source of controversy throughout America's history and continues until this day. Finkelpearl (2000) notes that the history of public art is commonly told with an emphasis on the word "art" with very little consideration to the public context.

The City Beautiful Movement of the late 19<sup>th</sup> and early 20<sup>th</sup> century grew out of the 1893 Chicago World's Columbia Exposition and launched a public awareness of public space and the value of aesthetic enhancement to that space. Other cities across the nation were spurred to consider improvements to the quality of their public spaces, which included public plazas, public buildings, parks, and transportation thoroughfares. William Wilson (1989) writing in *The City Beautiful Movement* describes it as a time when Americans made significant efforts to improve their cities, making them beautiful, functional and desirable places. As such, it not only included discussion of the aesthetics of public space, it also included political, social and economic components, and "demanded a reorientation of public thought and action toward urban beauty" (Wilson 1989, p. 1). The movement was the start of wide spread comprehensive planning in

American cities and combined functionality with aesthetic enhancement. These improvements spoke to a community's civic pride and promoted patriotic spirit. The public sculpture inspired by the City Beautiful Movement was meant to inspire the viewer with high ideals and to convey the message of order, unity, and progress (Bach 1992; Bogart 1989). Public sculpture, along with public parks, was seen as a way of civilizing the public (Crantz 1980).

The enhancement of public space with memorials for World War 1 became a common practice of communities across the nation following the War. The United States was claiming a role as a world super power, and cities were trying to establish what it meant to be a great American city. Memorials were built to honor the veterans of the War, those that had perished, and to glorify the patriotic spirit of an emerging nation power. Erica Doss (2010) in *Memorial Mania: Public Feeling in America* describes a debate around the form that such memorials would take in the public square. Should they be a work of art like a sculpture or a monument recognizing those that sacrificed for the sake of the nation or, on the other hand, take the form of a functional interactive feature such as a park, a band shell, swimming pool, or playground? The switch to more active functional war memorials was due, in part, to the proliferation of "ready-made" war monuments to the war hero. Some authors theorize that active recreation became valued over the passive contemplation of allegorical sculpture as a way to generate uplift as well as provide social control, especially in the immigrant population (Bach 1992; Bogart 1989). The other debate was about the social political message that the public feature should convey: should it be celebratory, conciliatory, focus on the human cost of the war, or be about seeking international peace in the future (Senie and Webster 1992)? This is the mixed message of war and such debates on how we depict such events from our history continue to this day.

Up until the Great Depression era (1929-1942), government support for the arts was minimal in the United States. In the early 19<sup>th</sup> century, a minimal amount of federal support was used to subsidize public projects like Luigi Perisco's statues of *justice, American and Hope* for the Capitol, and Thomas Crawford's *Status of Freedom* (Miles 1989; Fyrd 1992). The Great Depression saw the advent of massive federal programs, some of which directly, or indirectly, supported public arts. President Franklin Roosevelt's *New Deal* called upon artists to use their talents to serve the country. This was the country's first large-scale investment into arts and culture, and resulted in a succession of programs from 1933 to 1942.

It was during this time that the federal government supplied funds to hire artists that would create works that would help to heal and inspire a society that was suffering the wounds of a great economic depression. Many of the artists were unemployed workers that could use their artistic skills for the good of society, and were provided work through work relief programs or direct commissions from the government (federal, state, or municipal) using federal money. Artists from across the country filled public spaces with murals, sculptures, and site amenities among other art and architectural forms (Kennedy 2009). The first of the New Deal programs to address art was the Public Works of Art Project (PWAP 1933), directed by Edward Bruce (Palmer 2012). This program focused on providing a consistent and respectable general wage to artists to create new works for public buildings such as schools, libraries, and orphanages. Another program that supported the arts was the Federal Emergency Relief Administration (FERA), also created in 1933. This program provided federal grants to state and local governments, many used to support public art and cultural projects.

The New Deal committed to large art programs as a way to help the people through the Depression by giving them meaningful and hopeful communal (and government) symbols (Park

& Markowitz 1992). The programs also served as an employment initiative. The government employed and commissioned over 10,000 artists and they produced thousands of pieces of quality artwork. These programs were a significant precedence for government involvement in the arts and are considered to be the largest federal public arts program in the history of the world (Cruikshank & Korza 1988; Cummings 1991).

However, this scale of government involvement in public art was not without its critics. Many of the artists were considered 'left wing' in their political views and drew criticism during the pre-World War II era for connections to communism. Congress, nervous of communism, began to criticize these programs, limit their resources, and ultimately bring about their end in "disillusion and despair" (O'Connor 1973, p. 28). Erica Doss (1995) describes two examples of the role of art in this period of rising political tension in America. First, in 1933, a mural commissioned for Rockefeller Center in New York by artist Diego Rivera was ordered destroyed, before it was even finished, because it included a giant portrait of Lenin. Likewise, artist Victor Arnautoff's depiction of left-wing newspapers (and their readers) in a San Francisco mural became a cause for political sensationalism and public political uproar.

The 1960's ushered in a new era of federal support for public art programs. Unlike the 1930's the efforts in the 1960's launched a period of sustained subsidy of art by the federal government. Similar to the 1930's it was the desire for social change that propagated public art programs (Raven, 1989). Following World War II, modern aesthetic ideals were being featured in public art projects. These works were considered 'pure art' and were decidedly non-utilitarian and non-allegorical, but somewhat obscure to the general public. Rosenberg (1971) noted that, a professional interpreter was needed to explain "modern" works of art to the non-art audience. The elite nature of this type of public art made some question the value of public art that didn't

conform to a sense of common public taste and liking. Watenhall (1988) describes the conflict in federal government as being whether art was a needless frill on overburdened taxpayers or whether culture should be democratized and what that might mean. Marie Gee (1996) states that in the McCarthy era there was a fear on the government's part of funding left-wing artists and their ideas. In its search for a cultural identity following World War II, many members of Congress viewed the left wing and communist threat offered by artists and intellectuals as a real concern.

Starting in the 1960's, with the age of the Kennedy presidency, culture began to be considered an important part of the Country's ambitions to become a great civilization. Public support for the arts began to grow as efforts to democratize the arts and to make art accessible to 'everyone' began to flourish. Several programs that had their genesis in the depression-era arts programs received new life in the 1960's with the formation of the General Services Administration (GSA) Art in Architecture (AiA) and the National Endowment for the Arts (NEA) in Public Places (APP). In 1963, under President Lyndon Johnson's administration, the General Service Administration (GSA) established an Art in Architecture program. This program reserved one-half of one percent of the estimated construction cost of each new federal building to commission project artists. This program was established based upon a depression era percent for art program established by executive order in 1934. It was the Treasury Section of Fine Art that commissioned 1% of a public building's administration construction funds for building embellishments (Melosh 1991). The program ended in 1943.

The first local "Percent-for-Public Art" ordinance in the United States was adopted by the City of Philadelphia. A decade later, the City of San Francisco adopted a similar program for public art. Seattle's King County, adopted an ordinance in 1973 that created a program that

“integrates artworks and the ideas of artists into a variety of public settings, advancing Seattle’s reputation as a cultural center for innovation and creativity.” (Palmer 2012, p. 63) Many other states, counties, cities and agencies followed with percent for arts programs that continue to this day.

The 1960’s were a period of dramatic social change. To address societal challenges, a number of federal programs were developed under President Johnson’s *Great Society* movement. In 1965, the National Endowment for the Arts and Humanities (now the National Endowment for the Arts, NEA) was created as an independent agency of the Federal government, and was intended to develop a further alliance between the arts, humanistic studies and American education (Wetenhall 1992). The NEA’s Art-in-Public Places program was established in 1967, and provided matching grants to civic groups and university communities for the commissioning of art for public sites (Senie and Webster 1992, p. xiv). This program sought to increase exposure to public art, while giving communities self-determination in determining how their public space was defined. The approach of the NEA was intended to foster the arts and to make them available and appreciated without imposing aesthetic standards or directing artistic contents (National Endowment for the Arts, 1995).

Public art in the 1960s was an important part of urban renewal and revitalization efforts. Public art was one of the tools used to make cities more livable and to counteract the impression that urban centers had become ugly and unsafe. The Model Cities Act of 1966 promoted comprehensive planning and place-making efforts. The Act encouraged communities to create attractive public spaces as part of redevelopment efforts and many of these spaces became locations for public art. However, many of the early commissions under this program were criticized for being divorced from site context as well as the specific community interests.

“Public Art became a part of the urban renewal programs, as it had in centuries past, functioning as an emblem of culture and manifestation of economic wealth, a sign of the power of its patron” (Seine and Webster 1992, p. xiv). The first matching grant for an art commission was made in 1967 to the City of Grand Rapids, Michigan. Community prestige was a motivating factor in the selection of famed American sculptor Alexander Calder for the creation of a landmark sculpture for its public space. J.M. Palmer (2012) describes the tortured journey:

“Grand Rapids was in the midst of an urban renewal plan, and was seeking to commission an artist to create a piece for an urban plaza. Calder’s *La Grande Vitesse* was selected by a mayor appointed panel that was also comprised of NEA representatives. The sculpture was dedicated in 1969 and quickly drew a great deal of ire as well as praise. Many months of debate ensued, yet after a time the piece became a beloved city icon.” (Palmer 2012, p. 61)

Even though the piece experienced initial public controversy, it ultimately was embraced by the community, becoming part of the official city letterhead and even was emblazoned on the city’s garbage trucks (Halbreich 1988, p. 9).



Figure 2:

*La Grande Vitesse*, Grand Rapids, Michigan 1960, Alexander Calder



In general, the federal art programs of this period had limited public input, but various controversy and political change gradually resulted in more local control and more community-centered projects. The emphasis on prestigious big name public art continues to be a factor in the selection of public art. However, even as cities struggle with creating an image within a global economy, the concern for local identity and needs also continue to be a factor (Grodach and Loukaitou-Sideris 2007). In response to concerns about how public artwork fits within the community, the NEA added a stipulation to its program in 1974, stating that the public art should be appropriate to the site. This provision was intended to increase public engagement by focusing attention on particular social, ecological and historical aspects of the sites (Kwon 2004). The NEA further refined its guidelines in 1980 with the addition of a requirement for community involvement in the selection of public art projects by requiring local representatives on all juries. (Marie Gee 1996).

The movement toward public involvement was inevitable as the nation shifted from the hero statue dedicated to commemorating historical figures that represented a version of history that excluded large parts of the population (Raven 1989; Lacy 1995). In addition, the 1980's saw purpose of public art move from primarily aesthetic improvement, to an integrated feature of urban design that sought to address deeper social issues and improve social and psychological well-being (Hall and Robinson 2001).

One of the most notable examples of failure in the proper siting of public art from this period is a sculpture in Manhattan's Foley Square Federal Plaza known as the *Tilted Arc*. The General Services Administration (GSA) commissioned the Tilted Arc for this location in 1979, and it was removed in 1989 after much public controversy. Artist Richard Serra created the massive sculpture and it was installed in 1981. *Tilted Arc* was an unadorned steel sculpture nearly the length of a city block that was 120 feet long, 12 feet high, and 2.5 inches thick. From the beginning, the sculpture fell under extreme criticism and was derisively nicknamed "The Berlin Wall of Foley Square" (Doss 1995, pp. 17-18). Because of the controversy surrounding this sculpture in regard to its use of public space, *Tilted Arc* is one of the most discussed examples of 20<sup>th</sup> century public art (Baldini 2014). The work raised questions about how public art is commissioned, what are appropriate styles of art, and what are the criteria for the successful implementation of public art. More importantly, when describing *The Destruction of Tilted Arc: Documents* published in 1991 (C. Weyergraf-Serra, M. Buskirk), Rosalyn Deutsche (1996, p. 258) writes: "The documents raise timely questions, whose implications extend far beyond arcane art-world matters, about what it means for art and space to be "public." Insofar as the GSA ostensibly dismantled *Tilted Arc* "to increase public use of the plaza."

The removal of the *Tilted Arc* was a direct result of a petition by some 1300 office workers from buildings adjacent to the public plaza. The artist defended his work through the hearing process, saying that it was designed as a site-specific sculpture, and that removing the work, or placing it in another location, would render it meaningless (Babon 2000). In part, the controversy that arose was an intentional consequence of the artist's desire to make people see their surroundings differently: "He wanted a sculpture that provoked a relentless consciousness of the streets, office buildings and court around it, to be at the same time analytical and mythical,

protective and subversive.” (Erica Doss 1995, p.18). The petitioners saw this attempt of consciousness raising as dysfunctional and demanded that the abstract sculpture be removed because it “was ugly; that it spoiled the view; that it prevented the plaza from being used for concerts, performances, or social gatherings; that it attracted graffiti; that it made access to the building difficult.” (Erica Doss 1995, p.18). The GSA’s decision to remove the *Tilted Arc* was viewed from the standpoint that there was a universally recognized “public” and that accessibility and “public use” of the space was paramount. This decision was on the forefront of a widespread movement away from abstract art in public places toward public art that was more utilitarian functional in nature. Consequently, utilitarian objects such as bicycle racks, drinking fountains, park benches and picnic tables were designed as artwork to enhance urban spaces.

To others, the debate surrounding the removal of the *Tilted Arc* was representative of “the degree to which public art discourse had become a struggle over the meaning of democracy” (Deutsche 1996, p. 265). This attitude was prevalent and reflected a “general tendency in neoconservative discourse to accuse art of arrogance or inaccessibility in order to champion privatization and justify state censorship in the name of the rights of “the people.”” (Deutsche 1996, p. 265). In 1985, the GSA held hearings to determine whether the *Tilted Arc* would stay or be relocated. Even though 122 people spoke in favor of keeping the sculpture, and only 58 in favor of relocating it, the hearing panel voted for removal. The remarks of GSA chief Diamond at the conclusion of the hearing indicated that a populist victory had been won. He stated, “The people have spoken and they have been listened to by their government.” (Doss 1995). He further stated, “This is a day for the people to rejoice, because now the plaza returns rightfully to the people.” (Doss 1995).

The artist failed at a legal challenge to the GSA ruling. Both proponents and opponents of the sculpture argued that they were advocating for “the people.” In reference to the decision to remove the sculpture, Clara Weyergraf-Serra cautioned against a government intervention that could be a textbook example of what Stuart Hall terms “authoritarian populism”: the mobilization of democratic discourses to sanction, indeed to pioneer, shifts toward state authoritarianism.” (Deutsch1996, p. 266) The artist, and the opponents to relocating the sculpture, argued against government censorship and for the artist’s right to enjoy freedom of expression. Ultimately, the case confirmed the power of the state to determine the definition of public use upon land that it controlled.



Figure 3:

***Tilted Arc***, New York City 1981 – 1989, Richard Serra

The controversy surrounding the removal of the Tilted Arc paved the way for the shift of public art toward community-based public art projects. Miwon Kwon (2002) described the

movement toward a need of art to socially engage a site through community involvement as “art-in-the public interest.” Kwon, recognizing the dangers of relinquishing too much of the artist’s authority to “community-based” projects noted:

This under theorized alliance (between “authoritarian populism” of the right and “democratic populism”/community advocacy on the left for the removal of *Tilted Arc*) set the stage for identity politics and political debates of the early 1990s. In terms of public art little room was left for bold, ambitious artistic statements that did not engage social issues or the “community.” (Kwon 2012, p. 187)

In Suzanne Lacy’s anthology *Mapping the Terrain: New Genre Public Art* (1995) she identifies a series of community-based public art events. The works were all specifically designed to address urban issues by appealing to a broad audience that could affect change. This new genre of public art used various means to “to communicate and interact with a broad and varied audience about issues directly relevant to their lives. . .” (Lacy 1995). The works were intentionally interactive and engaged the public in such a manor to raise public consciousness and sought to activate the public (Palmer 2012). The book launched an era of discussion in regard to the form and purpose of public art and the “genre” of public art became part of the art world’s vocabulary. Current references to the type of public art may describe it as permanent, temporary, community, performance-based, monumental, memorial, digital, sound, light, or land art. (Palmer 2012).

From the late 20<sup>st</sup> century until today the use of public art has become more integrated with the work of urban planners, landscape architects, and architects. These multi-disciplinary work teams sought to define or redefine public spaces in efforts that were termed *place making, image making, or branding*. These efforts were geared toward creating aesthetically pleasing and coherent public spaces as part of an urban design plan. Nonetheless, artists typically assumed a subservient role to that of the urban planners and architects in making design

decisions. Kwon (2001) describes the role of artists in this setting as adapting to a “functional ethos” such that the utilitarian value was favored over its aesthetic value, or its aesthetic value was measured in its utilitarian value. Hall and Robertson (2001) advocate that the role of public art is more than just aesthetic but helps develop a sense of place, a sense of community; as well as addressing community needs, promoting social change, confronting social exclusion and providing educational value.

Another direction in public art is “narrative” or “representational” art that portrays a real, if not somewhat idealized, version of the world. Examples of this type of community art are the bronze statue of the police officer in front of city hall, typically comforting a child and offering their service and protection. Communities may include an officer or child of color, to depict the acceptance of diversity and unification of the community as a prominent value. Critics (Doss 2012) have argued that art projects such as this are a result of marketing efforts by the art industry to promote their products. For example, the abundance of “public” art in Loveland, Colorado is a direct result of a non-profit arts group that serves as a wholesaler for the city’s bronze casting foundries. Nonetheless, many viewers embrace these non-controversial, traditional and sentimental pieces of art; much in the way one might admire a Norman Rockwell illustration. Rarely, however, does this type of art serve to encourage debate about the differences of opinion because it serves to buttress the existing political structure and not to disrupt it.

Private development has also played a key role in the proliferation of public art. Privately owned “public” spaces in urban downtowns and suburban shopping malls have increased in importance. However, such art installations are by their nature designed to be non-controversial and not to engage the messiness of democratic discourse. Doss (2012) describes

these efforts by stating, “As a self-serving marketing ploy, malls and upscale suburban housing developments are increasingly dotted with saccharine bronzes of frolicking kiddies and benign wildlife.” (Doss 2012, p. 18)

The desire to avoid controversy and conflict has resulted in many public art installations that are banal and traditional. As such, they often fail to serve the purpose of inciting any sort of meaningful public discourse. But even traditional representational art has been the subject of controversy. Doss (2012) states that numerous groups across the country have indicted representational art for a variety of reasons: In San Jose, California, citizens opposed the plan to install a monumental bronze sculpture of a U.S. Army captain, claiming that it glorified militarism; in Denver, Colorado, the Commission on Cultural Affairs objected to the inclusion a Black Panther and Hispanic activist in a mural depicting the City; in Pittsburgh, Pennsylvania, opponents portrayed the large fiberglass sculpture *Hunky Steelworker* as a racial slur on Eastern Europeans.

Even Glenna Goodacre’s sculpture of children reciting the Pledge of Allegiance in Loveland, Colorado, was criticized as an “alarming propagandist depiction of social control” (Doss 2012). Another traditionalist style sculpture of Goodacre depicted an inclusive mix of adults and children of various racial and ethnic mix, and was criticized for portraying only narrow, stereotypical images. Doss submits that, art styles are constantly in flux and that controversy is created when consumers sense the manner in which art styles are used to convey other, often hidden, agendas. She concludes that, “Indeed controversies over public art style really unmask deeper concerns Americans have regarding their voice in the public sphere.” (Doss 2012, p. 21)

In recent years, the often-controversial removal of statues of confederate soldiers and war heroes in the United States was prompted by the realization that these traditional monuments referenced a past of racism and supported the agenda of White Supremacists.

## **2.4 The Role of Public Art in Placemaking**

Public art has taken a prominent role in contemporary urban planning efforts as a tool to reflect the local community and to establish place identity. The creation and placement of public art has been credited with playing a part in developing a sense of place through the creation of a unique physical character and enhancing the link between communities and places (Hall and Robertson 2001). America enjoyed resurgence in public art near the end of the 21<sup>st</sup> century as a result of the development boom, and the corresponding effort to create new communities with distinct identities. Doss (2012, p. 24) notes that critics observed a “spectre of placelessness” that had become characteristic of the modern built environment.

Harvey (Kwon 1991, p. 156) argues, “the elaboration of place-bound identities has become more rather than less important in a world of diminishing spatial barriers to exchange, movement and communication.” Due to the reach of national brands and design through global technology and telecommunication, places such as shopping malls, airports, public spaces, office developments, and residential subdivisions all took on a “banal sameness” that made it difficult to distinguish one area of the country or community from the other. Cities across the country had created a built environment that lacked any sort of distinctive variation. This phenomenon was cited as a significant factor in the profound dislocation many feel from a sense of place, or community identity (Fleming and von Tscherner 1987; Hough 1990). Placelessness was viewed by sociologists, political scientists, and urban planners as a problem that disrupted positive social

relationships and disaffected people from their local community. Public art was seen as a key solution to this problem.

The art historian, Lucy Lippard (1997, p. 9) offers this definition of place:

“The word place has psychological echoes as well as social ramifications. ‘Someplace’ is what we are looking for. ‘No place’ is where the elements are unknown or invisible, but in fact every place has them, although some are being buried beneath the asphalt of the monoculture, the ‘geography of no where.’ ‘Placelessness,’ then, may simply be ignored, unseen, or unknown.”

Since the 1980’s public art has seen a repositioning of its purpose from being merely aesthetic improvements plunked into the public square, to fulfilling a purpose of addressing deeper structural adjustments in constructing social and psychological well-being (Hall and Robertson, 2001). Public art is commonly touted as a way to develop a sense of place, local identity, or a sense of community. It also is advocated as a way to address pervasive social issues, develop social cohesiveness, and to provide public awareness. Public art is seen as a way to capture the unique characteristic of a particular geographic place and to build an emotional attachment.

Kwon (2002, p. 157) argues that the “intensifying conditions of spatial indifferenciation and departicularization – that is, the increasing instances of locational unspecificity – are seen to exacerbate the sense of alienation and fragmentation in contemporary life.” The function of art, therefore, is more than aesthetic or decorative, but it becomes part of the social, economic, and political culture of a specific site.

Political theorists argue that public spaces have become homogenized and abstracted for the purpose of commerce and result in specific inclusion and exclusion (Deutsche 1996; Lefebvre 1991). Kwon and Deutsche contend that contemporary public art serves as a tool to define social relationships within urban spaces, and consequently, has the capacity to exacerbate

uneven power relationships among social-economic groups. However, the installation of site-specific art acts as a counter force to art developed for mass consumption and does “generate a sense of authenticity and uniqueness of place” (Kwon 2002, p. 54). Placemaking itself relies upon a concept of collective memory and a shared representation of the past that is shared by specific social groups (Halbwachs 1992). The creation or preservation of a physical space that captures that shared memory is a means by which people are bound together, allowing them to communicate with each other.

Over the course of history, the field of urban planning has used art as a tool for cultural and historical interpretation of sites, civic beautification, urban renewal, and image making. Some art projects in urban centers become the focal point, a tourist attraction, or an integral part of the City’s brand. The Cloud Gate sculpture in Chicago and the Cherry on a Spoon sculpture in Minneapolis exemplify the ability of art to shape and define both public space and image for a community. The concept of place branding utilizes the connection of public art to the function of image building for the community. These efforts comprise a strategy by which city leaders seek to shape or remake the perception of the community. Peel and Lloyd describe the role of public art in placemaking, noting that public art and well-designed streetscapes “have an important contribution to make in the design of public spaces through giving a sense of identity and by enhancing a sense of place.” (Peel and Lloyd 2007, p. 268)

Pryor and Grossbart observe in their research that ‘marketplace symbols and rituals’ are a key component of developing a brand identity. These ‘marketplace symbols’ include public art as physical objects placed in the landscape that contribute to brand identity (Pryor and Grossbart, 2007). As symbols of a place brand it is important that public art used for this purpose is consistent with the intended brand and culturally coherent to the local community. Anholt

describes this symbolic action as a type of substance that involves communication representative of the strategy as well as connected to the place story (Anholt 2008). Similarly, Bianchini and Ghilardi (2007) argue that place branding efforts must be creatively responsive to the local culture. They note five key ways in which culturally sensitive branding is applied: (1) cross fertilization of ideas between professional disciplines, (2) new creative approaches, (3) more critical evaluation, (4) more responsiveness to community input, and (5) greater cultural sensitivity.

Incorporating the richness of the underlying culture is an essential part in placemaking and public art that is consistent with the local brand. Art used in placemaking is another external expression of the underlying culture, much like local festivals, parades, public open space, and historic landmarks. Bianchini and Ghilardi also introduce the concept of ‘mindscape,’ described as the space between the underlying imagination that people have about a place and the place itself (Bianchini and Ghilardi, 2007). Likewise, Fleming describes the unique characteristics of ‘place’ that come from effectively harnessing the communities ‘mental associations into a sustainable narrative’ (Fleming, 2007). This underlying story of the community manifests itself in the physical planning of the community, and may also impact what kind of public art strategy is developed. Public art plays a role in defining the uniqueness of place by capturing the authentic meaning of a place through the interpretation of its collective cultural and historical memory. The establishment of place, therefore, refers to an emotional attachment that goes beyond both the physical and sensory properties of a particular place.

Public art serves the role of being able to link those currently living in a particular place with its cultural and historical past, as well as to explore the current social and psychological conditions of the community. This role differentiates place making art installations from the

more passive bronze and stone memorials of the past. Capturing the uniqueness of a site can make the “meaning of places accessible to the people” (Flemming and von Tschamer 1981) by depicting various images related to the town’s development over time and creating a sense of belonging for current residents. Developing this type of historical civic identity helps people understand where they came from, as well as projecting an external image (McCarthy 2006).

## **2.5 Public Art and Cross-sector Collaboration**

The high visibility, cost, and political sensitivity of public art projects broadly engage public, private, and non-profit sectors. For example, the physical space that a public art installation occupies may be either public or private, but design and regulatory approval require action by local planning and zoning authorities. Other, non-profit interests (such as, local arts organizations or educational institutions) may initiate, advocate, or fund the work. In addition, the political debate that occurs around many public art projects, and their physical stature within the community, attract the attention of the general public scrutiny, the members of which fulfill the role of consumers and critics of the art installation.

Public art projects are an example of the type of initiative rarely implemented by purely government or market forces alone. At times, the public can be shut-out of art process by a well-meaning art community that is perceived as arrogant and imposing, creating inaccessible works that only those with an understanding of classic art theory might appreciate. Government policy initiatives may provide percent for art programs, municipal design requirements, and government grant programs that will often play a key role in creating and sustaining public art in collaboration with private and non-profit agencies. It is this collection of partnerships between

governments, private business, and non-profit organizations that comprise the cross-sector collaboration that allow the successful creation of public art projects in small communities.

The role of government's influence on public art policy echoes the relationship of the public to other sectors found in classic public policy discussions. Lindblom (1959) developed theories that included discussion of the differences in centrally planned societies and "mutually adjusted" societies. This concept postulates that governing bodies largely decide public policy by a series of decisions referred to by Lindblom as mutual adjustment. He argued that all societies are a mixture of both government and markets sectors, only separated by a matter of degree. That is, government will take over market responsibilities and the market will take over government responsibilities only to a certain extent. He contends that it is largely the role of government to curb the power and unbridled enthusiasm of market forces. On the other hand, he points out that our democracy creates large policy-making systems that are complex and hard to understand, making it difficult for the average person to participate. Recent public art initiatives have sought to incorporate the voice of the average person through collaborative and participatory art creation.

Kwon (2004, p.60) states that three distinct paradigms can be identified in the history of the modern public art movement in the United States. First, is the art in public places model exemplified by Calder's *La Grande Vitesse* in Grand Rapids Michigan (1964), the first sculpture to be completed through the Art-in-Public-Places Program of the National Endowment for the Arts (NEA). Second, the art-as-public-spaces focused on design-oriented urban sculpture with functional elements such as street furniture, bicycle racks, landscape features, or structural architectural elements. Finally, the art-in-the-public-interest model, the label of which Kwon (2004, p. 60) credits to art critic Arlene Raven, and related to the concept of "new genre public

art” theorized by artist Suzanne Lacy. The expansion of public art into more participatory methods of exploring public social issues coincides with more collaborative models across different sectors in regard to creating and sustaining public art projects.

In general, cross-sector collaborations have proliferated over the past several decades in the United States due to several factors. Government downsizing and privatization coincided with the trend of businesses to take on a larger role in social responsibility, while non-profit organizations looked for solutions to numerous complex social issues (Austin, 2000; Gray, 1996; Hart, 2007; Seitanidi, 2007; Selsky and Parker, 2005). The literature in the field of cross-sector collaboration includes the study of inter-organizational relationships. The theories in this field seek to explain the motives for collaboration and their ongoing characteristics, focusing on efficiency, corporate social performance, legitimization, social exchange, strategic management, and resource dependence (Austin, 2000).

Bryson, Crosby and Stone (2006, p. 45) concluded from their research that the perceived need to collaborate falls into one of two categories. First, organizations collaborate when they cannot get what they want without collaborating (Hudson et al. 1999; Roberts 2001). That is, they *fail* into collaboration. Second, an assumption is made that collaborations are always the way to create the best solutions. In fact, they cite that governments and foundations insist that funding recipients collaborate, even if they have little evidence that it will work (Barringer and Harrison 2000; Ostrower 2005).

In the art world, the failure of the process to avoid negative impacts associated with public art, resulted in standards that mandate public participation and a broader cross-sector collaboration. The placement and design of the *Tilted Arc* sculpture in Federal Plaza in New York City directly pitted the rights of the artist against the practical needs of the community. By

the mid 1980's the sculpture was roiled in controversy and ultimately removed from the plaza due to the public dissatisfaction. To avoid future controversy, in 1986, the NEA began instructing grant applicants to include "plans for community involvement, preparation and dialogue." (Kwon 2004, p. 83)

The factors important to successful collaborative relationships, in general, apply to successful public art projects as well. Murphy and Arenas (2010) identify four factors important to the success of cross-sector collaborations. Drawing largely upon the work of Austin (2000) and the Social Enterprise Knowledge Network (SEKN 2004), the four factors that are identified as being important to the success of cross-sector collaboration include: starting and building the partnership; achieving alignment between the organization's missions, strategies, and values; managing the partner interface; and generating value to the partners and the larger society (SEKN 2004).

## **2.6 The Role of Public Administrators in Public Art**

The work of the public administrator is diverse. In this study, the term used to describe the chief administrative office of the city will be referred to interchangeably as the city administrator or city manager. Although there are some definitional differences, in this context, the two terms will be considered the same.

As public administrators, the work of city managers in general, and the work of those involved with public art projects, can be identified in one of twelve roles that fit with those identified in classic public administration literature. Mintzberg (1990) places these twelve classic roles into three main categories: interpersonal, informational, and decisional.

Interpersonal roles are those that pertain to relationships. As the chief administrative officer of the organization, the city administrator/manager has authority and responsibility for the day-to-day operation of the city. Within these interpersonal roles, the manager functions as a figurehead, a leader, a liaison, and a politician.

Figurehead role: In the figurehead role, the manager represents the city and participates in symbolic and ceremonial acts, often in conjunction, or as a substitution for, the elected officials. Representing the city at a public art dedication ceremony, or giving an address to the local chamber of commerce are common figurehead activities for a city manager.

Leadership role: In their role as a leader, the city administrator builds and manages the relationships with his management team and all the employees of the organization. Their influence as a leader of the city includes both the motivation of individual members, as well as the coordination of the staff team as a group. Public art projects can span the interests of the municipal organization and the city manager often must play a leadership role in taking a project from the strategic planning level to practical reality. Consider a public art project that was part of a community branding or place making strategy. Leading the project through design and site placement, while taking into account such practical matters as cost, long-term maintenance, ownership, snow removal, loitering, and liability are all aspects that require the public administrator's attention.

Liaison role: As a liaison, the city administrator connects internal and external information resources. The manager develops and share informational resources among and between inside and outside entities. The city manager often will be the face of the city to civic, non-profit, and academic groups that initiate, fund, and promote local public art projects. In this

role, the city manager may serve as a representative of the community on a local arts board, or on a local art project planning committee.

Politician role: In the role of politician, the city manager must recognize and evaluate the political dynamic of various individuals and interest groups. A proposal or project that might be thought of as simple is often complicated by the power and influence dynamics of individuals, departments, or groups and their respective motivations. The city manager is often called to calm the waters when external or internal conflicts develop. Elected officials may disagree about what value a public art project brings to the community. The city manager must answer critical questions, identify resources, and attempt to find common ground among various interest groups. For example, a city manager may be tasked with securing an outside grant to commission an art project, developing legal contracts for long-term maintenance, or mediating concerns between stakeholder groups if an art project insults cultural sensitivities.

Information manager role: The city manager also serves the broad role of managing information in the organization. In this role, the city manager serves as the information hub for the organization. A key function of the information role is to serve as an information monitor. As a monitor, the manager seeks to access information from many sources, keeping an ear to the ground to determine the direction of critical discussions. By collecting this information, the manager can identify and address issues in a timely manner, allowing a project to remain on track. For example, if concerns about the expense, design, or placement of a public art project happen during the process, the manager can make sure that these items are addressed as part of the formal agenda, or work behind the scenes to resolve conflicts.

Disseminator role: In the disseminator role, collected information is distributed to internal and external parties, based upon their need for it. The city manager may compose or

place articles about a public art project in the city newsletter, populate social media posts, issue press releases, convene work sessions, or arrange meetings that disseminate information as needed to make sure that stakeholders in the project receive necessary information.

Spokesperson role: As a spokesperson, the city manager conveys the official collective position of the city to outside audiences. The city manager can use their status as spokesperson to promote and interpret the public art project. As spokesperson, they must be able to express how the project aligns with the organization's goals and explain how the project contributes to the accomplishment of the core mission. In this role, they may also need to defend the expenditure of public funds, defend the process of creating the installation, or respond to critics that may not understand nor appreciate the work of art for various reasons.

The decisional roles of the city manager fall into five different categories: entrepreneur, disturbance handler, resources allocator, negotiator, and policy maker. The chief administrative officer is the only position that has the authority, relationships, and information to implement broad policy action across the organization.

Entrepreneur role: As one of the organization's entrepreneurs, the role of the city manager is to initiate change. As the label implies, in this role, the manager is one that is willing to take risks, establish new missions for the organization, has a bias toward action, and moves quickly and decisively among the bureaucratic maze. The city manager must recognize that no decision will be without critics, and that decisions need to be made in order to move the organization forward. The city manager is often in the position of needing to make the critical decision to go from analysis to implementation.

Disturbance handler role: The disturbance handler role encompasses the resolution of difference among individuals, departments, or groups, both inside and outside the organization.

Achievement of the organizational goal is hampered or disrupted if disputes are not addressed as part of the process. The city manager may use both formal authority, or informal mediation or persuasion to resolve conflicts. The city manager may need to make decisions about a project that have two conflicting viewpoints, for example, the need to provide physical access to a sculpture, weighed against cost or public safety concerns.

Resource allocator role: The resource allocator role recognizes that limited resources must be distributed properly in order to achieve the desired outcomes. The allocation of time and financial resources must address both urgent as well as long term needs. For example, devoting personnel and budgets to fight crime in the short term, must be balanced against the need of the city to establish place making art installations as part of urban renewal projects.

Negotiator role: In the negotiator role, the manager must bargain formally and informally to achieve desired outcomes. For example, the manager may need to negotiate a land lease or maintenance contract for a public art installation. On the other hand, promotional or fund raising events may be managed more informally, with each party providing a commensurate level of support based upon their interest level and available resources.

Policy role: Finally, the policy role recognizes the fact that the manager recommends, shapes, and implements public policy. The nature of a manager's relationships and skill set will help determine the scope and nature of how policy direction is put into practice. For example, the city manager may want to avoid the city incurring any long-term maintenance responsibilities and, therefore, pursue agreements with other parties to assume these responsibilities. These type of policy consideration are shaped and managed on a day-to-day basis by the city manager and occur both formally and informally.

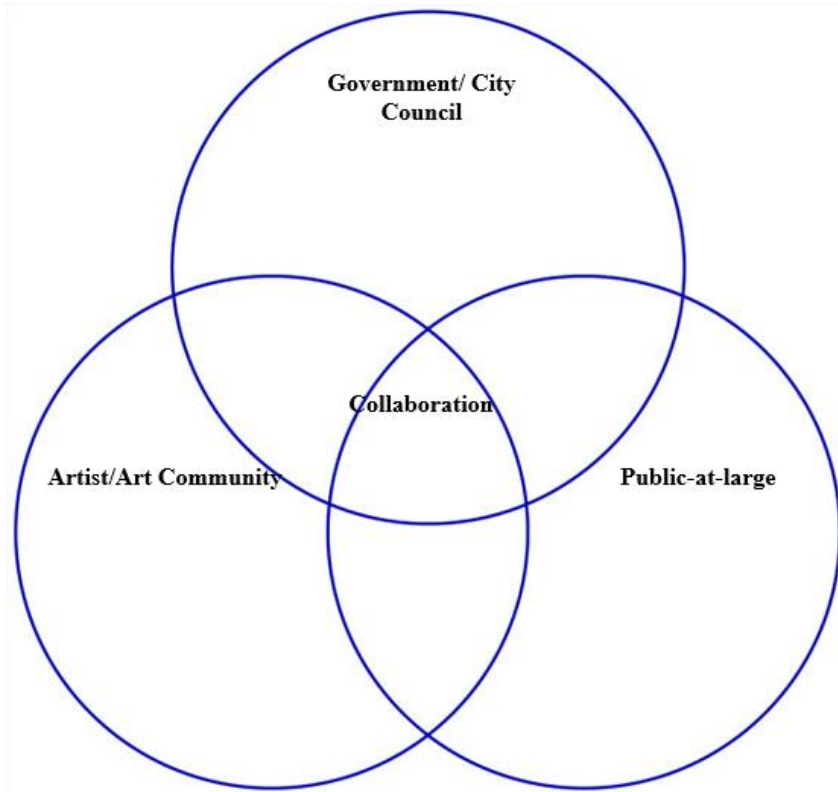
## 2.7 Conclusion

A review of the history of public art reveals that art serves as much more than just an esthetic enhancement. It is by its nature a part of the democratic discussion. The process of implementing public art influences not just the art, but will also influence the public. Individuals each view art from their own unique perspective. The share experience of public art can be compared to sitting at the community table, and as Arendt (1958) observed, will relate and separate us at the same time. Art creates a positive environment to have difficult social discussions because it recognizes and respects individual interpretations of the common world.

Public art at a minimum is a collaboration of three entities. Figure 4 below illustrates: the artist, the government entity, and the public-at-large. Each brings to the table different objectives and viewpoints. In order to be successful, these different objectives and values must be collaboratively shaped into a common partnership. This research examines the role the public administrator plays in creating public art collaborations that provide value to the individual collaborators as well as the larger community.

Figure 4:

## Public Art Collaboration



## Chapter 3

### 3.1 General Methodology

This research project proposes a qualitative case study approach; supported by interviews, case study, document review, site visits and literature review. Robert Burns (2000 p. 479) summarizes that “the case study design is chosen when a rich descriptive real-life holistic account is required that offers insights and illuminates meanings which may in turn become tentative hypotheses for further research, possibly in a more quantitative mode.” Others note that

such descriptive studies provide an assessment of attitudes, opinions, demographic information, conditions and procedures (Gay 2000). This research used qualitative research methods to examine examples of public art implementation, the collaborative process, and the role of the public administrator in this process. This type of descriptive research is defined by Isaac & Michael (1997) as having four primary purposes:

1. To collect detailed factual information that describes existing phenomena,
2. To identify problems or to justify current conditions and practices,
3. To make comparisons and evaluations, and
4. To determine what others are doing with similar problems or situations and to benefit from their experiences in making future plans and decisions. (p. 50)

This research increases the understanding and knowledge of local public art efforts and is of value for citizens, elected officials, and public administrators in small cities that have an interest in pursuing public art projects in their community.

The three communities chosen represent different types of communities that all have experience with significant public art projects. The contrasting community types to be examined in regard to public art projects include: a freestanding regional center, an exurban community, and a first-ring suburban community. Conclusions will be drawn in regard to the research questions by comparing and contrasting the similarities and differences of these communities.

### **3.2 Methodological Approach and Rationale**

This study relies on the qualitative case study method to describe the subjective real-world experiences of city managers in public art collaborations. According to Burns (2000) the job of the qualitative researcher is to capture what people say and do as a product of how they

interpret the complexity of their world, and to understand the complexity of the world from the study participant's point of view. Maxwell (1996) identified five research purposes that are best fit with the qualitative approach; understanding meaning, understanding the particular context within which the participants act and the influence that the context has on their actions, identifying unanticipated phenomenon and influences, understanding the process by which events and actions take place, and developing causal explanations.

This study fits the definition of descriptive research because it identifies and describes the activity of city managers in working with collaborators to implement public art projects. Isaac and Michael (1995) define descriptive research as "being used in the literal sense of describing situations or events" and that it is "the accumulation of a data base that is solely descriptive-it does not necessarily seek or explain relationships, test hypotheses, make predictions, or get at meanings and implications." (p.50)

Case study research is used as the method of inquiry in this study. Yin (2018) notes the importance of distinguishing *research* case studies from other less rigorous non-research case studies referred to as *popular case studies* or *teaching-practice case studies*. As in other research inquiry methods, Yin (2018) notes that research case studies require that "research inquiries are methodic, demand an acceptable level of discipline, and should exhibit transparency about their procedures." (p. xxi)

The case study is used as the research method in this inquiry. Yin and Davis (2007) advocate that a case study is the appropriate method when a researcher seeks to understand a real world case and assumes that such an understanding is likely to involve important contextual conditions pertaining to the case. Yin (2018) argues for a twofold definition of the case study that covers both the scope and features that are characteristic of this method.

In the first sense:

1. A case study is an empirical method that:

- Investigates a contemporary phenomenon (the “case”) in depth and within its real-world context, especially when
- The boundaries between phenomenon and context may not be clearly evident.

In the second sense, the features that are characteristic of the case study in practice include:

2. A case study

- Copes with the technically distinctive situation in which there may be many more variable of interest than data points, and as one result
- Benefits from the prior development of theoretical propositions to guide design, data collection, and analysis, and as another result
- Relies on multiple sources of evidence, with data needing to converge in a triangular fashion. (Yin 2018, p. 15)

The case study design is a descriptive, holistic, multi-case study design and as such, it represents a small cross section of possible public art collaborations within three specific small cities. Based upon literature review, and research of the three communities in the study, inferences will be drawn that can be applied to other situations.

### **3.3 Sampling and Sample Size**

A non-probability sample is used in this study because this study is concerned with specific roles within three specific communities. Therefore, the researcher interviewed public administrators, local officials, and other stakeholders involved with the public art collaborative, in each of the three communities. Communities were selected based upon having a self-reported public art presence within the community, and chosen to represent three different and distinct geographic situations (i.e., first-ring suburb, exurban community, and free-standing regional center).

### **3.4 Site of the Research**

Interviews of city officials and project collaborators were conducted at a site within the subject community chosen by the interview subject. The location was convenient to the subject participants and allowed the researcher to conduct local observations and gather information about public art installations. The researcher visited each of the three communities and viewed their local public art installations. Due to restrictions due to the COVID19 pandemic, most interviews were subsequently conducted by telemetric means (i.e., *Zoom*) at a day and time convenient for the interviewee.

### **3.5 Time Period of the Research**

This research began in early 2019 with the preliminary draft of the research proposal and literature review in regard to public art and collaboration. The formal research proposal was submitted and approved by the Dissertation Committee in February 2020. Subject interviews commenced in September of 2020, and were completed in February 2021. Analysis with findings and conclusions were completed in April of 2021.

### **3.6 Identification of Variables**

The primary dependent variable to be observed and recorded by the researcher is role of the city manager in public art collaborations. The independent variables will include the degree of cross sector collaboration, public engagement, and community geographic location.

### 3.7 Definition of Terms

1. *Community type.* Three different community types are represented in this study. These types are defined as follows:

First-ring Suburb: A first-ring suburb is an older suburban community, with high population density, in close proximity to a large city metropolitan core city.

Free-standing Regional Center: A free-standing regional center is a city located outside of an official U.S. Census Bureau metropolitan statistical area (MSA). The free-standing regional center is part of a recognized Urban Cluster with a population of 2,500 but fewer than 50,000, and is of economic importance to the surrounding geographic area.

Exurban Community: Merriam Webster (Merriam Webster.com 2019) defines an exurb as: *a region or settlement that lies outside a city and usually beyond its suburbs and that often is inhabited by well-to-do families.* In this study the term refers to a city on the fringe of the suburban Minneapolis-St. Paul Metropolitan area.

2. *City manager or city administrator.* These terms refer to the chief administrative officer of the municipality. The two terms are used interchangeably even though there are slight statutory differences in the authority between the two. In the state of Minnesota, the position is appointed by the elected body and serves at their pleasure. This person is responsible for directing the day-to-operation of the city and for implementing the policy directives of the city council.

3. *Cross Sector Collaboration.* The definition of this term is as found in Bryson, Crosby & Stone (2005): *the linking or sharing of information, resources, activities, and capabilities by organizations in two or more sectors to achieve jointly an outcome that could not be achieved by organizations in one sector separately.*

4. *Small City*. The definition of small city varies on the context. The Minnesota Association of Small Cities (MAOSC.com 2019) is a political interest group and defines small cities as cities with a population of 5,000 and under. The United States Census Bureau identifies two types of urban areas: Urbanized Areas (UAs) and Urban Clusters (UCs). Urban Areas have 50,000 or more people. Urban Clusters have at least 2,500 and less than 50,000 people. Drawing from these criteria, the National League of Cities defines a small city as one with 50,000 people or less (<http://www.nlc.org/focus-on-small-cities> 2019). In this study, a small city is defined as having a population of 20,000 or less.

5. *Public Art*. Public art could include a range of activities, participants, and institutions as reviewed in detail under previous chapters. For the purpose of this study, public art will mean the following: Public art includes both aesthetic, decorative, expressive, or functional design elements of a permanent nature, that encompass classic or contemporary art disciplines such as sculpture, murals, or relief; installed to enhance or define a particular space or place accessible to the public. Public art is created and designed by those identifying themselves as art professionals, craftsperson, or citizens, and are solicited by an administrative entity to create such works.

### **3.8 Data Collection Procedure**

Burns (2000) outlines three principles of case study data collection:

1. Use multiple sources. This research relied on multiple interviews, observation, and the review of relative documents. The purpose of using multiple sources is to establish a triangulation of evidence through converging lines of inquiry. This method serves to improve the reliability and validity of the study data and findings.

Research consisted of local and regional published material (e.g., reports, ordinances, policies, pamphlets, and online material) to gain general knowledge of the community's public art projects, determine the level of collaboration, community engagement, and the relative support or opposition to specific community art projects.

Interviews are the primary source of data for this research. Initial one-on-one interviews were conducted with several key people in each of the three communities. The city manager, the mayor, and a community art professional involved with public art were interviewed for the case study. Additional interviews were conducted with additional civic stakeholders, who were identified as collaborators on public art projects through interviews or archival research. Interviews covered the following topics: how the community defines public art, the community's history with public art, the community member's perception of public art, the role of public art in community place-making, the justification for public art, the process of decision-making regarding public art, the decision-makers involved in the process, collaboration between decision-makers and organizations, and the role of the public administrator in these relationships.

All of the interviewees were initially contacted by telephone or email to explain the study and to solicit and schedule a subsequent interview. Interviews were scheduled for sixty minutes at the person's place of employment or another convenient location for the interviewee. Upon scheduling an interview, a follow-up letter was sent to confirm the appointment, to explain the purpose of the study, the importance of their participation, the value added by their participation, and requesting permission for the interview (Appendix A). Each participant was assured that confidentiality would be strictly observed with respect to the answers provided during the interview. The letter also explained that the interviews would be audio recorded with the permission of the interviewee. I also took field notes during the interview. Post-interview

procedures included a review and evaluation of the notes for clarity, and to assess whether follow-up with the interviewee was necessary. An email was sent following the interview to thank participants for their time and outlining any follow-up actions.

2. Maintain a chain of evidence. Multiple sources of evidence are used to support the conclusions of this study. The chain of evidence links the initial research questions to the conclusions, and vice versa, the conclusions back to the research questions.
3. Record data. All interviews for this study were recorded on-site and field notes were taken during the interview. Following the interview, detailed notes were written up as soon as practicable, to capture in more detail specific observations and key components of the interaction.

### **3.9 Interview Protocol**

Yin (2018) describes interviews as an “essential source of case study evidence” because they allow the researcher to learn the “hows” and “whys” of human behaviors in regard to key events and activities. It is important for these events and activities to be interpreted through the eyes of the interviewees who can provide important insights and identify other sources of relevant evidence. (Burns 2000) The purpose of an interview protocol is to establish the rules and procedures that will be followed during the interview process. The interview protocol provides a formal conversational guide and outlines the main questions. These main questions were shared with the interviewees in advance of the interview. Yin (2018, p. 118) describes the two jobs of the researcher during the interview are: (a) following your own line of inquiry, as reflected in your case study protocol, and (b) verbalizing your actual (conversational) questions

in an unbiased manner that serves the needs of your line of inquiry. Following a standard procedure increases the reliability of the study.

### **3.10 Study Participants**

In reaching public policy conclusions in this study, it will be necessary to determine cause-and-effect relationships. Comparing the actions of the public officials and administrators across a range of three distinctly different community types will help draw meaningful conclusions in this regard. Conversely, this study will rely on a sampling of a selected group of individuals that are common types found in many communities (e.g., public administrator, elected officials), which will allow generalization of the findings within the different contexts.

Three contrasting (most different) community types were examined. It is proposed that one first-ring suburban community (*Community A*), one freestanding regional center (*Community B*), and one exurban community (*Community C*) be analyzed concerning public art projects in the small city context. Conclusions were drawn in regard to the research questions by comparing and contrasting the similarities and differences of these communities.

The communities chosen represent three different types of communities that all have experience with significant public art projects. The cities are described below:

- *Community A* is a fully developed inner-ring suburban community of the Twin Cities with a 2010 population of 17,591. This community is a western suburb of Minneapolis and is located in Hennepin County.
- *Community B* is a rural freestanding regional commerce center in central Minnesota.

This community had a 2010 population of 14,176. This Community is located

approximately 60 miles west of the Minneapolis-St. Paul metropolitan area (known as the Twin Cities).

- *Community C* is an exurban community west of the Minneapolis-St. Paul metropolitan area. This community had a 2010 population of 5,464. An historically freestanding agricultural community and regional center, this community sits on the fringes of the growing metropolitan area and within commuting distance.

### 3.11 Data Analysis Procedure

Upon completing the interviews, transcripts were made for review. Hard copies of the transcript were made and digital copies stored in a secure location. Original audio recordings were kept until the completion of the study and then destroyed.

The qualitative interview data analysis used in this study is one outlined by Rubin and Rubin (2005) in their book Qualitative Interviewing: The Art of Hearing Data. The authors recommend, during the data collection phase, that every completed interview is reviewed in preparation for the next interview. This process develops and identifies important concepts, themes, events, and topical markers that are evident. The first step in analysis that identifies each of these components is referred to as the *recognition* phase.

During the recognition phase of data analysis, the researcher seeks to identify concepts, themes, events, and topical markers. *Concepts* are defined as a word or term that represents an idea important to the research; *themes* are summary statements and explanations about what is going on; *events* are occurrences that have taken place (E.g., a public meeting, or a battle in the letters-to-the-editor column); and *topical markers* are names of places, people, organizations,

pets numbers –such as dates, addresses, or legislative bills—or public laws. (Rubin and Rubin 2005, p. 207)

The next steps recommended in the data analysis is to examine each interview in order to *clarify* what is meant by specific concepts and themes and to *synthesize* different versions of the events to put together an understanding of the overall story. The process of clarifying and synthesizing ideas will generate new concepts and themes through a process Rubin and Rubin term *elaboration*.

The final steps of the process involve coding, sorting, and a final synthesis of the various concepts that the researcher has developed. *Coding* involves the systematic labeling of concepts, themes, events, and topical markers so that the researcher can readily retrieve and examine all related data units across all interviews. *Sorting* involves the grouping of data units that have the same label in order to examine the concept presented, and to explore similarities and differences between groups of interview participants in regard to the same concept, theme, or event. The *final synthesis* involves combining concepts to describe the apparent operation of the culture (E.g., the role of the public administrator in cross sector public art collaborations). This last phase of analysis includes a description of events that occurred and allowed the researcher to suggest how and why projects may have succeeded or failed.

### **3.12 Limitations**

The scope of this study is limited to conclusions drawn from three contemporary (i.e., within the last 20 years) cases of public art collaboration by examining and describing the community experiences and the role of the public administrator in this process. To that extent,

the application to future projects in a different time and place are limited, and need to be done with recognition of the historic context.

A second limitation is the small sample size of three small Minnesota cities. Caution was taken not to over generalize the findings beyond communities of similar make-up or beyond the state of Minnesota. Additional research is required to expand this study's findings to different type cities, in other states or countries, where different attitudes regarding public art may be held.

A third limitation is that this study focused on the role and relationships of the city manager within three specific type small cities based upon geographic location. Other factors, such as historical, political, institutional, or economic may represent unique characteristics of these particular communities, and were largely beyond the scope of study, and not part of the qualitative analysis.

Finally, the study was conducted at the time of a worldwide COVID19 pandemic. It is difficult to know the impact this situation had on the comments and reflections of individual respondents. Research interviews captured this moment in time and comments referenced both the opportunities and challenges of public art in a pandemic. Due to pandemic restrictions, most interviews were conducted via telemetric means (e.g., *Zoom*) and this mode of interview may have been influenced the results in some unknown fashion.

## **Chapter 4**

### **4.1 Findings**

This chapter reviews and discusses the information and findings from interviews with the art collaborators within the three study communities. Aspects of public art that were explored

included: how the community defines public art, the community's history with public art, the community member's perception of public art, the role of public art in community place-making, the justification for public art, the process of decision-making regarding public art, the decision-makers involved in the process, collaboration between decision-makers and organizations, and the role of the public administrator in these relationships. The three communities vary by location and type and are described as follows:

- *Community A* is a fully developed inner-ring suburban community of the Twin Cities with a 2010 population of 17,591. This community is a western suburb of Minneapolis and is located in Hennepin County.
- *Community B* is a rural freestanding regional commerce center in central Minnesota. This community had a 2010 population of 14,176. This Community is located approximately 60 miles west of the Minneapolis-St. Paul metropolitan area (known as the Twin Cities).
- *Community C* is an exurban city west of the Minneapolis-St. Paul metropolitan area. This community had a 2010 population of 5,464. A historically freestanding agricultural community and regional center, this community sits on the fringes of the growing metropolitan area and within commuting distance.

In addition, the role of the public administrator, and others involved with the public art process, was reviewed and analyzed. The different categories of respondents included individuals in these roles: the chief administrative officer such as the city administrator or city manager, the elected official such as mayor or council member, city staff or professional arts center administrator, and citizen arts commission or board members or practicing artists.

## **4.2 Respondent Background and Definition of Public Art**

### Community A

#### City Administrator/Manager

This respondent serves as the City Manager in *Community A* and has been in his position for approximately nine years. He is the chief administrative officer of the city and supervises all city departments, including Planning and Community Development, and a city Arts Center that help coordinate public art projects within the community. He is in the 45-59 age bracket, has a Bachelor's degree in Public Administration with additional coursework, and lives in a neighboring community. His definition of public art includes that it is available for anybody that comes through the community, including residents, business owners, and visitors. It is defined as being available for all to experience, to see it, and touch it. It includes both temporary and permanent installations.

#### Elected official

This respondent is an elected official in *Community A* and is currently in his second year as Mayor. He previously served on the City Council for seven years. In his position, he oversees budgets for the community, that includes his authorizing and promoting public art programs as a member of the Council. He is in the 45-59 age bracket, has a Bachelor's degree in Computer Science, and has lived in the community since 1996. His definition of public art is that it is accessible to everyone. It can be located on public property of private property. The community doesn't distinguish between multiple categories of the public, however, does prioritize public art for pedestrian and bicycle users. In his opinion, public art can be both sculptural and functional. It provides the feeling that this place is unique.

City Staff/Arts Administrators

There are two respondents in this category from *Community A*.

This respondent is the Director of Planning and Economic Development for *Community A*. In this position, she is responsible for the short and long range planning of the community, including planning for projects that include public art. She is in the 45-59 age bracket, has a Bachelor's degree in Urban Studies, and has held her current staff position for thirteen years. She has been employed by the city for a total of thirty years. She has lived in a neighboring community for the past thirty years. Her definition of public art includes anyone that comes to the city, whether it be residents, employees, property owners, business owners, or visitors. In her opinion, public art is primarily targeted toward visitors to the community to make time spent in the city interesting and enjoyable. She defines public art as being completely accessible to the public. It can include a lot of different forms including sculpture and performance art. In recent years, community engagement has become more a part of public art in this community.

This respondent is the Executive Director of the Center for the Arts in *Community A*. She described her position as one that provides overall management to the city's arts center including oversight of all art center activities and programs, managing performance space, displays, galleries, and rental spaces. Public art is included in these efforts. She has served in her position since 2016, and had previously worked for the city art center since 2011. She is in the 60+ age bracket, has a Bachelor of Fine Arts degree, and has experience as a practicing artist and a non-profit manager. She has lived in the City of St. Paul for the past twelve years. Her definition of public art is broad, it is free and easily accessible. People don't have to go into a building to see it. It includes sculptures, murals and more functional items such as a gate that the city developed to close-off one of the city streets. It includes patrons, art lovers, visitors to the community,

artists, and participants. It can be viewed by somebody that is not necessarily seeking it out, that is, a chance encounter.

*Citizen Arts Commissioners and Artists*

This respondent is a practicing artist with an art related studio/gallery business within *Community A*. She participates in the public art committee with the city, and informal committee that provides input to the city about public art. She has worked with the community on public art projects for approximately ten years, and has been a business owner in the community for the past four years. She has a Bachelor's degree in mechanical engineering and a Master's degree in business. She is in the 60+ age bracket and has lived in a local western suburb since 1989. Her definition of public art is that it is for everyone. She says that public art is different from gallery art because people have a choice on whether they see it or not. Therefore, public art should not knowingly offend anyone. Public art is interesting, engaging and makes people think. It is accessible to everyone and available for everyone to view.

*Community B*

*City Administrator/Manager*

This respondent is a City Administrator in *Community B* and has been in his position for approximately six years. He is the chief administrative officer of the city and supervises all city departments, including the Planning Department and the Parks and recreation Department that help coordinate public art projects within the community. He is in the 35-44 age bracket, has a Bachelor's degree in Political Science, and has lived in the community since 2005. His definition of public includes anybody in the community, including residents, businesses and those visiting the community. He described the audience for public art being anyone that uses anything of the

public infrastructure, from streets to parks, to the municipal liquor store. Those that use city services and those that may just be passing through. Generally, public art is art visited by the public-at-large.

#### Elected official

This elected official from *Community B* recently completed a 4-year term as a City Council member. Previously, he served as Mayor for the city from 2005-2014. In his position on the council, he oversees budgets for the community that includes authorizing and promoting public art programs. He is in the 60+age bracket, has a Bachelor's degree in Electronic Technology, and has lived in the community since 1983. His definition of public is that it primarily includes local residents and includes visitors and local business owners. He views the local residents as the top priority, followed by local businesses and visitors. Public art is art that is accessible and viewable. It includes sculpture, paintings, landscaping and other works of art. They include art that is on public property, or art that is on private property, that is viewable by the public.

#### City Staff/Arts Administrators

This *Community B* respondent is the Executive Director for the community's Center for the Arts and a practicing artist. In her position, she facilitates everything at the Art Center, provides leadership, and oversees day-to-day operations and programming. The Art Center is not heavily involved in public art projects as such, but organizes many public programming and community events. She is in the 45-59 age bracket. She has a Bachelor of Fine Arts degree in Printmaking and a Masters of Fine Arts in special arts, and has held her current position for five years. She lives in a neighboring community approximately fifty miles away. Her definition of public includes the community-at-large. The public includes youth, seniors, tourists, and other

members of the community. The Art Center prioritizes youth and seniors in their work. She considers public art to be art that is outside the confined space of a building. It includes the city Sculpture Stroll, murals, and art activities that have active community participation. The art is accessible without and not necessarily associated with an art institution.

#### *Citizen Arts Commissioners and Artists*

There are three respondents in this category from *Community B*.

This respondent serves on the City's Public Arts Commission. In this position, she is responsible for reviewing art proposals, helps with artist submissions, and helps determine what type of art is appropriate for *Community B*. She is in the 60+ age bracket, has a Bachelor's degree in Art Education, and has been on the Public Arts Commission for six years. She has owned a home in the community for 47 years, and has a family farm approximately 25 miles away. Her definition of public concerning art is anyone that views it. In her opinion, public art is for residents and visitors, and people that may not even notice the art at first. She believes public art has to be accessible and that the majority of the people need to be able to relate to it. Public art is art that is not in a gallery or a museum. It includes sculptures outside, or in places such as a shopping mall. It can include landscaping design and architecture in the community.

This respondent serves on the City's Public Arts Commission. In this position, she has served on art juries, and helped administer the City's annual Sculpture Stroll. She has been on the Arts Commission for three years. She is also a practicing artist and art business owner in the community. She serves on a state citizen's art board, and is a board member of the Minnesota Pottery Festival. She is in the 35-44 age bracket. She has a Bachelor's degree in Political Science and Journalism with a minor in art, and a Master's degree in Fund Raising and Non-

profit Management. She has lived in the community since 2016. Her definition of public includes any constituent, including residents and those from the broader area that consider the community a regional hub. The public art audience includes students, emerging artists, art patrons, and resident artists. In her opinion, residents are the priority due to the use of public tax dollars. Visitors are another priority. Public art includes any creative object, either available to the public, or paid for by the public, that is open to all. It can include such things as sculpture, murals, stained glass, bridge design, concerts, wayfinding signs, and historic buildings.

This respondent is a practicing artist that has participated in the creation and display of public art in *Community B*. As a sculptor, he has submitted pieces of art to the community to be part of the annual Sculpture Tour. He worked as an art teacher for approximately 10 years, and stopped teaching and became a fulltime sculptor in 2017. He is in the 35-44 age bracket. He has a Bachelor's degree in Art Education and a Masters of Fine Arts degree in Integrated Visual Arts. He lives in a Twin Cities suburban community about ninety minutes from the subject community. His definition of public art is art that is visible to the public, to which everyone has access to the art experience. He stated that, if you can see it, it is public art, even if it is on private property. Anybody who has access to see the sculpture is the viewer and could include nearly anyone, whether they see it in the public or at a private business. He believes that the anticipated viewer is the priority. He tries to make sculptures that appeal specifically to those that see it on a regular basis. For example, if it is a sculpture on a college campus, it should be designed to appeal to students, faculty, staff, etcetera. If it is to be viewed by pedestrians or motorists, it should be designed to be viewed by each respectively. Public art can also be a landmark that acts as a way finder. He did a work of art for a church that served to identify the

main door to the church from the parking area. Art that can be viewed is public art, whether the owner of the art intended it to be or not.

### Community C

#### City Administrator/Manager

This respondent is a City Administrator in *Community C* and has been in his position for twenty years. He is the chief administrative officer of the city and oversees public art projects as a city function. This work includes supervising the Community Services Coordinator, a position that helps coordinate public art projects within the community. He is in the 35-44 age bracket, has a Bachelor's degree in Political Science, and a Master's degree in Public Affairs. He has lived in the community for nineteen years. His definition of public includes residents and taxpayers of the community, plus those that live in the surrounding area that are visitors to the community. He includes business owners and employees working in the city as members of the public. Both people in the city and those in the surrounding township are actively involved with local public art. People that live in the community and taxpayers are the highest priority when it comes to serving the public. Public art is basically defined as art that is located on public property for public display. It includes sculptures, murals, paintings, landforms, or photo displays. He would define public art as art that is on public property and available to the public.

#### Elected official

This elected official from *Community C* has been a City Council member since 2008. In her position on the council, she oversees budgets for the community that includes consideration of public art related expenditures. As a Council member she described her role as providing public art opportunities, guiding content and location, and responding to the public about the

projects. She is in the 35-44 age bracket, has a Bachelor's degree in Accounting, and has lived in the community since 2005. Her definition of public anyone lives in the city or surrounding township, and other visitors. These individuals can be residents, community members, students, or citizens. She views the citizens of the city as the top priority. Public art is something that does not have an admission cost and is accessible to anyone. It has a connection with and may be sponsored by the government.

#### City Staff/Arts Administrators

This City Staff respondent serves as the Community Services Director for *Community C*. In this position, he is responsible for special projects, the Senior Center, Housing, and working with community organizations. He has been employed by the city for approximately seven years, with the last two years in his current position. Part of his job is to process public art applications. This is the community relations part of his position that deals with various quality-of-life issues, community life issues, and including planning for projects that include public art in city parks and other public land. He is in the 35-44 age bracket, has a Bachelor's degree in Geography, and a Master's degree in Mediation. He lives in a neighboring community approximately 13 miles from the subject community. His definition of public is anyone that comes into 'our space' meaning anyone that lives or visits somewhere within the city limits. The public doesn't just include residents, includes those that live on the outskirts of town that have a commitment and passion for community life here. The city itself sees seniors (age 60+) as a priority and dedicates a lot of things to this group. Public art is more specifically defined as art that in a public display and is accessible. It is inclusive and has public support. The city has an established public art policy to guide its work in this area.

#### Citizen Arts Commissioners and Artists

This respondent serves as President of the area-wide Arts and Culture Council and was a founding member of the group that started in 2002. The organization acts as an umbrella organization for artists in the community and provides a 501c (3) status for applying and distributing grants to local art projects. The organization has held community art walks, an old fashioned Christmas festival, and other various arts and cultural events. She has a Bachelor's degree in Pharmacy and is in the 60+ age bracket. She has lived in a neighboring community since 1997. Her definition of public includes everyone. This definition includes those within the community and visitors of all age groups of all different ages, races, and cultures. Public art in the community has included a sculpture garden, a heritage trail, and tours of historic and architecturally significant buildings in the community. She defines public art as any arts and in all sorts of genre. Public art is on display for anyone to see, not everyone has access to museums and artists. A popular project within the community included artist-designed vinyl coverings for utility boxes throughout the city.

#### **4.3 Summary and Findings: Respondent Background and Definition of Public Art**

The research generated the following findings in regard to the respondent background and definitions of public art:

1. All respondents have a connection to public art either through their academic background, profession, business, elected position, or volunteer activities. All respondents are over the age of 35 with one-third falling into the age category of 60+. All respondents have a minimum education attainment of a Bachelor's degree.

2. Across all communities and most respondents, the definition of public and public art is consistent. It includes the term ‘accessible’ and the concept that public art is available and serves a broad audience that includes all local residents as well as visitors to the community.
3. Two of the respondents expanded upon the term accessibility to include intellectual accessibility, as well as physical accessibility. That is, public art, because of its place in the public square, has an obligation to be understood and appreciated by a wider audience, not just by those having a sophisticated art or cultural background.
4. Several respondents mentioned the functional or design aspects (e.g., landscaping and architecture) of public art. Architecture, bicycle racks, benches, landscaping features, and crossing arms were given as examples of functional public art in the communities.
5. The role of public art in place-making and wayfinding was specifically mentioned by two of the respondents in their definition of public art, while others mentioned the role of public art in community engagement, and the related discussion that is fostered by public art.
6. All communities recognized the different and multiple functions of public art in their definitions. Regardless of the type of community, and within the same community, the inclusive definition of public art indicates that art has many different audiences.

#### **4.4 Community Benefits and Costs of Public Art**

##### Community A

##### City Administrator/Manager

The City Manager of *Community A* believes that the public art is one of the things that helps to shape the community, make the city more interesting, and create a destination. He

believes that the strongest rationale for public art is its use as an economic development tool, one that creates a desirable image of the community and draws people to live, work, or visit the community. He stated that he believes art impacts each individual differently and each person views it gains their own benefit from their perspective. He gave the example of the inclusion of public art in a recent city hall renovation and said that art gave the project ‘a little spark’ and created a more inviting building. He believes that everybody benefits by public art and an individual’s experience will vary with the person. He noted that some residents have expressed concern for taxes in regard to public art, but does believe the majority are supportive. The city makes art accessible and provides education and promotion of the installations. The biggest cost concern of the city is for long-term maintenance and removal of the structures at the end of their life. The City’s public art policy addresses these concerns. Occasionally, the city has experienced controversy over public art installations. He referenced recent artwork supporting the gay community and artwork in support of people of color. He believed that his authorization of those installations was “a good idea in light of what we are going through right now as a society.”

*Elected official*

The Mayor of *Community A* believes that public art has a very strong impact on the community. He stated that the economic impact has been studied and that public art has been shown to have a positive return on investment. In addition to the economic impact, the benefit of public art is that it helps tell the city’s story. It provides a way for the city to highlight its unique cultures, to share its history, and to recognize the diversity of its residents with the intention of bringing the community together. The comments he gets from residents are mostly positive and that people appreciate the quality of life in the community. He believes that public

art adds to the feeling that this is a great place to live and work, and that people feel welcome and appreciated. Public art brings visitors to the city and has fostered business investment in their downtown area. He has observed that public art encourages people to walk around the city, to go by some of the various stores, and to interact. Public art is used to create public areas where people like to congregate, and the city created a pedestrian corridor, including various works of public art, linking their downtown to the transit station. The ultimate goal is to get people from the transit station to downtown to support local businesses. He believes that public art is especially good for families and it provides something that whole families can share and experience together. The costs of public art are minimal, but he has heard from people that don't want tax money to pay for public art because they don't care about it. The city has costs for preparing and installing annual displays and uses various grants and private participation where they can to reduce the public cost.

City Staff/Arts Administrators

The Planning and Economic Deployment Director in *Community A* believes that public art contributes to the community in a lot of different ways. The existence and support of public art is part of the strategy toward building the city's brand and contributes to its image of being an art community. The local businesses and restaurants benefit by the additional people coming to view public art and various arts events. Public art is used to tell the history of the community and recognize the diversity of current residents. Public art serves as a place maker for the community and as a way finder to such destinations as the transit station, downtown, or the community art center. She mentioned that public art is primarily looked at through the more pragmatic lens of economic development. However, she believes that public art also provides an emotional connection to the community that people want. It gives the city a uniqueness that

gives pride, connection, and a sense of meaning to residents. The city recently used a public art installation to feature diverse members of the community. She believes that when community members see themselves in public art displays that it strengthens their feeling of inclusion. Notably, the city has had to build its art program slowly over time in order to gain acceptance from the community. She related this story about a resident that approached her (as one of the public officials responsible) about one of the installations. She recalls the gentleman saying: “This is a terrorist, and you have now elevated a terrorist on our public street, giving it complete credibility, and they are out to destroy our country, and as a veteran, I am so disgusted with you right now.” Her response was to use the moment to have a conversation about religious and cultural issues in a positive way. Public art was used to facilitate that conversation, and it was her hope that such conversations might lead to people better understanding each other and getting past issues that divide them. Nonetheless, she is aware that some long term residents may view public art as frivolous expenditures for the community. Her impression is that many young individuals and families have chosen to live in the city because its orientation toward the arts. People that are newer to the community seem to have a really high appreciation of public art. The city’s brand has gained national attention and one of the main streets in town was named a “Great Street” by the American Planning Association, in part, for its inclusion of public art along this street corridor. The primary beneficiaries of public art in her opinion are the downtown business interests. Also, people of color and others with less of a public voice, benefit from art that recognizes their contribution to a diverse community. The local historical society has benefited by being given a platform to tell the story of the community. Local artists also benefit by having a place to display and promote their work. The city has approached public art with its eyes wide open and has planned for both short-term and long-term expenses.

The city incurs installation and annual maintenance costs, the costs of marketing art events, and long-term costs of removal or replacement. The city uses grants to defer costs where possible and also hired an art conservator to analyze and make recommendations about construction, type of materials, and annual maintenance of public art work. This allows the city to properly plan for these expenses. She believes that public art offers a multiple of benefits in exchange for a pretty reasonable output of time and money.

The Executive Director of the *Community A Center for the Arts* believes that public art beautifies public spaces. It gives people a feeling about the community of being vibrant and dynamic. It expands people's experience in the community and also can be an educational tool. Public art provides a n artistic experience to people that may never go into an art gallery. She believes that public art contributes to the community by engaging people in interaction and conversation. It serves to bring people together in a casual way. She also thinks that the public art displays have made the city a destination that people seek out to enjoy the experience of the art tour. The city has been very supportive of the arts and the sculptures and programs allow people an opportunity to learn. Public art allows people to have an unanticipated art experience. That is, it may inspire them to think in a different way or open their eyes to something they may not have normally paid attention to. The benefits of public art are received by the viewer, and the community at large because of the feeling it evokes in the community. Artists also benefit from having their work shown and being noticed. She views the costs to the city as minimal because many of the projects are supported by grants and sponsorships, and works are provided by the artists at a minimal cost. The city has an expense for maintaining pieces in the permanent collection.

*Citizen Arts Commissioners and Artists*

The artist interviewed in *Community A* believes that public art makes the city much more welcoming. She stated that it makes the city not sterile, warm, interesting, and not the same as other cities. She believes it makes residents happier. She noted the playful interaction people have with the sculptures in front of her art studio business as an example. People interact and have fun; kids high five the sculptures, people have put socks and other adornments on the sculptures, and they take photographs with the artwork. In her opinion, the strongest rationale for public art in the community is that it makes it welcoming. Public art is for everyone, and it makes people love coming to the city. Because they enjoy it, they spend more time in the community and they come back to visit and shop. She believes that residents and visitors view public art in the city as pretty positive. Businesses will sponsor installations and the public will get involved by voting on the favorite sculptures on display. A benefit to the community is that the public doesn't need to spend a lot of money to get high quality art. She acknowledges that people that don't have a background or have some education about art, probably don't appreciate it as much as they could. However, she noted that there are all sorts of things for people to look at and think about and it doesn't require an art education to interact and enjoy the art. There is a public cost to maintain public art on public property, but the city benefits by private art that is accessible to the public. The private businesses that install the art are responsible for all the care and maintenance of those pieces.

### *Community B*

#### *City Administrator/Manager*

The City Administrator in *Community B* believes that public art helps create a more complete community and gives the city a sense of place. He thinks that public art provides an avenue for those that have a passion for the arts. It creates a more holistic community for those

that call the city home, and creates an attraction for visitors that come to visit. The City functions as a regional center for sporting activities and has a state bicycle trail that runs through the community. The City sponsors a sculpture stroll that has become popular and rotates a series of sculptures that are renewed each year. One of the purposes of public art in the community is to tell the history of the community and to recognize prominent members of the city. Recently, a mural of prominent citizens was created on the outside wall of a downtown business. A sculpture of Chief Little Crow stands beside of the river near the main street bridge into downtown. In the town square, a bronze sculpture of the three founding namesake pioneer brothers anchors the civic plaza. He personally thinks that public art has strong value for the community and believes that the community is supportive overall. He believes that the strongest rationale for public art is that it makes the city a more complete community that has impacts on all walks-of-life. He views public art as another amenity that adds to the community. He observes that a number of people take pictures with the public art and families, including his own, like to go out walking and view the various sculptures. The public art helps create that sense of place within the community. The public seems to have a good awareness of public art. The city promotes events on its public arts web site, sponsors the sculpture stroll event, and conducts a citizen's poll for the Artist-of-the-Year. He believes that public art helps in creating a greater sense of creativity throughout the community. People take civic pride in the art displays, it provides the city with an economic benefit, and it offers is a way the city can offer something for everyone. The artist community benefits by these efforts and so do the art programs at the public schools. The business community benefits by the visitors and downtown includes art-related businesses such as a pottery shop and a quilt shop. He identified minority populations as a group that presently may be under-recognized in the majority of current art efforts. The costs

of public art to the city he considers minimal. It currently budgets \$30,000 annually. Of that amount, \$15,000 goes to the community Center for the Arts and \$15,000 goes to support public art projects in the community. For example, the city recently participated in the purchase of a sculpture at the local ice arena in memory of prominent community member. The other costs to the city include preparation of concrete pads for sculpture displays and assisting artists in their installations.

*Elected official*

The Council Member, and former mayor of *Community B* believes that public art benefits the community aesthetically, much like Christmas lights, flowers, or planting trees would do for the appearance of the city. He stated that he feels public art gives the city a sense of place, celebrates its history and people, and provides an economic benefit. Visitors that come to the city like the appearance and decide to come back. The existence of public art makes the community more attractive as a business location. He believes that public art should be a priority for communities in general, and that public art adds a lot of value to *Community B*. People appreciate the public art and regularly visit the various sculptures with their children. Sculptures located in the community square have made it a destination for weddings and wedding photographs. People want to integrate the art pieces into their photographs, and it creates a memory. The city has also used art to recognize important people and history. Recently, the city purchased a statue in honor of a long-time supporter of local ice hockey and skating programs, and placed it at the local ice arena. He believes that the strongest rationale for public art in the community is the sense of place that it creates. He believes that this sense of place has helped the city to more resilient by increasing the attachment people feel for the city. Public art helps to create a positive perception of the city for visitors. He said that some

residents see and appreciate the value of public art, while others do not believe public money should be used to support it. It seems like visitors will often go out of their way to appreciate public art, while residents sometimes pay no attention at all. Making public art accessible can build community pride, as it is a way to celebrate local people and history. He believes that everyone benefits by having art accessible and available. The city recognizes its historic cultural history with a statue of Chief Little Crow overlooking the river. In addition, the three pioneer brothers that were founders of the community are celebrated with a sculpture in the town square. He believes that the city should expand upon the stories provided with each of these sculptures to tell more of the story of how this area developed. The cost to the city is an annual allocation of \$15,000 toward public art projects and the city uses that money to leverage grants. City staff help with the preparation and placement of various statues, and the city provides routine maintenance. Private companies have also stepped-up and sponsored some of the art pieces.

City Staff/Arts Administrators

The Executive Director for Community B's Center for the Arts believes that public art creates a draw for the community. It creates a perception about the community that it is a richer artistic community and it creates pride among community members. It can become a way to identify the community. The public art becomes an icon or an emblem for the community, like the cherry on a spoon sculpture in Minneapolis. Art contribute to the local economy. Anyone is free to experience the city's sculpture walk or events at the art center. As they experience the art, they also look around, and visit the community in other ways. The longer people stay the more money they spend. Communities with a strong arts reputation also get a reputation of being more creative, more interesting, and more fun. She believes that the strongest rationale for public art in *Community B* is in building art stakeholders, an art tourism environment, and a

positive impact on the economy. Eventually, she believes that art will help give more visibility to other voices in the community. Public art provides empathy and history to the community. It allows people to know the community better. In general, there is strong public support for art. However, a vocal minority asks why we spend money on it. It is her belief that visitors find public art entertaining, and that they believe it is exciting to locate art pieces in the community. When she has had conversations with visitors to the Arts Center, they often comment that they love the aesthetics on the main street and that it looks charming, feels welcoming, and is accessible. She believes that there is a lot of awareness of art in the community, but it could always be more. She believes that we can always tell our story better. She thinks the community can create more public spaces, expand the art programs, and do more to encourage related activities. She sees the public benefit of public art being the value and meaning it brings to public spaces. It brings importance to that space, makes it feel important, and gives it a presence that these spaces are good and people are intended to be there. She believes that the main beneficiaries of public art are the individuals that experience it. In addition, businesses benefit by people moving around, going into local businesses, and having a positive experience when they are in the city. Those that do not benefit as much include minority groups in the city. She states that we need to do better at learning how to connect and reach-out to minority populations. She said that the Arts Center receive funding from the city that amounts to about \$1 per person. The city has other costs of administering and maintaining the public art.

#### *Citizen Arts Commissioners and Artists*

This respondent holds a position as a member of the public arts commission, and is a former arts educator. She believes that public art offers additional opportunities for leisure appreciation and adds to the pleasure of the community. She believes that public art is an

uplifting experience for the public. She referenced a recently installed sculpture that she described as amusing. Public art contributes to the community by generating support for the arts and for artists and it provides beauty to our lives. Her opinion is that public art is more for residents than it is for visitors. Residents are mainly supportive, but the community has voices of dissent that speak out on social media and say negative stuff about public art. In addition, she feels that there are many people that do not even notice or pay attention to public art. She believes that visitors appreciate the city's public art. It acts to send a message that the community values something beyond commercial endeavors and sports. Generally, the public has a good awareness of the public art in the community. Public art benefits the artists as individuals. She believes that art creates happiness in the community, that it is uplifting to the public, and that it creates the perception that the city is more vibrant. The existence of public art has brought additional cultural attractions to the community such as a collector that experienced the community and decided that this was a good location for a museum of his collected memorabilia. She believes that currently the art program could work more closely with educational institutions and the elderly to broaden its impact. Accessibility for the elderly is limited if they are not able to travel. The Arts Commission has been successful in bringing state grant money to the community to support artists and art projects. Some of the businesses have also contributed to art projects or installed publically accessible art projects on their private property.

This respondent holds a position as a member of the public arts commission, is a practicing artist, and owns an art-related business. She believes that public art contributes to the community by providing a nice backdrop to everyday life. It tells the story of the city, makes the city unique and creates conversation among community members. She conveyed the story of a

young couple in town, when they have out-of-town visitors, makes a point of taking them on a tour of the local art to tell the story about their community. She mentioned that it provides creative exposure, drives tourism, and tells the city's history. Primarily, public art is more for residents than visitors. People enjoying viewing the public art exhibits. During the 2020 pandemic, art provided a way for people to get outside and do an activity that was affordable and allowed them to keep distanced from other people. She believes that most residents like public art, but don't like the city paying for it. While there seems to be a good awareness of public art, she is not sure residents understand how it comes about. She thought that perhaps the art commission could do a better job of communication about art projects and how little money the city actually spends on public art. The community sees value in the art tourism that brings people and dollars to the city. She believes that public art in the community also provides a good resource for educational institutions and they don't have to travel to the Walker Art Center in Minneapolis to see good art. She believes that the viewing public and the individual artists are the primary beneficiaries of the public art program in the community. In addition, she noted that several non-profit civic groups have used public art to tell their story and promote their brand. For example, the local music festival uses one of the public art sculptures of a musician in their marketing of their events. She noted that some geographic areas do not have public art and the north side of down is underserved, while art is concentrated in the downtown area. The costs she sees to public art include the cost of maintaining the spaces by the city's parks and public works department. In addition, the city has the cost of maintaining historic architecturally significant buildings. She wished that the commission had more dollars for marketing so that they could do a better job of telling the story of public art in the community.

This respondent is a professional public sculptor who has created and displayed public art in *Community B*. He believes that public art contributes to the community in a million ways. He believes that art changes lives, and it was because of his experience with art that made him become a professional artist. He believes good art inspires creative problem solving, and believes that greatness inspires greatness. He believes that art can inspire anybody to be better at what they do. He believes that public art increases the value of properties in the city. He says that his experience with the viewers of public art is that they are always excited to see the different pieces. He believes the public benefits by the inspiration art gives to people to make positive changes. For example, he said art can inspire empathy, which can in turn maybe cause someone to treat another person better. He believes that not all public spaces are welcoming to all people and that communities need to think about how they include people in public spaces. He also said, that as an artist, it is important that the pieces are a good fit for the community. The costs for public art he identified are the financial costs of the materials and artists, plus maintenance and upkeep costs. He also mentioned that offensive art (such as a statue of a Confederate war hero) has a cost to the community because of the way it might make people feel.

### *Community C*

#### *City Administrator/Manager*

The City Administrator of *Community C* believes that public art contributes to the community by establishing a connection to history, adding cultural elements, or helping to define the vision of the community. He believes that public art contributes as a place to live and says

something about the community as an extension of the people that live there. It also makes a statement to visitors about what the community is like. While the city would still be a strong community and be able to tell their story without public art, he says, public art is a significant help. Public art in the community is part of a recreational trail corridor that includes an exercise loop with public art as a park amenity. The public art provides a sense of place for this public space. The amenity allows people to encounter other people and provides a place for “community to happen.” The art-walk in the park and the art in downtown provide a way to connect these to different parts of the city. The displays in downtown include an historic walk that helps tell the city’s story. He believes that one of the strongest rationales for public art is that it allows community members to express what is important to them. In some cases, it is a chance for people disagree and talk about things that normally wouldn’t be talked about, such as a prominent sculpture at the entry to the city that many people in the community didn’t like. In general, he believes that the community supports public art and appreciates it. However, he noted that the community is fiscally conservative and many people do not support tax dollars going toward anything but basic necessities of government. He believes that the public has an awareness of public art in the community although most people are not fully aware of the city’s public art policy. The public benefits of public art include the visual result and the process of displaying elements that are important to the community. As time goes by, he said, the art creates a “reflection point” for the community in regard to “where we come from, who we are, and where we want to go.” He believes that community has achieved many of these benefits but has a long way to go. Those that benefit from public art are primarily the community as a whole. In addition, local artists benefit by getting opportunities to create art and by having a platform to display their work. He believes that over time, public art will continue to play a part

in the “renaissance” of downtown and that businesses will benefit by it. Groups that will continue to benefit will be civic and non-profit groups like the historical society and the Lions Club that sponsor and promote public art projects and take ownership in the projects. The aspects of public costs that he considers are the opportunity cost for the land dedicated to public art, and whether that land could be put to another purpose. He also considers the cost of maintenance and upkeep, and the long-term liability if a sculpture needs to be removed for some reason. To date, he says, the “city hasn’t spent a dollar” on actual construction or purchase of public art. Local projects have been supported by fundraising within the community and outside grants. The city has incidental cost associated with the dedicated areas of city park land, and the design and construction of city sidewalk areas that might accommodate public art.

*Elected official*

The council member in Community C believes that public art contributes to the community by providing an identity to the town, creating points of reference, and creating familiarity amongst people. She also believes that art provides an opportunity for people to visit the city. As a city council person, she believes that there “are issues that are more critical to basic life than art, but in terms of having a quality city, I think art has a role to play.” She thinks that public art creates a unique identity, increase the aesthetic of the city, and increases the opportunities for expression. She thinks aesthetics is probably the strongest rationale for public art. Public art has a mixed reaction among local residents. There is a crowd that likes art and “others who just don’t get it, don’t care for it, and are suspicious of how it got paid for.” She sees the public art similar to any other park amenity, with public art providing the opportunity for people who are interested in art to either create or view it. Public art has a benefit to all that have the opportunity to view it. It also provides the “doers” in the town to help the community.

For example, a public art project might provide a Boy Scout an opportunity for an Eagle Scout project. She believes that having participation of citizens in public projects is really important to keeping your city vibrant. Public art events create a sense of community, benefits local business, and increases exposure for local civic groups. She believes that anyone that wants to can experience public art in the community. The main costs to the city have been in preparation and providing sites for public art. She recognizes the additional maintenance costs, liability and safety concerns, as well as long-term responsibility for the art.

City Staff/Arts Administrators

The Community Services Director of *Community C* believes that public art adds to the city's culture, gets people talking, and creates conversation. It creates another dimension to the city's recreation offerings. Public art projects in downtown give people something pleasant to look at, highlights public art, and featured local artists. Public art is also used to tell the community's history and connects downtown to other parts of the community. He believes that the strongest rationale for public art is that it helps create a "small town charm" for the community. The public art gives the town character and is one of the factors people look at when choosing a place to live. Public art is a huge piece in creating a downtown feeling. Art is meant for all people; residents and non-residents alike. The perception of public art in the community is split. There are community champions of art that support projects and move them forward, and there are "another camp of people who wonder why the city is dabbling in public art." Public art is often viewed as outside the scope of regular city responsibilities. The community has expressed a desire to incorporate public art and, he believes, that the roots of public art lie in the community organizations that initiated the projects. There is good awareness of public art in the community and some pieces that are more visible are becoming icons for the

community. He notes that “art is in the eye of the beholder” and that the city gets mostly positive comments and it is well received. However, critics of public art also voice their opinions and are particularly “loud” on social media. He sees public art as a way people remember the community. The existence of public art by local artists creates “ownership” within the community. There are people in the community that are willing to spend the time and effort to make public art possible. For those interested in art, the existence of public art in the city provides an approachable and accessible way to have conversations about art, and a way to encourage and inspire that element of life. He believes that art makes the community a more interesting and attractive place. To date, it is only the older areas of town, in and around downtown, that have public art installations, so it is less accessible to some parts of the community. He views the public costs as including the staff time necessary to help artists and groups prepare and process art project applications. In addition, staff spends time exploring and researching different sites and providing recommendations to the city council and other boards. The city must budget for additional maintenance and repair, and the city policy identifies those costs upfront and asks proposers to identify funding for such activities.

*Citizen Arts Commissioners and Artists*

This respondent serves as president of the local arts council for *Community C* and believes that public art contributes to the community by demonstrating that “the place is loved” and that people take pride in it. She believes that it brings people into the community and compares the image public art creates as “walking into a living room” as opposed to “walking into a meeting room.” The strongest rationale for public art is that it humanizes the community and gives people a creative outlet. She believes that public art is for residents first, but the community is helped by others coming in. The public perception of public art has been critical

about some of the artwork in the past. Her view was that people should react to public art and that even though the reaction was negative, she saw it positive that at least people were talking about it. Some of the public art has engaged the community by asking students and artists to contribute to the work. One piece incorporated historic artifacts contributed by members of the community. The downtown decoration of utility boxes with public art provided “something positive” for people to look at, and gave local artists a chance to display their work. The public art is being used by educational institutions to get students outdoors and to teach them something about the city. She believes that the community as a whole benefit from public art, that the local art council benefits, and that local businesses benefit by the increased number of people coming to the community. Local community groups also benefit by sponsoring projects that help promote their groups. She sees the public cost to include maintenance of the pieces, including repair from vandalism and other damage.

#### 4.5 Summary and Findings: Community Benefits and Costs of Public Art

The chart below brings together phrases used by each of the respondents related to the benefits and costs of public, grouped by community. Together, these comments help paint the picture of what art collaborators think are the key benefits and costs of public art in each respective community.

Table 1: Phrases Describing Community Benefits and Costs

	Phrases used to describe benefits	Phrases used to describe costs
Community A	<i>shapes the community/makes city more interesting/creates a destination/economic development tool/desirable image/draws people/very strong impact/economic impact/return on</i>	<i>taxes/long-term maintenance/removal/controversy/minimal/</i>

	<p><i>investment/tells the city's story/highlights its unique cultures/share its history/recognize diversity/bringing the community together/quality of life/adds to the feeling that this is a great place/people feel welcome and appreciated/encourages people to walk around/creates public areas where people like to congregate/good for families/building the city's brand/contributes to its image/used to tell the history/recognize the diversity/a way finder/emotional connection/gives pride/sense of meaning/young individuals and families have chosen to live in the city/local artists have benefitted/beautifies public spaces/expands people's experience/educational tool/engaging people/interaction and conversation/makes the city a destination/opportunity to learn/inspire/not sterile/warm/interesting/it makes residents happier/makes it welcoming/makes people love coming to the city</i></p>	<p><i>don't want tax money to pay/costs for preparing and installing/installation and annual maintenance/removal or replacement/pretty reasonable/expense for maintaining/public cost to maintain public art</i></p>
<p><b>Community B</b></p>	<p><i>create a more complete community/sense of place/an avenue for those that have a passion for the arts/holistic community/creates an interaction with visitors/tells the history/recognize prominent members of the city/strong values/makes the city a more complete community/an amenity/greater sense of place/greater sense of creativity/civic pride/economic benefit/benefits the community aesthetically/gives the city a sense of place/celebrates its history/economic benefit/appearance/more attractive as a business location/people appreciate/made it a destination/photograph/creates a memory/recognize important people/the sense of place/more resilient/attachment people feel for the city/positive perception for visitors/creates a draw/creates a perception/a richer artistic community/creates pride/a way to identify/an icon or emblem/contributes to the local economy/more creative/more interesting/more fun/building art stakeholders/art tourism environment/positive impact/more visibility to other voices/provides empathy and history/aesthetics/charming/feels welcoming/accessible/value and meaning it brings to public spaces/opportunity for leisure appreciation/adds to the pleasure/uplifting experience/amusing/generating support for the</i></p>	<p><i>minimal/annual budget/purchase/preparation of concrete pads/assisting artists/preparation/placement of /maintenance/about \$1 per person/administering and maintaining/don't like the city paying for it/cost of maintaining the spaces/financial costs of materials and artists/offensive art has a cost/the way it might make people feel</i></p>

	<p><i>arts/provides beauty/visitors appreciate/acts to send a message/community values/benefits the artists/creates happiness/uplifting/vibrant/cultural attractions/a nice backdrop/tells the story of the city/creates conversation/creative exposure/drives tourism/tells the city's history/people enjoy/a good resource for educational institutions/marketing/art changes lives/inspires creative problem solving/can inspire anybody/increases the value of properties/excited/inspires empathy</i></p>	
Community C	<p><i>establishing a connection to history/adding cultural elements/define the vision/contributes as a place to live/says something about the community/makes a statement/provides a sense of place/provides a place for community to happen/a way to connect/tell the city story/express what is important/the visual result/a reflection point/where we come from, who we are, where we want to go/local artists benefit by the opportunities to create art/a part in the renaissance of downtown/providing an identity/points of reference/creating familiarity/an opportunity for people to visit/unique identity/increase the aesthetics/opportunities for expression/aesthetics/benefit to all/keeping your city vibrant/sense of community/gets people talking/creates conversation/recreational offerings/pleasant to look at/features local artists/tell the community's history/connects/helps create a small town charm/gives the town character/choosing a place to live/downtown feeling/a way people remember the community/creates ownership/an approachable and accessible way to have a conversation/a more interesting and attractive place/the place is loved/people take pride/it brings people into the community/walking into a living room/humanizes the community/creative outlet/people were talking/something positive/gave local artists a chance to display/to teach/increased the number of people coming to the community</i></p>	<p><i>many people do not support tax dollars going toward/opportunity cost/maintenance and upkeep/liability/dedicated areas of park land/city infrastructure design and construction/preparation and providing sites/maintenance costs/liability/safety concerns/long-term maintenance/public costs/staff time/help artist and groups/process art project applications/researching different sites/providing recommendations/maintenance and repair/maintenance and repair of pieces/vandalism</i></p>

#### 4.6 Summary and Findings: Community Benefits and Costs of Public Art

Listed below are the research findings in regard to the respondents perceived benefits and cost of public art:

1. All communities believe that public art is an important part of shaping and defining the identity of the community. Terms such as *community image*, *building the city's brand*, *sense of place*, and *sense of community* were used by respondents in each community as one of the primary benefits of public art. These benefits of public art reflect the place making function of public art found within the art, planning, and architecture literature previously discussed.
2. All communities recognized the value of giving a platform to local artists, arts community, and those supportive of local arts, to express themselves and to tell their stories.
3. All communities saw the value in the community conversations sparked by public art, whether the projects themselves were successful or not. In two of the communities, controversial public art projects, and the conversations that ensued, were credited with contributing to a greater success of subsequent public art projects.
4. *Community A* respondents had a greater emphasis on economic development and was the only city where the term *return on investment* was used in reference to public art. Two cities reference economic impact studies that had been completed to analyze the economic value that public art brings to their community.
5. *Community A* respondents had more comments relative to bringing the community together, creating a welcoming environment, and recognizing diversity within the community. As a first-ring suburb, *Community A* has a closer relationship to

metropolitan urban issues. Public art projects in this community were intentionally and specifically used to recognize and support contemporary social movements such as *Black Lives Matter* and minority populations living in the city.

6. *Community B*, as a regional free-standing growth community, had a majority of respondents recognize the important role of making the community an attractive destination for visitors, recognizing past and present figures important to the fabric of the community, and creating a vibrant, creative environment reflective of its status as a regional center.
7. *Community B* respondents noted the greater sense of creativity and the ability of public art to inspire creative problem solving. The perception and heritage of *Community B* as a rich, artistic community was valued by respondents.
8. *Community C* respondents emphasized the need to create a unique community identity and aesthetic enhancements for residents. As a growing exurban community, the public art respondents from *Community C* placed a strong emphasis of telling the city's story. This is reflected in the comment in regard to the public art being used to explain, *where we are, who we are, and where we are going*. The desire to promote the community to prospective residents and businesses and create community pride was also evident.
9. All communities are aware of, and accounted for, the ongoing maintenance and repair cost of public art.
10. All communities reported the existence of public opposition to the use of public dollars for public art.

#### 4.7 Public Art: Successful and Unsuccessful Projects

Respondents were asked to give an example of a local public art project that was successful and one that was unsuccessful. They were asked to expound upon what made the project successful or unsuccessful. Did they consider its success, or lack thereof, primarily due to the piece, the process, or the site? Below are results reported by the role of the respondent within each of the subject communities.

Table 2: Successful and Unsuccessful Public Art Projects by Community

##### Community A: Successful Projects

Respondent Role	Successful Project Title	Piece	Process	Site	Comments
City Manager	<i>Art Street</i>		X		<ul style="list-style-type: none"> <li>• City-funded rotating art displays.</li> <li>• Community art panel chooses from applicants.</li> <li>• Six new art pieces are installed annually with city Public works staff.</li> <li>• Good communication and passion of city staff helped drive project.</li> </ul>
Mayor	<i>The Artery</i>		X		<ul style="list-style-type: none"> <li>• Strong public engagement with the planning process.</li> <li>• Award winning “Great Street” that connects the transit station to downtown.</li> <li>• Encourages people to come together.</li> <li>• Incorporates both public and private art of different kinds.</li> </ul>
City Staff	<i>Night and Day Sculpture/shelter</i>	X			<ul style="list-style-type: none"> <li>• Sculpture designed to for multiple purposes.</li> <li>• Provides shelter, a gathering spot, and a location for performing artists.</li> </ul>

					<ul style="list-style-type: none"> <li>• Structure amplifies sound for users and has a unique aesthetic design.</li> </ul>
Art Center Admin.	<i>Art Street</i>		X		<ul style="list-style-type: none"> <li>• Identifies the city as an “arts community.”</li> <li>• It has evolved over time and it took a while to “get its legs.”</li> <li>• People get to vote on which pieces they like best.</li> <li>• Actively promoted by the community.</li> </ul>
Artist	<i>Art Street</i>		X		<ul style="list-style-type: none"> <li>• The community hosts Art Street nights each month during the season.</li> <li>• Brings visitors to town which benefits local businesses.</li> <li>• Low cost for the city.</li> <li>• Good exposure for artists.</li> </ul>

Community A: Unsuccessful Public Art Projects

Respondent Role	Unsuccessful Project Title	Piece	Process	Site	Comments
City Manager	Downtown bench		X		<ul style="list-style-type: none"> <li>• Artist being from out of state led to poor communication.</li> <li>• City’s desires were not captured by the artist.</li> <li>• Weather conditions delayed installation.</li> </ul>
Mayor					<ul style="list-style-type: none"> <li>• “Cannot think of any.”</li> </ul>
City Staff	Downtown bench		X		<ul style="list-style-type: none"> <li>• Poor timing with artist and weather conditions.</li> <li>• Project “didn’t look great.”</li> <li>• Project is high maintenance.</li> <li>• “Every project has value in that we learn what doesn’t work.”</li> </ul>

Art Center Admin.	City Arts Festival		X		<ul style="list-style-type: none"> <li>• Art festival was discontinued after three years.</li> <li>• Lack of purchases discouraged artists.</li> <li>• Mid-summer timing did not work well with other events in market area.</li> </ul>
Artist	Various temporary sculptures	X			<ul style="list-style-type: none"> <li>• Temporary sculptures are rusting and in poor condition.</li> <li>• Sharp edges create safety hazards for the public.</li> <li>• It is a learning process for the city and the artists about what material and construction will be the most durable.</li> </ul>

Community B: Successful Public Art Projects

Respondent Role	Successful Project Title	Piece	Process	Site	Comments
City Administrator	<i>By The Country Store</i> (Les Kouba Mural)	X		X	<ul style="list-style-type: none"> <li>• Private artist on private site.</li> <li>• Approved by public arts commission.</li> <li>• City issued Conditional use permit and provided some funding.</li> <li>• Appearance of building enhanced.</li> </ul>
Council Member	<i>Sculpture Stroll</i>		X		<ul style="list-style-type: none"> <li>• Locations along a state bicycle trail and downtown make it highly visible and popular with artists.</li> <li>• City funds rotating sculptures.</li> </ul>

					<ul style="list-style-type: none"> <li>• People are allowed to vote for “the people’s choice” award.</li> </ul>
Art Center Admin.	<i>Sculpture Stroll</i>			X	<ul style="list-style-type: none"> <li>• Locations encourage people to get out and move around.</li> <li>• Sculpture locations are strategically placed to get people to move up and down the trail.</li> <li>• They are placed to be accessible, and people can see as many as they like based on their interest and ability.</li> </ul>
Arts Commissioner	<i>Sculpture Stroll: Police Memorial</i>	X	X	X	<ul style="list-style-type: none"> <li>• Located along the regional bike trail.</li> </ul>
Arts Commissioner/Artist	<i>By The Country Store</i> mural and the Veteran’s Park		X		<ul style="list-style-type: none"> <li>• Both projects brought forward by the public to the arts commission, before going to city council.</li> <li>• Both projects were funded by outside dollars, including private patrons.</li> </ul>
Artist	None specific				<ul style="list-style-type: none"> <li>• Process is important to get the “right fit” with the community.</li> <li>• The product is the “piece plus the site.”</li> <li>• Sculpture has to look nice and inspire.</li> </ul>

Community B: Unsuccessful Public Art Projects

Respondent Role	Unsuccessful Project Title	Piece	Process	Site	Comments
City Administrator	<i>River Horse</i>	X			<ul style="list-style-type: none"> <li>• The sculpture was abstract, “big and gaudy” and not well received.</li> </ul>

					<ul style="list-style-type: none"> <li>• It was proposed ten years ago and remains an example in public art discussions of what to avoid.</li> </ul>
Council Member	<i>River Horse</i>		X	X	<ul style="list-style-type: none"> <li>• The arts commission commissioned an artist that proposed an abstract sculpture on the main street at the gateway to the city.</li> <li>• The project generated public controversy and was not approved by the city council.</li> <li>• The city held a community forum on public art after the proposal was rejected.</li> </ul>
Art Center Admin.					<ul style="list-style-type: none"> <li>• None are unsuccessful.</li> <li>• As soon as any sculpture is on display, everyone will have an opinion.</li> </ul>
Arts Commissioner	<i>River Horse</i>	X		X	<ul style="list-style-type: none"> <li>• The <i>River Horse</i> was a learning experience.</li> <li>• The project “softened up” the community to have a larger discussion regarding public art.</li> <li>• It was “just too abstract.”</li> </ul>
Arts Commissioner/Artist	<i>River Horse</i>		X		<ul style="list-style-type: none"> <li>• The <i>River Horse</i> was ahead of its time.</li> <li>• Discussion around this piece led to the creation of the successful sculpture stroll.</li> <li>• Goal was a “grand statement” but it lacked community “buy-in.”</li> </ul>
Artist	None specific				<ul style="list-style-type: none"> <li>• Art needs to consider the people living in the area that see it every day.</li> </ul>

					<ul style="list-style-type: none"> <li>• The piece has to fit the location.</li> <li>• The piece needs to be durable.</li> </ul>
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Community C

Community C: Successful Public Art Projects

Respondent Role	Successful Project Title	Piece	Process	Site	Comments
City Administrator	<i>Project Redefined</i>	X	X		<ul style="list-style-type: none"> <li>• The community contributed words that were incorporated into the sculpture.</li> <li>• The words on the sculpture reflect how people feel about the community.</li> <li>• The piece is visually attractive and connected to people in the community.</li> </ul>
Council Member	<i>Sculpture Walk</i>		X	X	<ul style="list-style-type: none"> <li>• Project was successful because the first sculpture had a lot of negative reactions.</li> <li>• A person that was previously an opponent donated a sculpture to the sculpture walk.</li> <li>• Every sculpture generates a mixed reaction.</li> <li>• An opportunity for people to express themselves.</li> </ul>
City Staff	<i>Spark the Power of Art</i>		X		<ul style="list-style-type: none"> <li>• Local artists were solicited to design vinyl wraps for downtown utility boxes.</li> <li>• City and local utilities worked together.</li> </ul>

					<ul style="list-style-type: none"> <li>• Artwork is visible and easily accessible to viewers.</li> </ul>
Arts Commissioner/Artist	<i>Spark the Power of Art</i>	X	X	X	<ul style="list-style-type: none"> <li>• Project covered utility boxes with something beautiful.</li> <li>• Utility boxes are in prominent downtown locations.</li> <li>• Something for people to view during the pandemic.</li> </ul>

Community C: Unsuccessful Public Art Projects

Respondent Role	Unsuccessful Project Title	Piece	Process	Site	Comments
City Administrator	<i>Spirit of '65</i>			X	<ul style="list-style-type: none"> <li>• Meaning of the sculpture is not immediately clear.</li> <li>• Looks like a “junk yard.”</li> <li>• Less visible location may have been better.</li> <li>• Project was successful at generating a reaction and community discussion about public art.</li> </ul>
Council Member					<ul style="list-style-type: none"> <li>• None</li> <li>• City has adopted a process for thoroughly reviewing public art projects.</li> </ul>
City Staff	<i>Spirit of '65</i>	X			<ul style="list-style-type: none"> <li>• Created a divided opinion of residents regarding public art.</li> <li>• The controversy seemed to make the sculpture park more successful and opened the way for other pieces.</li> </ul>

Arts Commissioner/Artist	Downtown Tiger Mural		X		<ul style="list-style-type: none"> <li>• Mural was started as a Girl Scout project and was never completed.</li> <li>• Partially completed mural had to be painted over.</li> </ul>
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#### 4.8 Summary and Findings: Successful and Unsuccessful Projects

The research yielded the following findings in regard to successful and unsuccessful art projects in the three subject communities:

1. The process of implementing projects is an important factor. Given the choice of piece, process, or site, as the most important component of a project, the majority of respondents choose the process as the primary factor in a project's success, or lack thereof. That is, successful projects were deemed successful due to the process and unsuccessful projects were deemed unsuccessful due to the process.
2. Successful projects include upfront planning and citizen engagement to create a project that fit with the community. Successful projects include forms of public participation such as public voting for the best sculptures, or organized city events to promote new public art. Successful projects often involve the work of local artists who are given the opportunity to create and display their work, while being aware of the culture and values of the community.
3. Unsuccessful projects fail for the opposite reason successful projects succeed. That is, unsuccessful projects often do not include meaningful community involvement, in the siting and selection of the piece. This results in a piece that does not fit, nor is understood, by the community. Some of the artist respondents noted that accessibility to a piece of art does not just include physical accessibility, but also includes a viewer's

ability to grasp historic, cultural, or design attributes of a particular work. Art that is neither aesthetically pleasing to the eye, nor intellectually comprehensible, has diminished value to a community. If the sculpture is meant to be offensive, or become offensive over time (such as, a confederate soldier statue, or a statue of Christopher Columbus), its value in the public square is diminished. In this research, one sculptor's opinion was that public art should not knowingly offend anyone.

4. Respondents within each community were in general agreement about which public art projects were successful and which ones were unsuccessful.
5. Controversy can lead to positive outcomes. Two communities noted that their most controversial "unsuccessful" projects resulted in broader community discussions about public art and subsequently led to other successful projects.

#### **4.9 Public Art Collaboration and the Role of the Public Administrator**

As previously outlined in Chapter 3, the work of public administrators can be classified into one of twelve roles identified in classic public administration literature.

Mintzberg (1990) places these twelve classic roles into three main categories: interpersonal, informational, and decisional.

##### Interpersonal roles:

Figurehead role: In the figurehead role, the manager represents the city and participates in symbolic and ceremonial acts, often in conjunction, or as a substitution for, the elected officials.

Leadership role: In their role as a leader, the city administrator builds and manages the relationships with his management team and all the employees of the organization.

Liaison role: As a liaison, the city administrator connects internal and external information resources.

Politician role: In the role of politician, the city manager must recognize and evaluate the political dynamic of various individuals and interest groups.

Informational roles:

Information manager role: The city manager also serves the broad role of managing information in the organization.

Disseminator role: In the disseminator role, collected information is distributed to internal and external parties, based upon their need for it.

Spokesperson role: As a spokesperson, the city manager conveys the official collective position of the city to outside audiences.

**Decisional roles:**

Entrepreneur role: As one of the organization's entrepreneurs, the role of the city manager is to initiate change.

Disturbance handler role: The disturbance handler role encompasses the resolution of difference among individuals, departments, or groups, both inside and outside the organization.

Resource allocator role: The resource allocator role recognizes that limited resources must be distributed properly in order to achieve the desired outcomes.

Negotiator role: In the negotiator role, the manager must bargain formally and informally to achieve desired outcomes.

Policy role: Finally, the policy role recognizes the fact that the manager recommends, shapes, and implements public policy.

By acting in the above described roles, the city manager in each community works with public art collaborators to complete public art projects. The experience of each city manager, and the role of the city manager as perceived by public art collaborators in each subject community is described below:

### Community A

#### Self-described role of the city manager:

The city manager of *Community A* described several key roles he has played in public art collaborations. He described a situation where city staff suggested painting pedestrian street crosswalks for recognition of *Pride* and *Black Lives Matter* social movements. He said that the staff came to him because they knew some people would not be happy with it. It was his role to make the decision, even though he knew that city council members would have different opinions. He said, “I just thought that it was a good idea, especially in light of what we are going through right now as a society.” This is a good example of where the city manager plays a leadership role in the community. As a decision-maker, he demonstrated the entrepreneurial role, by taking a public risk, knowing that members of his council and the public would have objections. Another role he described was that of working with developers to incorporate public art and public art dedication fees as part of the approval process. In this role he is a negotiator for the city and a policy-maker as he implements the city development codes and requirements. He mentioned that he provides support for public art in several ways. He belongs to the local art center and attends events throughout the year. He attends open houses just to have a presence as a city manager. In this role, he is a figurehead, demonstrated city support for the arts in the community. He also is an information manager, and information disseminator, when it comes to

letting elected officials and others know about public art issues and events. In addition, he works with various local art groups to allocate space and negotiate leases at the local art center. He is the city liaison when there are issues that cannot be resolved at other levels. It is his role to maintain relationships with outside organizations such as the children's theater and the local school district. Keeping those relationships healthy is part of serving the role of liaison and politician at a management level. As a city manager, he serves the role of resource allocator for the city. He meets at least annually with his arts-related staff and reviews budget requests and programs for the coming year. As a communicator, part of his role is to make sure that people understand the value of public art. In many cases, he said, he just "needs to get out of the way and let people passionate about art do their work."

*Public art collaborators description of city manager's role:*

The mayor of *Community A* considers the city manager's role to be "a champion for public art in the city." The position is instrumental in driving the efforts and making sure that different segments of the community are getting together to make it happen. He views the city manager as an engager and facilitator for the city's public art program. In these roles the city manager plays an interpersonal role of working with various groups and the city council to make projects happen. In one example, the city manager proposed a temporary installation to prove a concept to the council that was later embraced. The city manager also works with his department heads and guides them on how to approach the council. He coaches and directs key players of staff that have a passion for public art. In these roles he acts as both a leader, spokesperson and a negotiator. The city manager helps facilitate the public discussion. He serves as spokesperson for the city and will promote these projects when, for example, he speaks to a local Rotary Club about the city's public art program. In another case he helped a local

business person walk through the city permit process that was required to install a sculpture on private property. In this role he served as a politician, negotiator, and policy make as he worked with the business person and the council to manage a process that had significant policy impacts for the city. In other cases, the city manager if the one that decides when and how information about projects is presented to the city council. In these cases, he helps guide the discussion, disseminates information and coordinates review by the various city staff and advisory boards. He acts in an interpersonal role in building and sustaining relationships among the various public art stakeholders. He serves as a liaison to these organizations, coordinating the work of different groups with the city council. He shows flexibility and lets the arts community know that they are appreciated. He is the “face of the city” and the community is known as a place “where public art is appreciated.”

The Director of Planning and Economic Development for *Community A* is considered a champion of public art in the community by herself and others. In her position, she reports directly to the city manager and believes that public art projects need his support or “it’s not going to go anywhere.” She says that the city manager gives her leeway on how she does her job and trusts her a lot. She has spent time overcoming barriers and spending time and political capital on projects. She believes that the city manager values public art and sees how it adds to the community. People are proud of it and let the city manager know. As a resource allocator for the community, his support is important, because it provides financial resources and staff direction to spend time on projects. He is present and supportive at public art events such as dedications and ribbon cuttings. As a figurehead, he represents the support of the city. In his leadership position, he has encouraged other departments, like public works, to work together with other departments and artists to make successful public art installations. He also conveys to

staff the importance of working with a team to accomplish public art as a priority for the city. The city manager establishes the tone of how the city does business and the arts community knows that they are valued. The city manager is the “conduit” or liaison to the city council. He is in a position to understand their concerns, and is able to answer questions about projects. If the city manager does not support public art, nor recognize its benefits then, she says; “you’re never going to get the money in the budget and staff resources allocated to get this work done.”

The Executive Director of the community’s art center that in her role she needs to be open to what the public has to say and represent the community. She says it important for the city manager to support the work that she does at the art center. She gets support from the city and they are trusting that she will do her job well. The city manager always shows interest in what they are doing and tries to understand all the different components. He serves a liaison role by conveying comments to the arts center director from the public. The community is known as an arts community. The recent city hall remodeling included artwork that was advocated by city management and staff. The city manager and staff coordinate communication between the arts groups, local business, and citizens. She views the city management role to be positive and supportive of art efforts, and the city helps promote events. The city manager plays a role in allocating the resources that support local public art.

The local art business owner that was interviewed worked closely with the city art center and city staff to develop the public arts programs. She, and other local artists, regularly meet with members of the city staff in a group that serves as an informal public art advisory group for the city. The city’s management staff serves as the leader of this group that involves key staff from the arts center, planning and economic development department, and public works. It was the city staff that knew how to make people come together in collaboration and to get things

done. In some cases, it was the task of the city to remove barriers to allow projects to proceed. In addition, she stated that, “If there were questions, they answered the questions. If there were doubts, they brought clarity.” She mentioned a failed project that attempted to build artist housing within the community. The role of the city manager was to work with the developer and identify various sites, and manage it during the approval process. The controversy that this project created was an example of where the city manager played a disturbance handler role for the city organization. The city plays a larger role when an art project is part of a public street improvement. Often, however, she said that the main role of city management is to be supportive of efforts of the art community.

### Community B

#### Self-described role of the city manager:

The city manager of *Community B* described his role as assuring that public art projects are done in a manner that fits the community. In his daily work he typically does not have a lot of involvement and a lot of that work is done by the community’s public arts commission. As a resource allocator, his work involves determining the City’s budget contribution to support the arts. One council member on his council has been a strong proponent of public art and was able to get financial support the past eight years. As a city staff figurehead, he will occasionally attend public events such as a recent community mural dedication, but mainly the public arts commission organizes these events. The mayor in this community is responsible for appointing members to the arts commission, and appointees are ratified by the council. Two department heads, planning and parks, report to him and work directly with the arts commission to plan and install city art projects. Each year, he makes an annual report concerning the center for the arts

to the city council along with its executive director. His role in this situation is as an information manager and keeping the council up-to-date on the funding and projects of the local arts center. He works with the council in the annual budget negotiations to arrive at an allocation for the arts that is supported by the majority. He plays a role of liaison in bringing projects from the staff level to the council level, including a recent main street renovation that included public art and design elements. He also works with local civic groups such as the historical society, the Lions Club, Rotary, and the like to bring various projects to the city council. Most of the work developing public art projects is done by city staff working with the arts commission.

*Public art collaborators description of city manager's role:*

The council member in *Community B* is a strong proponent of public art and serves as a liaison to the community's public arts commission. He sees the role of the city manager as working at the direction of the council and mayor. He viewed the city administrator as more at the periphery of public art project discussions and he is not really involved with the day-to-day work to develop projects. The city manager is supportive of the projects, and helps facilitate the projects as provided by the budget and ordinances that the council has approved. In this role, the city manager is an implementer of council policy. As a staff leader, he oversees the work of the department heads that get directly involved with the arts commission work on public art. The city has held a couple of workshops in past years and the city manager has participated in the discussion, and he had a role in the city's strategic planning discussions. He said that the city manager plays a role in providing background information to the city council so that the council can fully understand the opportunities. In addition, the city manager helps guide the process and will advise the council on certain things.

The executive director of the community art center stated that she works with the city manager to secure funding, and makes an annual report to the city council along with the city manager. The arts center partners with various groups in the community including the historical society, the school district, the library, the women's shelter, and the food bank. City funds go primarily toward the general operating expenses of the art center. The art center focus is mainly on performance and programmatic art, with the city arts commission being responsible for most of the public sculpture art.

This respondent is a member of the arts commission and is unaware of the role of the city manager in the city's public art. Their primary contacts with the city are through the parks and recreation department. They help with the planning and installation of projects. City staff have helped select materials and mount sculptures.

This respondent is a member of the arts commission and also a local artist and business person. She views the role of the city manager as representing an important partner in local public art projects. She stated that the process goes smoother when the city manager is involved with public art meetings. The city manager attended community leadership planning sessions and she believes he sees great value in art and culture, and defining the community story. She recognizes the role the city manager overseeing parks and recreation, and hiring of a new parks director in the coming year. The director of planning and the city engineer will also attend the arts commission meetings. She herself attends council and planning commission meetings, and advocates for public art on a local and regional level. She would like to see more involvement at local art events by the city manager and other city staff.

This respondent is an artist that has participated in local public art displays, and does not live in the community. As an artist, he was unaware of any role the city manager played in the process. He spoke highly of the community and its public art process. He was impressed with the assistance he received with installation of his sculpture, and believes that this type of service will help make the art program more successful. It makes him more likely to submit sculptures in the future and “just makes everything so much smoother.”

### Community C

#### Self-described role of the city manager:

The city manager of *Community C* described his role as being to encourage ideas from people, to take them through the process, and to make the projects happen. He described himself as an “advocate” for the project. He stated, “If someone in my position were to discourage it, we could probably be pretty successful in stopping it, and, if they wanted to encourage it, things can happen.” He is mostly at a high level in the decision process and usually the artist works directly with other city staff. He serves as a supporter and encourager of public art. Sometimes a project will take a “little bit of pushing and prodding” to move it along. He sees his role as knocking down barriers if the city sees a good idea. He gave an example where he worked with a group to supply dirt from another city project, to be used to provide necessary fill for a public art project. He sees his role in public art as a “supporter and encourager.”

#### Public art collaborators description of city manager’s role:

The council member in *Community C* saw the role of the city manager as being to execute council policy, to help vet projects, and to steer them in the right direction. She believes that it is the role of the city manager to “connect people.” She described the “doers” of the

community using the city manager as a resource to plan and develop public art projects. This interpersonal role provides different groups a clear starting place for public art initiative. The city manager's understanding of various aspects of the community can give the project good direction from the start. She believes that the city has an interest, and the city manager has a role, in keeping local groups vibrant, maintaining good communication, creating positive public relations, and helping facilitate projects.

The city staff person interviewed for this research stated that the city manager was instrumental in creating a public art policy for the community. The city manager has delegated the role of processing public art applications, although he plays a role in crafting the overall vision of the community. He said that he has observed the city manager step-in as needed if a project needed his support. He also notes that the city manager plays a role in disseminating information by suggesting messaging on social media posts and for media outreach. He provides guidance and makes suggestions, and has a good understanding of social and political considerations.

The arts council member that was interviewed for this indicated that the city manager is the first person they approach when considering a project. He knows what is possible and can help identify funding opportunities. She believes that the city manager has foresight and can see what public art can do for the community. He serves as a liaison or "go-between" between the city council and the arts council. He attends public art events along with council members as a figurehead of the community. The art application process is fairly onerous in her opinion, and the city manager helps guide projects through the process. She says, she always goes to the city manager "first when we start a new project just to make sure it is feasible."

#### **4.10 Summary and Findings: Public Art Collaboration and the Role of the Public**

##### **Administrator**

Findings of this research indicate that the work of city manager in regard to public art span the breadth of the twelve roles for a manager as described by Mintzberg (1990). In *Community A* and *Community C*, the city manager took more of an active role in the areas of interpersonal and decisional roles in regard to public art. In *Community B*, the city manager was less involved on those levels and served more of an informational role, researching and providing information to the council, while implementing the direction of the council. In this case, a long-standing elected official served as a community champion for public art and usurped some of the roles a city manager may have taken under different circumstances. Nonetheless, all city managers played the following key roles to some extent in regard to public art.

First, the city manager serves as the staff leader of the organization, and as such, sets the direction for the city staff based upon the council's adoption of policy, plans, and ordinances. The city manager has the task of day-to-day interpretation and implementation of this direction. He is often the figurehead at community public art events, maintains contacts and relationships with key stakeholders, and is in a position to encourage and support public art projects.

Second, the city manager provides information and background research about public art programs and policies. He makes presentations to various board and commissions, will speak at local civic groups like the Rotary Club, and generally provide information about the status and value of art projects.

Finally, the city manager must often assess the political and financial risk of implementing a public art project. The city manager must guide the process as communities consider options for public art. The city manager plays a role in resolving disputes or knocking

down barriers to implementation. The city manager is the person responsible for allocating staff resources and for preparing an annual budget to the council, and for negotiating final budget decisions based upon council deliberation.

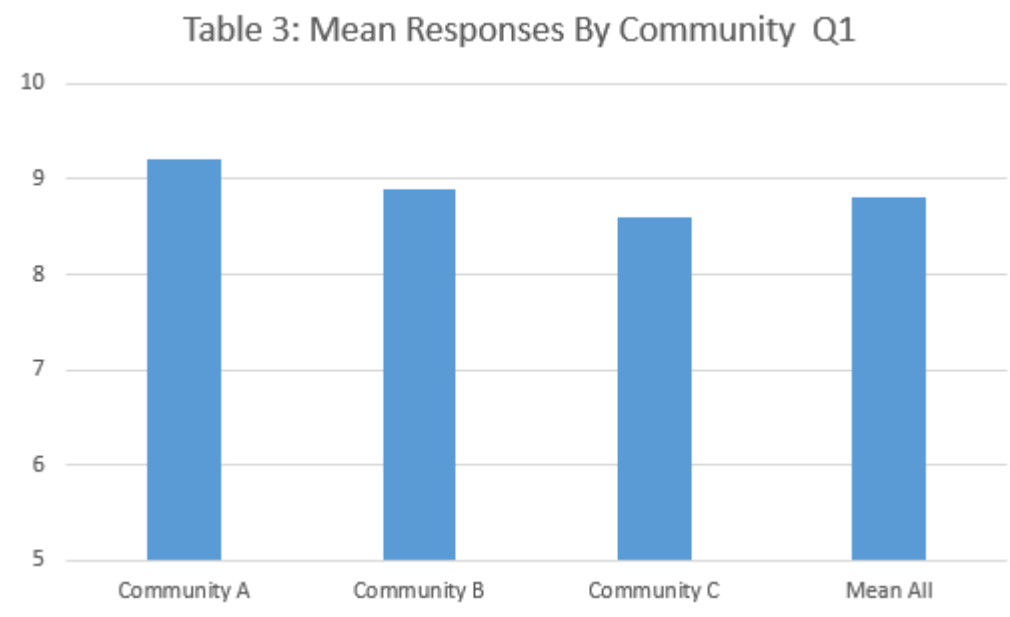
#### 4.11 Public Art Value, Priorities, Knowledge, and Relationships Between Collaborators

Interviewees were asked five questions, interspersed throughout the interview, that asked them to rate their responses on a numeric scale of 1 to 10. The questions were:

Table 3: Mean Responses by Community Question 1

Question 1 (Q1):

Do you think there is value to the city to have public art? (1 = no value, 10 = great value)



Summary

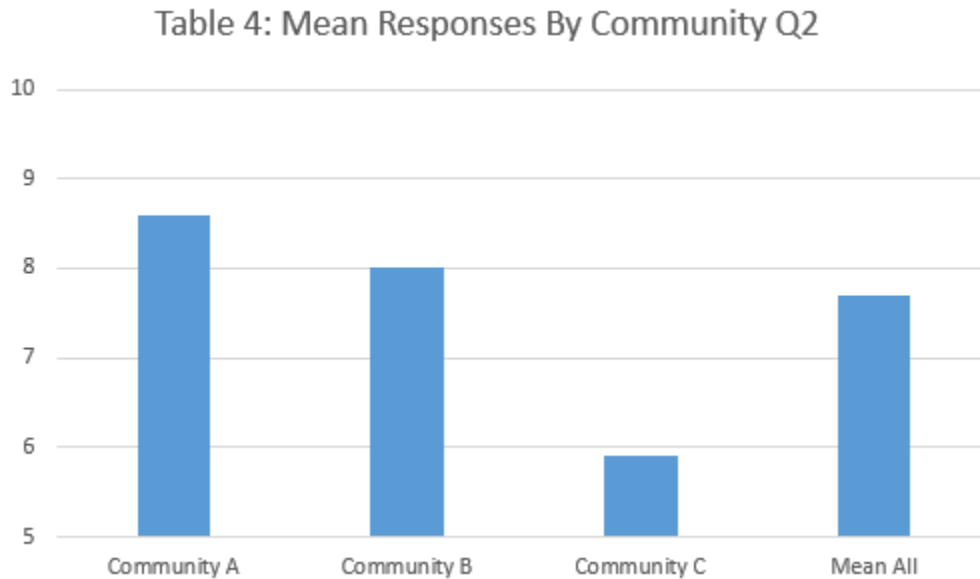
- The responses from *Community A* interview participants had the highest mean rating when asked whether they think there is value to the city to have public art.

- *Community C* was the only community whose mean level of response fell slightly below the mean response level for all respondents, in all communities (*Mean All*).

Table 4: Mean Responses by Community Question 2

Question 2 (Q2):

Based upon your perspective, do you see public art as a low or high priority? (1 = low priority, 10 = high priority)



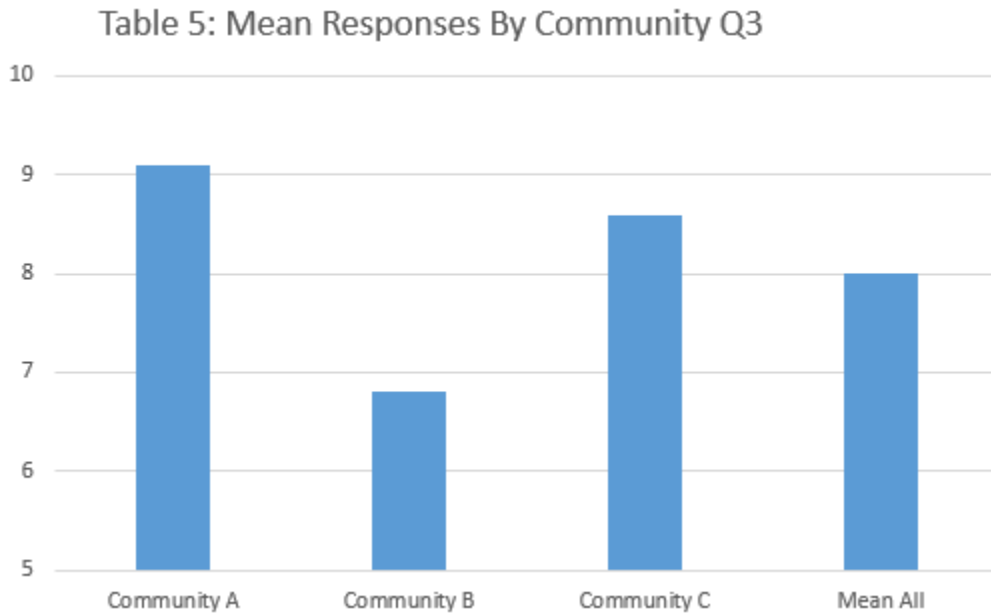
Summary

- The responses from *Community A* interview participants had the highest mean rating when asked whether they saw public art as a low or high priority.
- *Community C* was the only community whose mean level of response fell significantly below the mean response level for all respondents, in all communities (*Mean All*).

Table 5: Mean Responses by Community Question 3

Question 3 (Q3):

What do you know about the public art program in your city? (1 = little knowledge, 10 = well-informed)



### Summary

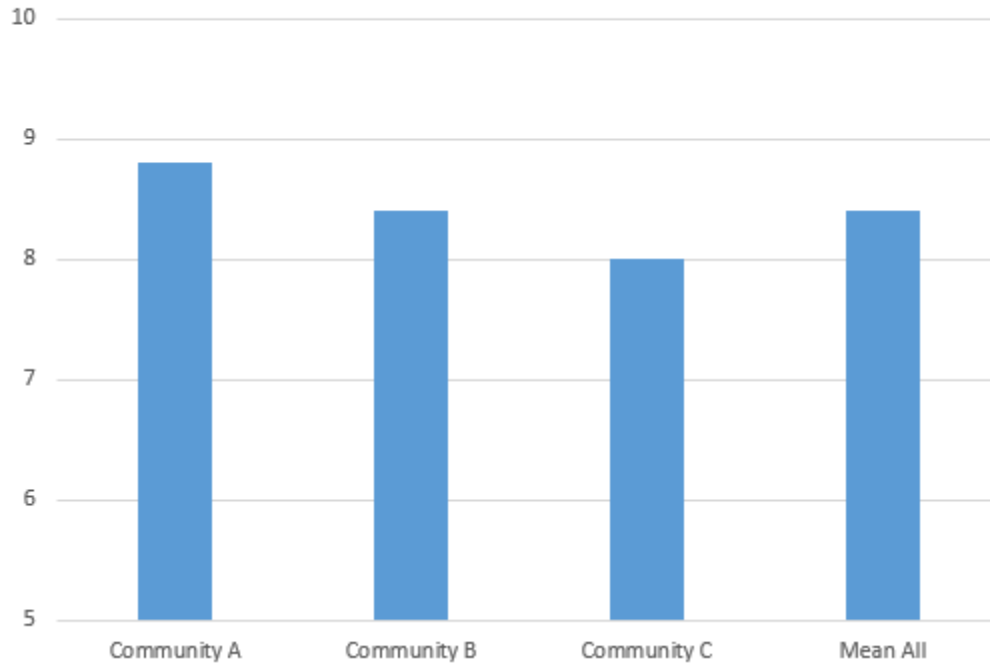
- The responses from *Community A* interview participants had the highest mean rating when asked what they knew about the public art program in their city.
- *Community B* was the only community whose mean level of response fell significantly below the mean response level for all respondents, in all communities (*Mean All*).

Table 6: Mean Responses by Community Question 4

### Question 4 (Q4):

How would you describe your organization's relationship with others involved with the public art project? (1 = poor, 10 = excellent)

Table 6: Mean Responses By Community Q4



Summary

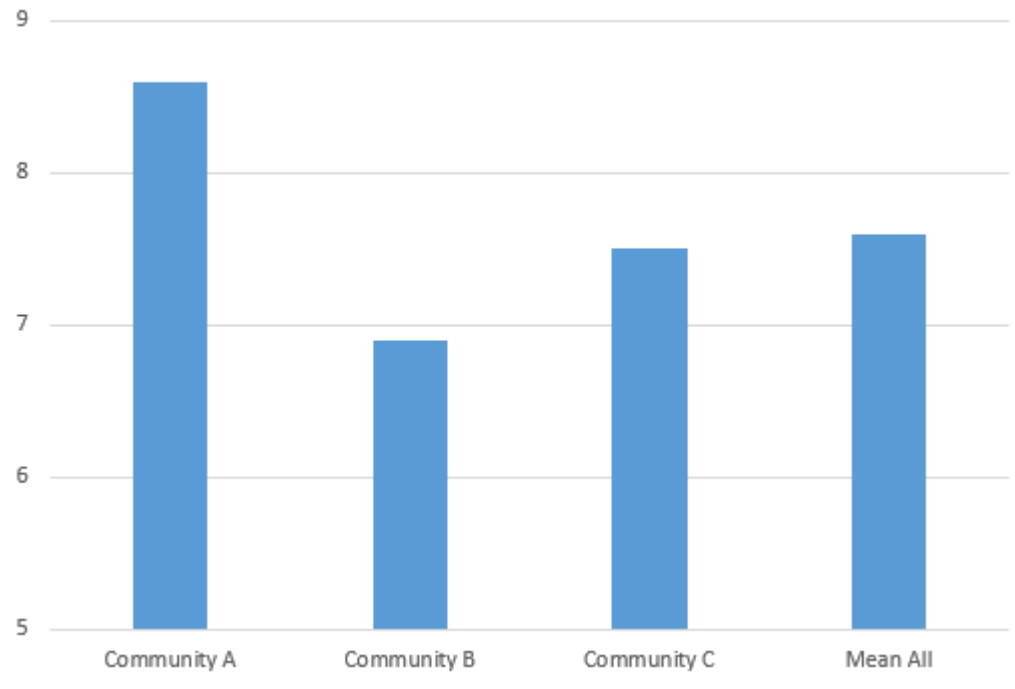
- The responses from *Community A* interview participants had the highest mean rating when asked how they would describe their organization's relationship with others involved with the public art projects.
- The respondents from *Community B* and *Community C* fell only slightly below the mean response level for all respondents, in all communities (*Mean All*).

Table 7: Mean Responses by Community Question 5

Question 5 (Q5):

Are the social and political relationships among the various players positive and productive or negative and distracting? (1 = negative and distracting, 10 = positive and productive)

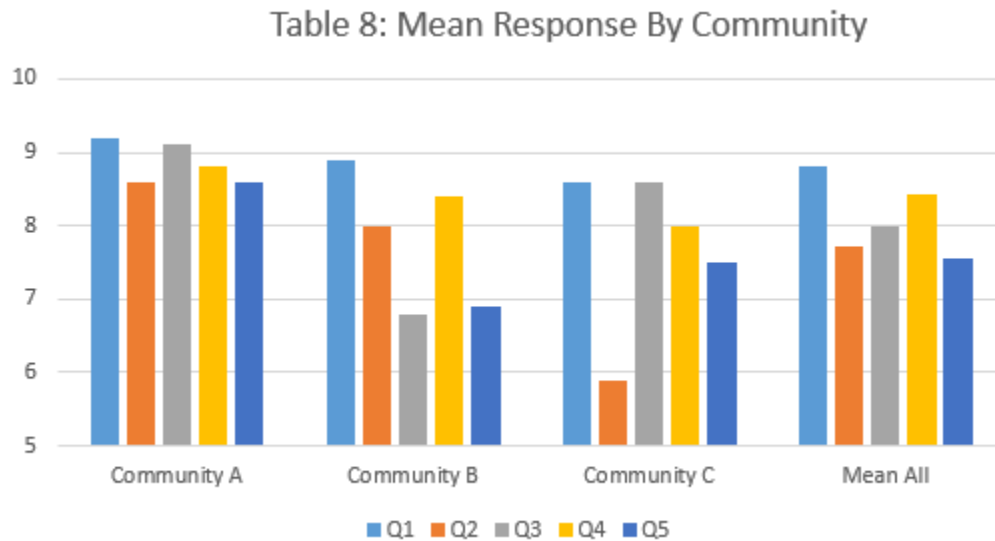
Table 7: Mean Responses By Community Q5



### Summary

- The responses from *Community A* interview participants had the highest mean rating when asked whether the social and political relationships among the various players were positive and productive or negative and distracting.
- *Community B* was the only community whose mean level of response fell significantly below the mean response level for all respondents, in all communities (*Mean All*). *Community C* responses were only slightly below the mean for all respondents.

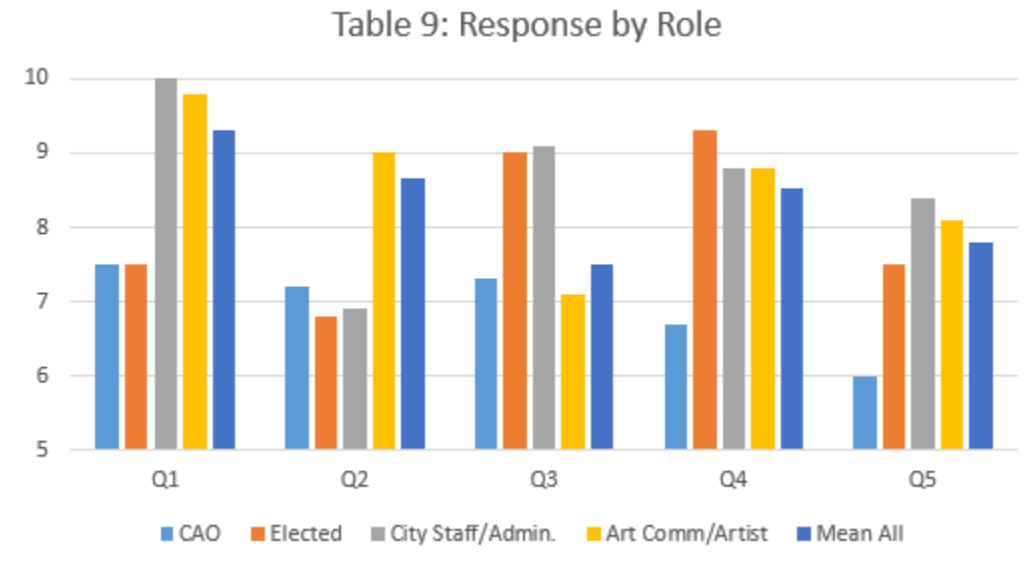
Table 8: Mean Responses by Community, All Questions



Summary

- *Community A* is the only subject community that had a response level consistently above the mean for all respondents on all questions.
- *Community B* respondents ranked both the knowledge of public art programs and the health of social and political relationships as the lowest of all communities.
- The mean responses of participants in *Community C* ranks the priority of public art as the lowest of the three communities by a significant amount.

Table 9: Mean Responses by Role, All Communities



Summary

- City manager/city administrator (CAO – Chief Executive Officer) respondents had the lowest mean rating on all questions.
- City managers, elected officials, and city staff rank public art significantly lower in priority compared to the art respondents.
- Elected officials and staff report a significantly greater knowledge level and better relationships with others involved with public art.
- City managers were more likely to see social and political relationships as less positive than other groups by a large margin.

## Chapter 5

### Conclusions and Recommendations

#### 5.1 Conclusions

The hypothesis of this research study was that the role of the public administrator is critical in fostering and maintaining the cross-sector relationships that are instrumental in the implementation of public art in a small city. This research used a qualitative case study design to contrast and compare the activity and roles of the public administrator in relation to public art initiatives in each of the three subject cities. The following key findings were developed from the interviews conducted as part of this study.

#### Research Question 1

Does the public administrator's role in managing cross-sector collaborations lead to a successful public art project?

This research indicates that the public administrator's role in managing cross-sector collaborations can contribute to a successful public art project. The public administrator plays multiple roles concerning public art including fulfilling interpersonal, informational, and decisional roles. The city manager, and administrative staff, often play a pivotal role between the art commissioning group, the city council, and the public. All three subject communities had developed public art policies and had incorporated public art into the strategic vision for the community. The city manager is the individual responsible for taking the high level policy direction from the city council and implementing those policies on a day-to-day basis. The research showed that an inclusive upfront collaborative process can build a common expectation among the elected official, the artists, and the public about the value of art in the community and

create a project that “fits.” The city manager, or the delegated staff, is responsible for these efforts.

### Research Question 2

*Did the public art project achieve its desired goals such as developing a sense of place, a sense of identity, and a sense of community within the selected study communities?*

All community respondents indicated that public art is an important part of shaping and defining the identity of the community, and that each city had accomplished these objectives to some degree. Terms such as *community image*, *building the city’s brand*, *sense of place*, and *sense of community* were used by respondents in each community as one of the primary benefits of public art. The unique sculptures that each community has developed, by definition, make each city unique in their own right. All cities made efforts to capture the values, history and culture of the local community as part of their local objectives.

### Research Question 3

*To what extent does active cross-sector collaboration and citizen engagement, facilitated by city officials, add to or detract from the perceived success of a public art initiative?*

This research indicates that the process of implementing projects is an important factor. Given the choice of piece, process, or site, as the most important component of a project, the majority of respondents choose the process as the primary factor in a projects success, or lack thereof. That is, successful projects were deemed successful due to a good process and unsuccessful projects were deemed unsuccessful due to a poor process. A “good” process was one that included upfront planning and citizen engagement to create a project that fit with the community. These successful projects included various forms of public participation such as public voting for the best sculptures, or organized city events to promote new public art. In

addition, successful projects often involved the work of local artists who were given the opportunity to create and display their work. It was considered a benefit that local artists were given opportunities to express themselves, and the cities benefitted by them having a strong awareness of the culture and values of the community.

#### Research Question 4

##### What is the specific role of the public administrator in this process?

First, the city manager is the staff leader of the organization. They set the direction for the city staff based upon the council's adoption of policy, plans, and ordinances. The city manager has the task of day-to-day interpretation and implementation of this direction. He is often the figurehead at community public art events, maintains contacts and relationships with key stakeholders, and is in a position to encourage and support public art projects.

Second, the city manager provides information and background research about public art programs and policies. He makes presentations to various board and commissions, will speak at local civic groups like the Rotary Club, and generally provide information about the status and value of art projects.

Finally, the city manager must often assess the political and financial risk of implementing a public art project. The city manager must guide the process as communities consider options for public art. The city manager plays a role in resolving disputes or knocking down barriers to implementation. The city manager is the person responsible for allocating staff resources and for preparing an annual budget to the council, and for negotiating final budget decisions based upon council deliberation.

### Research Question 5

Did the city manager play a role in facilitating cross-sector collaboration and public engagement in these efforts?

The role of the city manager was found to be instrumental in developing and implementing city policy in regard to the public art process. The city manager, along with elected officials play a substantial role in building and maintaining relationships among the various art collaborators, including artists, art commissions, school districts, civic groups, and the like. The city manager holds a leadership position in the city, and serves as a liaison to sustain relationships across the community. In all cases, city managers were responsible for identifying funding and allocating resources that supported public art. Staff members including planning, parks and recreation, public works, and engineering were assigned work with public art agencies and to engage the public in order to secure a more successful outcome.

### Research Question 6

Did that make a difference in the outcomes and how the public at-large received the projects?

Participants in the study indicated that the process was the most important factor in regard to whether an art project was deemed successful or unsuccessful. Within each community, it was generally recognized that controversial projects were synonymous with unsuccessful or unpopular projects. However, it was noted that the conversation and lessons learned as a result of failed projects, led to future successes. One community brought in an outside arts facilitator to have community open houses after a “failed” project. Leading one respondent to note that the project may have been successful had those meetings been held prior to, rather than after, the controversial project was rejected by the community.

### Research Question 7

Why should public administrators or communities invest limited resources into facilitating public art projects?

In short, the public art helped the city to attain its goals. For example, all communities considered public art as a means to build a unique vision and image for their community, and also a means to enhance the city's physical beauty and interest for residents and visitors alike.

Public administrators have a role in making public art accessible on both a physical and cultural level for 'the public.' Some respondents noted that public art, because of its place in the public square, has an obligation to be understood and appreciated by a wider audience, not just by those having a sophisticated art or cultural background.

All communities recognized that public art generated significant public awareness, conversation, and opportunities for residents to participate in art. Even though resources are limited, all communities contributed significant "soft cost" of staff time in planning, promoting, and implementing public art in their communities. One mayor used the term 'return on investment' to indicate that the benefits of public art exceeded the cost of public art in the community.

### Research Question 8 and 9

Do the outcomes derived, either by the process, or by the artwork itself, provide measurable value to the community? How is that value perceived and measured?

Two of the subject communities had previously conducted economic impact studies that made a positive economic argument for public art. These same two communities also made annual budget allocations to public art, and considered public art as a part of their strategic plan.

Many more subjective outcomes were cited by study participants such as an “improved quality of life,” a more “vibrant” community, a more “fun” community, a more “welcoming” community, to name a few. Participants in the survey agreed that public art had value to the community overall, but conceded that spending tax dollars on public art always had its opponents. One respondent said it well when he said, “the value of art is in the eye of the beholder.” Another council member said that she considers public art as she would any other city amenity such as city parks, ballfields, or tennis courts. Each amenity had its own audience of stakeholders and users. Public art has value to those that create and participate in projects, beauty and interest to many viewers, and a lasting addition to the unique physical presence of the community.

## **5.2 Recommendations for Future Study**

The recommendations for future study based on this research include the following:

- 1) It would be of interest to expand the study to include additional types of cities, and a greater number of communities, in order to determine the reliability and generalizability of the results.
- 2) It would be of interest to expand the interview list to include opponents of public art from certain segments of the community such as elected officials or members of the city council. This study focused on participants selected as public art supporters. Opponent may identify areas in which the public administrator pushed their limits or crossed the line in regard to their support for public art. This would be valuable information for public administrators in terms of how they approach public art projects within the community.

- 3) It would be of interest to conduct a longitudinal study of the same communities over time to judge the long term impact and durability of existing art policies and practices. Has public art gained or lost community support. If so, what were the factors in the change in support.
- 4) It would be of interest to conduct additional research with a random sample of the public for the three subject communities to better understand the public perception of public art and how those opinions aligned with the public art collaborators that were interviewed.
- 5) A larger study of “community champions” for public art. Who are they and what positions do they hold? What is their motivation? How do the champions of the community get together in order to further public art? This research identified several respondents that identified themselves or others in the community as key players for public art. What happens when they leave? How can communities plan for sustainability and successor to these champions?

### **5.3 Implications for Action**

The findings of this study suggest the following implications for public administrators pursuing public art projects within their communities:

- 1) Introduce public art to the community slowly and strategically. It is recommended that communities hold educational open houses and provide information to the public about the purpose and value of public art before any pieces are proposed. Start with small or temporary art installations that allow conversations to arise with limited risk. Cities that attempted large controversial projects early in the process suffered difficult

- setbacks. The inclusion of public art in the city’s strategic plan gives public art a documented purpose and value toward meeting broader community goals.
- 2) Build a strong foundation for public art. Communities that had a strong and active arts commission or arts council, led by passionate volunteers, demonstrate resiliency and are the foundation for strong community support.
  - 3) Planning for public art should include different segments of the community in the discussions. Specific groups have a vested interest in promoting public art and should be recruited for those efforts. For example, business owners are good advocates for projects that provide a return on investment for the community, the school district and educators can provide the perspective of opening opportunities for students, and the historical society can play a key role in cultural and historical grounding of community artwork. Artists can explain the value of art for the city from an artist’s perspective.
  - 4) Public administrators need to demonstrate leadership to their staff, the art community, and the council in regard to public art. This can take the form of developing policies and procedures that align with the values and culture of the council and the community, or the visible endorsement and support of the arts by attending events, advocating for projects that meet city objectives, and supporting staff members in their support roles.
  - 5) Funding sources need to be clearly identified and communicated. The public needs to understand if private donations and grant monies are used instead of general tax dollars. In addition, cities need to remember that “free is not necessarily free.” Poorly executed and planned sculptures can create a social and political liability for

future public art. In addition, the cost of the cost of completing or removing an unfinished work of art, plus safety and maintenance concerns need to be taken into account.

## APPENDIX A

### LETTER TO INTERVIEWEE CONFIRMING STUDY PARTICIPATION

June 22, 2020

Dear \_\_\_\_\_,

The purpose of this letter is to introduce myself and seek your assistance in conducting a study of public art projects in Minnesota communities. This study is being conducted to complete my doctoral degree in Public Administration at Hamline University in St. Paul, Minnesota.

This study focuses on the planning and implementation of public art in small cities, and the public administrator's role in public art collaborations within that context. The results of the study may have implications for public administrators and policymakers who are considering public art projects in their community.

In order to collect data for this study, I have an interest in interviewing you, and other public art collaborators within the community. A set of questions has been developed that identifies your opinions and experiences in regard to the community's public art. Your participation is important and I appreciate the value of your time.

The time to complete this face-to-face interview will be limited to 60 minutes. With your permission, I would like to audio record your responses to be transcribed later for analysis. Either a telephone or video conference option are also available at your preference to accommodate social distancing. You can be assured that your individual responses will be anonymous and confidential. The results of the study will be available to you upon your request.

If you agree to participate, please contact me within the next two weeks to schedule an interview time and location. If you have any questions or need any additional information regarding this study, please contact me at (612) 597-6838, E-mail: [Kulrich@Cityoframsey.com](mailto:Kulrich@Cityoframsey.com) or Dr. Kris Norman-Major, Hamline University (651-523-2814 or [Kmajor@hamline.edu](mailto:Kmajor@hamline.edu)).

Sincerely,

Kurt Ulrich

**APPENDIX B**

**INTERVIEW QUESTIONS**

**SECTION 1: Opening Questions/Demographics**

Gender        M        F

Professional Position/Title

What, specifically, is your position called? \_\_\_\_\_

What is the scope of responsibilities in this position?

How many years have you been in this position?

How does your job relate to public art (in this city)?

Which best describes your educational background?

\_\_\_ High school graduate/GED

\_\_\_ Less than two years of college

\_\_\_ Certificate program

\_\_\_ Associate Degree/more than two years of college

\_\_\_ Bachelor's Degree

\_\_\_ Master's Degree

\_\_\_ Doctorate Degree

Area of study: \_\_\_\_\_

What is your age category?

\_\_\_ Under 21

\_\_\_ 22-34

\_\_\_35-44

\_\_\_45-59

\_\_\_60+

Where do you live? (E.g. this community, a neighboring community, central city)

How long have you lived in this location?

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## **SECTION 2: Public Art**

How do you/your organization define “the public”? (I.e., whom do you believe you are serving?)

Probe: ...How is it that you serve “the public” in terms of daily activities ... longer-term programs and projects?

Do you use other terms, other than “the public” to refer to the same set of people above?

Follow-up: If so, what are they?

Do you believe there are multiple categories of “public”?

Follow-up: If so, what are they?

Probe: How are these multiple categories of public used or referenced in the context of your work?

Follow-up: Are these “publics” prioritized in the work of your organization?  
If so, please explain how.

How do you define public art?

Probe: What does it include?

Probe: What are some examples in this community (state name of community)?

Probe: What makes art public?

How does public art contribute to this community (state name of city): as a place to live, a place to visit?

Follow-up: Do you think there is a value to the city to have public art (scale of 1-10)?

No Value 1 2 3 4 5 6 7 8 9 10 Great Value

Follow-up: Can you provide examples of how public art contributes to the city of \_\_\_\_\_ (state name of city)?

What do you think is the strongest rationale for public art in \_\_\_\_\_ (state name of city)?

Is public art mostly for residents or visitors?

Follow-up: How do you think public art is perceived by people who live or visit \_\_\_\_\_ (state name of city)?

Probe: Is there an awareness of public art in the community?

What do you see as the public benefits of public art?

Follow-up: Has your community achieved such benefit?

Who benefits from public art?

Probe: community, civic, and social groups, business groups, artist/art groups, etc.

Do you think there are some people/groups that should also benefit, but presently do not?

Are there public costs (either monetary or non-monetary) of public art in the community?

Follow-up: If so, how would you describe those costs?

Given our discussion so far, what do you consider to be an example of a successful public art project in the community?

Follow-up: What are the criteria for public art being successful?

Probe: Is the success of this project based upon the piece, the process, or the site?

Probe: What was the most important thing that made this project successful?

Given our discussion so far, what do you consider to be an example of an unsuccessful public art project in the community?

Follow-up: What are the criteria for public art being successful?

Probe: Is the lack of success of this project based upon the piece, the process, or the site?

Probe: What was the most critical thing that made this project unsuccessful?

Based upon your perspective (as public administrator, elected official, collaborator), do you see public art as a high or low priority? (Scale of 1-10)

Low Priority 1 2 3 4 5 6 7 8 9 10 High Priority

### **SECTION 3: Cross sector collaboration and interactions and the role of the public administrator**

The next set of questions is about the role of the public administrator in the public art process. I want to get a sense of the types and extent of actions among project collaborators: public, private, or institutional.

What is/was your role in either the creation or planning for public art in \_\_\_\_\_(state name of community)?

Probe: Can you describe some examples of how you are involved with public art projects in the city?

Probe: How would you characterize your involvement in the process?

Follow-up: (to those other than city manager) How would you describe the role of the city manager in the public art project?

Probe: Describe some specific examples of the city manager’s activity in regard to public art projects?

Probe: Please characterize the amount of work performed by the city manager for public art projects (e.g., a lot – little), at the center or on the periphery?

What do you know about the public art program in \_\_\_\_\_(state name of community)?

Little knowledge 1 2 3 4 5 6 7 8 9 10 Well-informed

What is the nature of the relationships/interactions you have with others involved in the development on public art in \_\_\_\_\_ (state name of city)?

How would you describe your organization’s relationship with other others involved with the public art project?

Poor 1 2 3 4 5 6 7 8 9 10 Excellent

Follow-up: E.g., communication, sharing information, regular meetings, etc.

Are the social and political relationships among the various “players” positive and productive or negative and distracting?

Negative 1 2 3 4 5 6 7 8 9 10 Positive

Follow-up: Could you provide an example of when collaboration worked especially well?

Probe: What was the city manager’s role in this situation?

Follow-up: Could you provide an example of when collaboration did not work especially well?

Probe: What was the city manager’s role in this situation?

What type of action and activities help to build and sustain relationship among the public art stakeholders? (E.g., regular meetings, governing board, social events, recognition)

Follow-up: Who is responsible for organizing these activities?

Probe: What was the city manager’s role?

Do you have suggestions of other people I should contact and interview for this research?

Follow-up: Can I tell this person that you suggested that I contact them?

Follow-up: Do you have contact information for this person?

If you think of anyone else that I may want to contact, please let me know.

## **END OF INTERVIEW QUESTIONS**

### **Closing**

You have provided some very interesting information, and that completes our interview. Thank you for your willingness to participate in this study. We have completed our allotted time, but if you have further thoughts or comments, please feel free to contact me. Thanks again for your assistance.

## APPENDIX C: HAMLINE UNIVERSITY (IRB) REVIEW BOARD APPROVAL

*Hamline University*  
Institutional Review Board has approved this consent form.  
IRB approval # 2020-06-99E  
Approved: 06/23/20  
Expires five years from above approval date.



### ***Informed Consent to Participate in Research***

You are being asked to participate in a research study. This form provides you with information about the study. The student researcher or faculty researcher (Principal Investigator) will provide you with a copy of this form to keep for your reference, and will also describe this study to you and answer all of your questions.

This form provides important information about what you will be asked to do during the study, about the risks and benefits of the study, and about your rights as a research participant.

- If you have any questions about or do not understand something in this form, you should ask the research team for more information.
- You should feel free to discuss your potential participation with anyone you choose, such as family or friends, before you decide to participate.
- Do not agree to participate in this study unless the research team has answered your questions and you decide that you want to be part of this study.
- Your participation is entirely voluntary, and you can refuse to participate or withdraw at any time.

#### **Title of Research Study:**

**The Public Administrator's Role in Public Art Collaborations: A Case Study of Public Art in Minnesota Communities**

#### **Student Researcher and email address:**

Kurtis Ulrich  
Kulrich01@Hamline.edu

#### **Faculty Advisor:**

Kris Norman-Major, PhD  
Professor and Director of Public Administration Programs  
School of Business

- (651) 523-2814

[kmajor@hamline.edu](mailto:kmajor@hamline.edu)

1. **What is the research topic, the purpose of the research, and the rationale for why this study is being conducted?** This study focuses on the planning and implementation of public art in small cities, and the public administrator's role in public art collaborations within that context. The results of the study may have implications for public administrators and policymakers who are considering public art projects in their community.

2. **What will you be asked to do if you decide to participate in this research study?** In order to collect data for this study, I need to interview you, and other public art collaborators within the

community. A set of questions has been developed that identifies your opinions and experiences in regard to the community's public art. Your participation is important and I appreciate the value of your time. The time to complete this face-to-face interview will be limited to 60 minutes. Either a telephone or video conference option are also available at your preference to accommodate social distancing. With your permission, I would like to audio/video record your responses to be transcribed later for analysis. You can be assured that your individual responses will be anonymous and confidential. The results of the study will be available to you upon your request.

3. **What will be your time commitment to the study if you participate?** If you participate in this study, you will be asked to submit to one 60-minute interview.
4. **Who is funding this study?** This study is being conducted without funding.
5. **What are the possible discomforts and risks of participating in this research study?** By participating in this study, there is a small chance the responses may not remain confidential. In addition, there may be risks that are currently unknown or unforeseeable. Please contact me, Kurtis Ulrich, at (612) 597-6838, [Kulrich01@Hamline.edu](mailto:Kulrich01@Hamline.edu), or my faculty advisor Kris Norman-Major, PhD, at (651) 523-2814, [kmajor@hamline.edu](mailto:kmajor@hamline.edu)
6. **How will your privacy and the confidentiality of your data and research records be protected?** To protect against loss of confidentiality, upon completing the interviews, transcripts will be made and copies digitally stored in a secure location. Original audio/video recordings will be kept in an encrypted account until the completion of the study, and then destroyed.
7. **How many people will most likely be participating in this study, and how long is the entire study expected to last?** Approximately 16-20 people will be participating in this study over the next three months.
8. **What are the possible benefits to you and/or to others from your participation in this research study?** Participants in this study will help add to the knowledge base of public administration and the role of the public administrator in facilitating cross sector collaboration for art projects in the context of small cities. No monetary benefit is anticipated for you or any others participating in this survey
9. **If you choose to participate in this study, will it cost you anything?** If you choose to participate in this interview, there will be no cost to you other than your time.
10. **Will you receive any compensation for participating in this study?** No compensation will be given to you for participating in this survey.
11. **What if you decide that you do not want to take part in this study? What other options are available to you if you decide not to participate or to withdraw?** Your participation in this study is entirely voluntary. You are free to refuse to participate in the study, and your refusal will not influence your current or future relationships with Hamline University. In addition, if significant new findings develop during the course of the research that may affect your willingness to continue participation, we will provide that information to you.

- 12. How can you withdraw from this research study, and who should you contact if you have any questions or concerns?** You are free to withdraw your consent and stop participation in this research study at any time without penalty or loss of benefits for which you may be entitled. If you wish to stop your participation in this research study for any reason, you should tell me, or contact me at Kurtis Ulrich, at (612) 597-6838, [Kulrich01@Hamline.edu](mailto:Kulrich01@Hamline.edu), or my faculty advisor Kris Norman-Major, PhD, at (651) 523-2814, [kmajor@hamline.edu](mailto:kmajor@hamline.edu) for any questions, concerns, suggestions, or complaints about the research and your experience as a participant in the study. In addition, if you have questions about your rights as a research participant, please contact the Institutional Review Board at Hamline University at [IRB@hamline.edu](mailto:IRB@hamline.edu).
- 13. Are there any anticipated circumstances under which your participation may be terminated by the researcher(s) without your [or your parent/guardian's, if applicable, for participants under 18] consent?** There are no anticipated circumstances under which your participation may be terminated by the researcher(s) without your consent.
- 14. Will the researchers benefit from your participation in this study?** The researchers will gain no benefit from your participation in this study beyond the publication and/or presentation of the results obtained from the study, and the invaluable research experience. This study benefits the researcher by fulfilling a requirement for a Doctorate of Public Administration, and may be included all or in part, in professional journal articles. No monetary benefit is anticipated for the researcher or any others participating in this survey
- 15. Where will this research be made available once the study is completed?** This research is public scholarship and the abstract and finished doctoral dissertation will be cataloged in Hamline's Bush Library Digital Commons, a searchable electronic repository and that it may be published or used in other ways, such as in conference presentations, class presentations, or published in research journals.
- 16. Has this research study received approval from where the research will be conducted?**  
No.
- 17. Will your information be used in any other research studies or projects?** No – no private personal information will be collected as part of this research, and therefore, none will be used in or distributed for future research studies.



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**CULTURE:**  
**MISSISSAUGA**

# Public Art Master Plan

### Acknowledgements:

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The following is based on the outcome of the hard work, creative visioning and consultation with a variety of stakeholders over a period of 3 years.

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Cover Page: the cover image represents the first commissioned public artwork by the City of Mississauga. *Great Bear and the Seven Hunters* by Sharon McCann, City of Mississauga Public Art Collection. Can be seen in Council Chambers (Civic Centre). Photo credit: Light Monkey Photography



# Mississauga Public Art Master Plan (PAMP)

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# 1

## EXECUTIVE SUMMARY

*“Mississauga will promote a strong civic identity and a city of experiences that celebrate the attractive and vibrant waterfront, the Downtown and communities, the rich history and cultural diversity, high architectural standards and quality public art.”*  
(Section 4.5 Mississauga Official Plan)

The City of Mississauga Public Art Program has experienced tremendous success since its inception in 2010. Since this time it has almost doubled in size and currently includes over 20 permanent installations on publicly owned lands. In order to effectively grow the Public Art Program, the Culture Division, which manages the program, undertook the development of a Public Art Master Plan to support the planning, development and conservation of public art across the city.

Mississauga’s first ever Public Art Master Plan (PAMP) is an extension of the Framework for a Public Art Program (2010) and Corporate Policy and Procedure 05-02-07-City Acquired Art. The ultimate goal of the PAMP is to establish a unique artistic identity for the city through the formation of a design and curatorial outline. The PAMP provides specific recommendations designed to direct the development and implementation of a successful public art program over the next five (5) years from 2016 - 2020.

The PAMP’s vision is that *Mississauga’s Public Art Program will be progressive and thought provoking: playing on the community’s distinct assets.*

The PAMP builds upon existing planning, development, and revitalization initiatives and strategies and will commence in consultation with City staff, key stakeholders, as well as the public. The focus is on the following five (5) priority zones which have been identified for future public art projects:

1. Existing Infrastructure Projects
2. Heritage Sites
3. Pedestrian Zones within Intensification Areas
4. Waterfront
5. Major Transit Hubs and Corridors

In order to successfully implement the PAMP, the City of Mississauga Culture Division will need to continue to initiate partnerships with institutions and the private sector, engage the public and key stakeholders, and sufficiently staff public art initiatives.

# 2

## BACKGROUND

### 2.1 INTRODUCTION

The City of Mississauga is committed to supporting and investing in the arts community. Established and formally approved by City Council in 2010, the Public Art Program aims to characterize Mississauga as a vibrant and creative community where people want to live, work and play.

Mississauga's Public Art Program demonstrates the City's economic and cultural relevance in attracting the development industry, the arts sector, as well as new residents and visitors. Public art has the ability to boost local industry and tourism and can lead to a sense of ownership and pride within the community. A variety of permanent and temporary public art installations enhance the quality of life for Mississauga's residents and create great experiences for visitors.

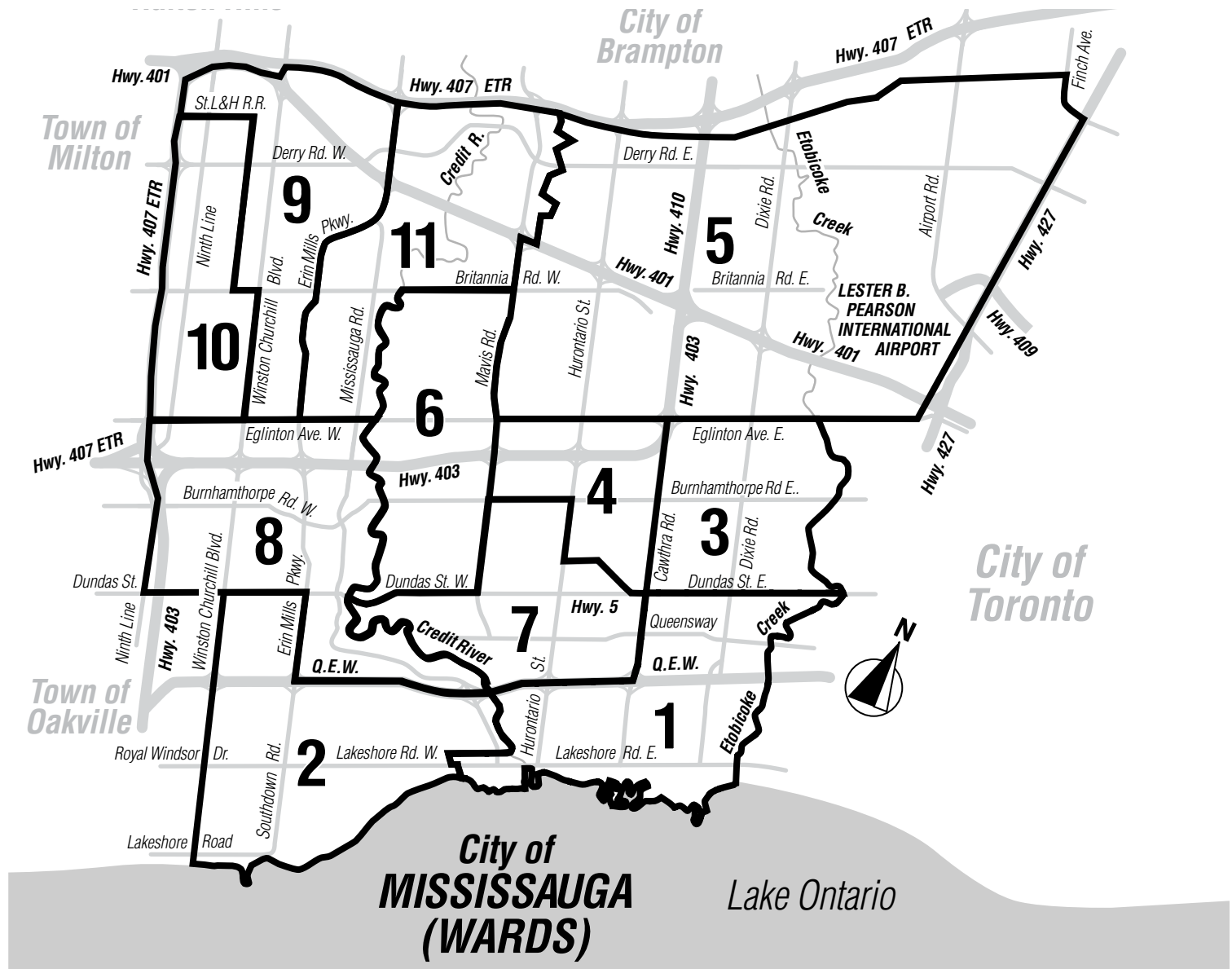
The City of Mississauga was incorporated in 1974 and in just over forty years it has grown to become Canada's sixth-largest city. The green-fields that once dominated the city's landscape have nearly disappeared and the existing community seeks a greater level of sophistication in civic expression, representation and celebration. Mississauga has immense potential to develop a unique character and identity by creating a compelling and enriched environment through public art.

The role of art in the public realm is as old as civilization itself. Historically, it consisted of 'monuments to power' being an imperial, mythical, religious, or military nature. This is evident throughout the urban landscape of cities around the world. Today, the medium finds itself under the jurisdiction and close scrutiny of a new order: the public itself. Public art has evolved and continues to move closer to becoming an integral component in the design of civic spaces.

# 2

## BACKGROUND

## MISSISSAUGA WARD MAP



# 2

## BACKGROUND

### *Permanent public art examples in Mississauga:*



**“Possibilities”**  
**Michel de Broin, 2012**

Renowned artist Michel de Broin created “Possibilities”, an aluminum sculpture of eight colourful arrows. The arrows are inspired by the colours and shapes of oversized 1950s roadside signs – a reference to Mississauga’s development during the golden age of the automobile, while pointing to endless future possibilities.



**“Titled Spheres”**  
**Richard Serra, 2003-2004**

Serra is an internationally recognized American sculptor and artist. This work, located in Pearson International Airport’s International Departures Lounge, is one of his finest. Carefully placed curving steel plates produce their own echo in this interactive environment.



**“Contemplating Child”**  
**Ferruccio Sardella, 2014**

The large-scale Cor-Ten steel sculpture can be found in Mississauga’s Community Common Park. The artwork speaks to stewardship of family, community and home, and has become a seamless fit for the site and its surroundings. Utilizing a primitive, childlike approach, the sculpture presents a gesture of a seated child in repose.

# 2

## BACKGROUND

### *Temporary public art examples in Mississauga:*



**“Art of Sport: Fitness Follies”**  
RAW Design, 2015

Commissioned by the City of Mississauga and funded by the Community Celebrations Fund for the TORONTO 2015 Pan Am / Parapan Am Games through Canada Heritage, Art of Sport: Fitness Follies was an abstract collection of sculptural objects that paid homage to outdoor fitness trails.



**“Tree Quilts”**  
Fugitive Glue, 2014 - 2015

The City of Mississauga Culture Division and Parks and Forestry Division jointly commissioned arts collective Fugitive Glue to develop a temporary public art installation intended to animate one of Mississauga’s busiest downtown corridors for the 2014 winter season.



**“Crossing Pedestrians”**  
Roadsworth, 2011

This work by Roadsworth sends the message that Mississauga’s downtown is entering into a phase of development that supports a pedestrian friendly environment. Painted figures replace the usual rectangular bars of the pedestrian crosswalk.

# 2

## BACKGROUND

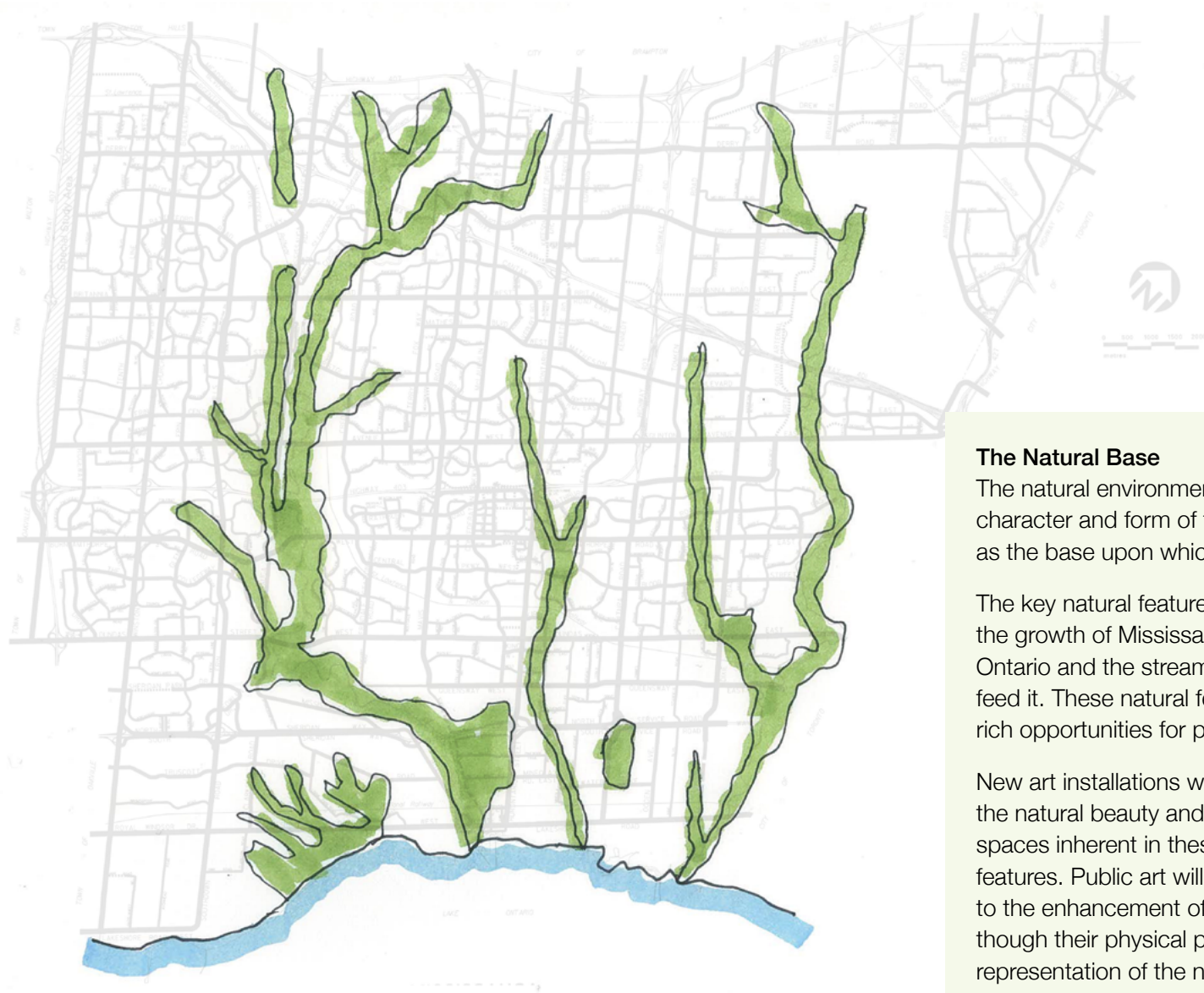
### 2.2 COMMUNITY PROFILE

The Mississauga PAMP ensures future public art projects consider the uniqueness of each community, its people and their stories. The PAMP also ensures public art reflects the context in which the artwork is located in order to maximize public benefit.

The PAMP focuses public art investment along natural environment features, at transit corridors, at intensification nodes and in the urban core. The following maps provide a general overview of The City of Mississauga and foundation for the recommendations, Public Art Zones, and curatorial themes to follow. The map layers build upon one another through the document and draw upon priorities identified in the Mississauga Official Plan.

# 2

## BACKGROUND



### **The Natural Base**

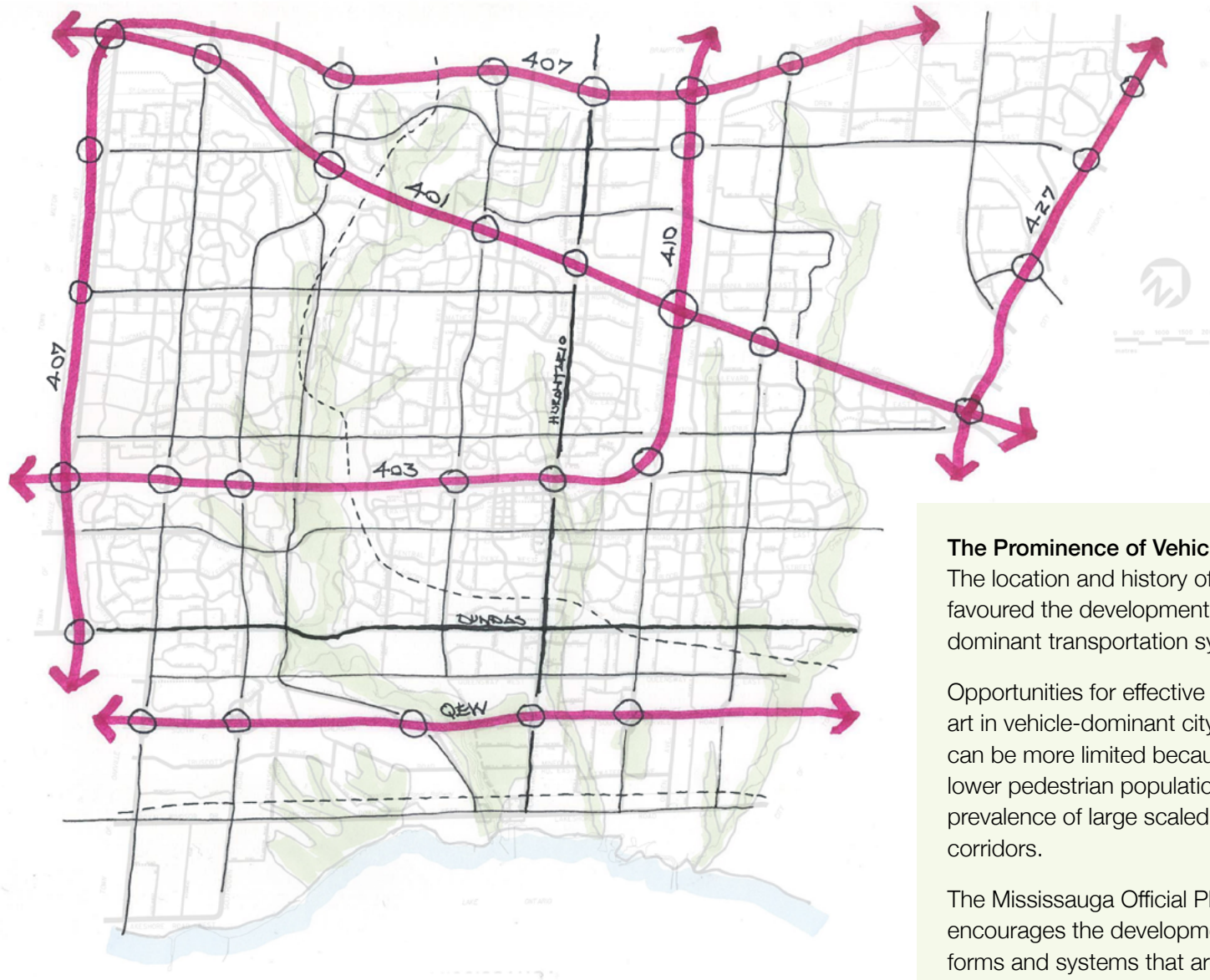
The natural environment influences the character and form of the City, acting as the base upon which it develops.

The key natural features that influenced the growth of Mississauga include Lake Ontario and the streams and rivers that feed it. These natural features provide rich opportunities for public art.

New art installations will benefit from the natural beauty and generous spaces inherent in these natural features. Public art will also contribute to the enhancement of these places through their physical presence and representation of the natural and built environments.

# 2

## BACKGROUND



### The Prominence of Vehicles

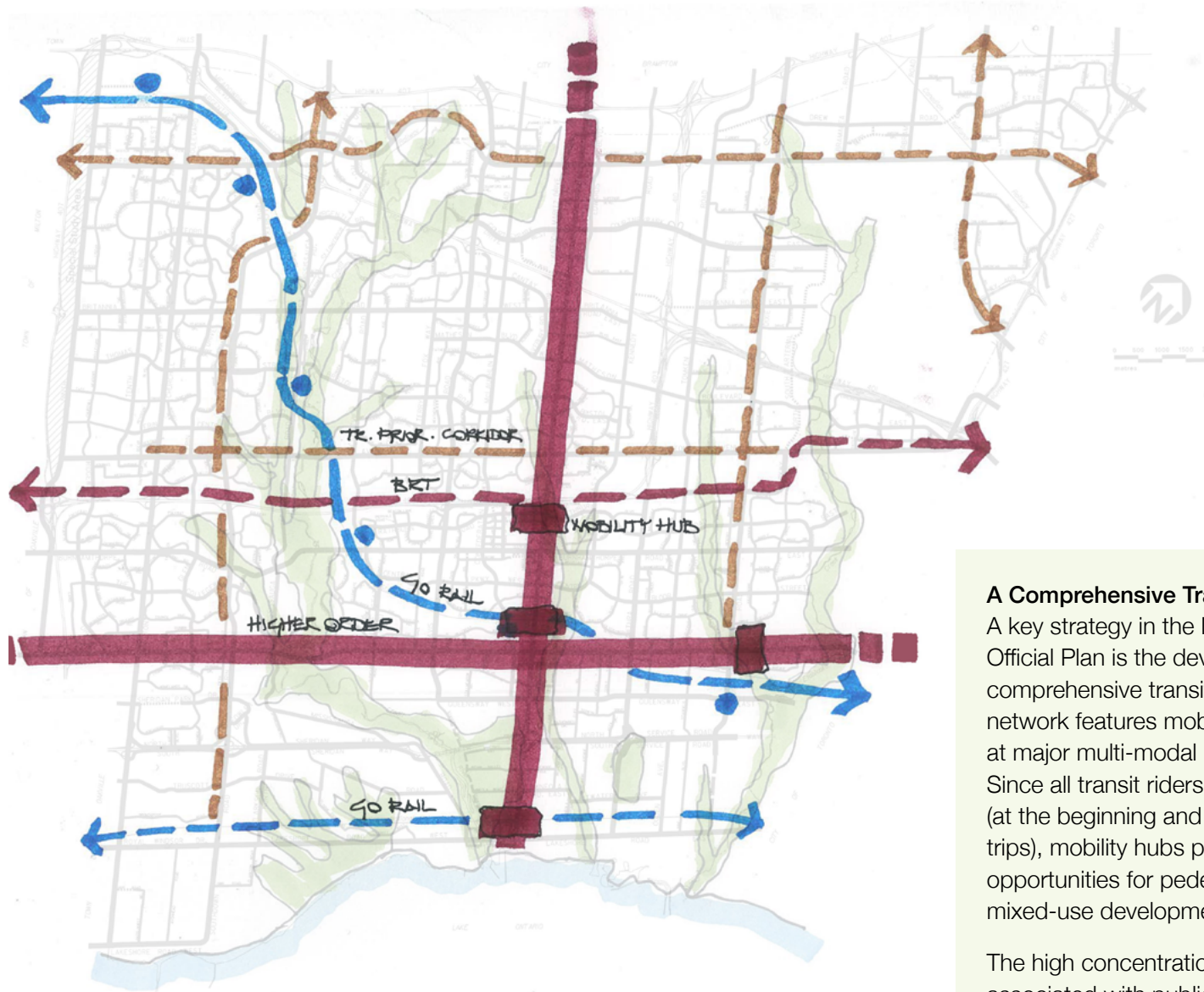
The location and history of Mississauga favoured the development of a vehicle-dominant transportation system.

Opportunities for effective public art in vehicle-dominant city forms can be more limited because of a lower pedestrian population and the prevalence of large scaled spaces and corridors.

The Mississauga Official Plan encourages the development of city forms and systems that are less reliant on the personal automobile. The PAMP zones for public art will target the densest pedestrian zones.

# 2

## BACKGROUND



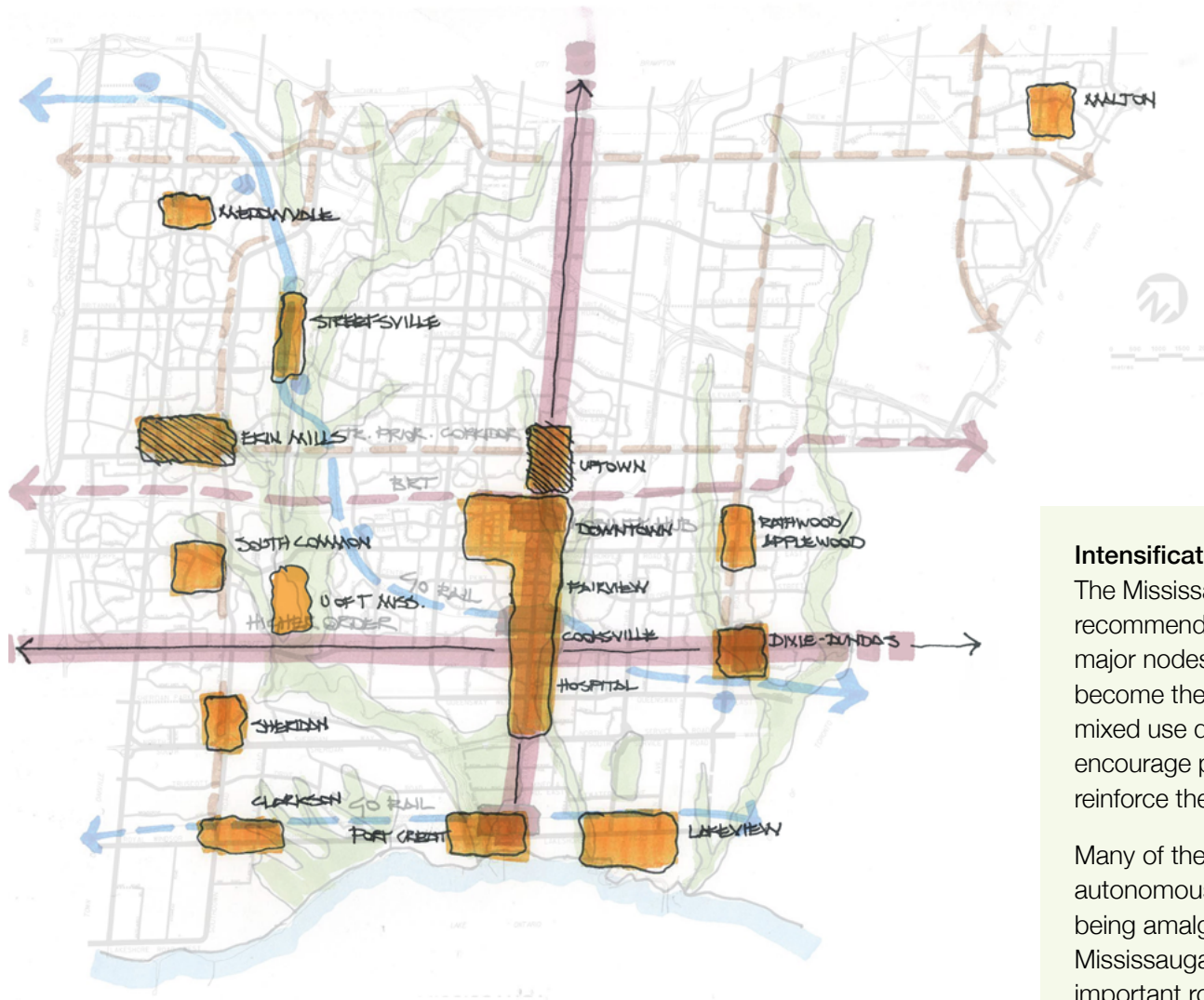
### A Comprehensive Transit Network

A key strategy in the Mississauga Official Plan is the development of a comprehensive transit network. The network features mobility hubs located at major multi-modal intersections. Since all transit riders are pedestrians (at the beginning and end of their trips), mobility hubs present major opportunities for pedestrian-friendly, mixed-use developments.

The high concentrations of pedestrians associated with public transit create numerous opportunities for public art.

# 2

## BACKGROUND



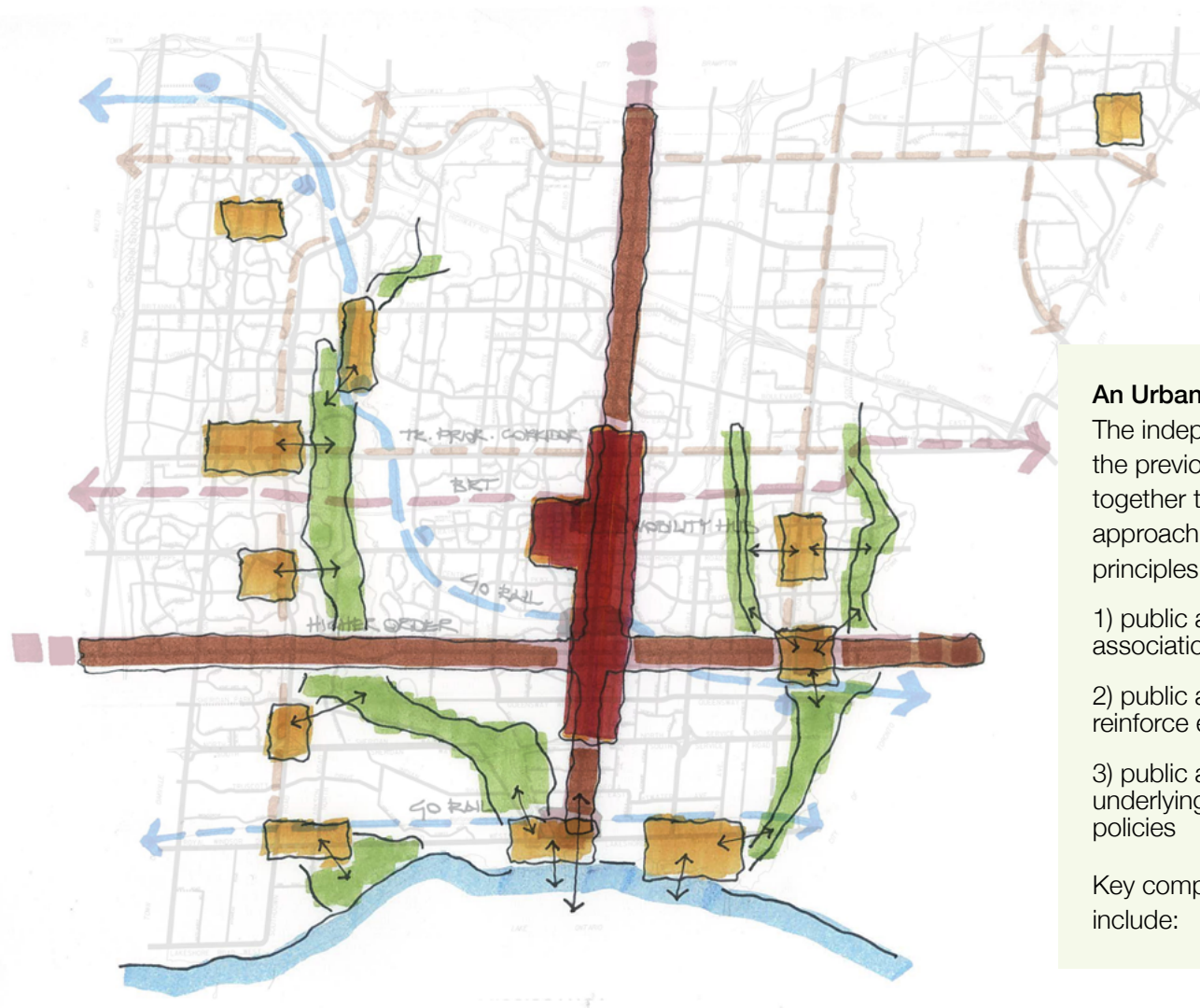
### Intensification Nodes

The Mississauga Official Plan recommends that the downtown, major nodes and community nodes become the nuclei of additional mixed use development which will encourage pedestrianization and reinforce the urban character.

Many of these communities were autonomous settlements before being amalgamated into the City of Mississauga. Public art will play an important role in telling the narrative of these settlements and reinforcing their urban structures.

# 2

## BACKGROUND



**An Urban Structure for Public Art**  
The independent ideas presented on the previous pages can be brought together to form a consolidated approach to public art. The key principles are:

- 1) public art will benefit from an association with strong urban forms
- 2) public art has a responsibility to reinforce emerging strong urban forms
- 3) public art will support the narrative underlying Mississauga Official Plan policies

Key components of the approach include:

**Strategic Direction – Focus public art investment in the following areas:**

<p><b>Urban Core -</b> Downtown Mississauga is a high priority area for public art.</p>	<p><b>Primary Transit Corridors -</b> The primary transit corridors are fertile ground for public art.</p>	<p><b>Intensification Nodes -</b> Future mixed-use developments should be accompanied by new public art.</p>	<p><b>Natural Base -</b> The waterfront and the natural river corridors should be animated and celebrated through public art.</p>
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# 2

## BACKGROUND

### 2.3 DEFINITIONS AND TERMS

**Acquisition:** obtaining art through commission, purchase, donation, gift or bequest. For more detailed information related to the acquisition of art for the City of Mississauga collections, refer to the City's Corporate Policy and Procedure 05-02-07- City Acquired Art.

**Art:** cultural objects and artistic items that may be created/ guided by professional/recognized professional/trained artists, such as, but not limited to, prints, fine art posters, sculpture, fine art photography or paintings acquired by the Corporation through commission, purchase, donation, loan or lease.

**Beautification Projects:** aesthetic projects created and led by community members, although an artist may be hired to assist in the process. These projects are important community-building exercises but may not follow customary public art processes and policies. These projects do not fall under the definition of Public Art or the City of Mississauga's Public Art Program. The City does not have the same legal obligations for the maintenance and protection of the artist's moral rights for Beautification Projects. The City's Beautification Program is managed by Parks and Forestry.

**Best Practices:** recommended principles based on widely accepted artistic and professional standards for the commissioning of public art.

**Business Improvement Area (BIA)<sup>1</sup>:** the following BIAs currently exist in Mississauga: Streetsville, Port Credit, Malton, and Clarkson. A BIA is a geographic area in a municipality. A BIA board of management is an organization set up to provide certain business promotion and improvement functions within that area.

**CARFAC<sup>2</sup>:** Canadian Artists' Representation/Le Front des artistes canadien (CARFAC) is a federal non-profit corporation serving as the national voice for Canada's professional visual artists. As a non-profit association and a National Art Service Organization, their mandate is to promote the visual arts in Canada, to promote a socio-economic climate that is conducive to the production of visual arts in Canada, and to conduct research and engage in public education for these purposes. It is the standard practice of the City of Mississauga to pay artists and arts professionals according to the current CARFAC Minimum Fee Schedule.

**Community Art:** temporary or permanent art that is based in a community setting, often publically accessible and involving the community in its creation through collaboration, production, and/or dialogue. Community Art can be created by community members or by engaging a professional artist(s) in the process.

# 2

## BACKGROUND

**Community Node:** the Mississauga Official Plan identifies ten Community Nodes in Mississauga, namely: Clarkson Village, Dixie-Dundas, Lakeview, Malton, Meadowvale, Port Credit, Rathwood-Applewood, Sheridan, South Common, and Streetsville.

**Copyright:** the exclusive right to produce or reproduce a work of art in any form. In accordance with the Canadian Copyright Act, copyright privileges shall remain with the artist unless assigned or licensed by the artist to another party. Copyright in Canada is automatic upon creation of a work and usually lasts for the artist's lifetime plus fifty years.

**Corporate Art:** for the purposes of this document, Corporate Art refers to all art that is owned by the Corporation of the City of Mississauga.

**CPTED<sup>3</sup>:** Crime Prevention Through Environmental Design (CPTED) is a proactive design philosophy built around a core set of principles that is based on the belief that the proper design and effective use of the built environment can lead to a reduction in the fear and incidence of crime as well as an improvement in the quality of life.

**Cultural Landscape:** settings that enhance community vibrancy, aesthetic quality, distinctiveness, sense of history and/or sense of place. The City of Mississauga adopted a Cultural

Landscape Inventory in 2005 and was the first municipality in Ontario to do so. All cultural landscapes are listed on the City's Heritage Register. Cultural landscapes and features include historic settlements; agricultural, industrial, urban, residential, civic and natural areas; parks; scenic views; scenic roadways; bridges; and wall formations.

**Digital Art:** temporary or permanent art that uses digital technology as an essential part of the creation, process and/or presentation.

**Donation:** a gift of Art, which has been given voluntarily and without compensation or non-monetary consideration (e.g. advertising, promotion, services, etc.). Donations may be classified as Corporate Art, Memorial Art or Public Art.

**Heritage Conservation District:** a defined area of buildings and properties designated under the Ontario Heritage Act. The City of Mississauga has designated two heritage conservation districts: Meadowvale Village and Old Port Credit Village. Heritage Conservation Districts enable the City to manage and guide change through the adoption of a plan and guideline for the conservation, protection and enhancement of each area's special character.

# 2

## BACKGROUND

**Hoarding Art:** temporary artwork installed on, around or near a development or construction site, commissioned or approved prior to its creation by the property owner or developer. The primary purpose of hoarding art is to aesthetically enhance the public realm.

**Installation Art:** three dimensional works of art that are site-specific and often intended to transform the public's perception of a space.

**Intellectual Property Rights:** the legal rights that pertain to ideas and creations in the artistic field. IP Rights are defined by federal statute in Canada and include copyright and moral rights.

**Light-based Art:** site-specific light installations that often use the natural and built environment and can be temporary or permanent. May be either indoor or outdoor and can include sculpture, multi-media, projections, video art and photography.

**Living Heritage:** the recognition of people as connected to their heritage, defined more broadly than physical components but to include cultural expressions and practices. Living heritage honours the unique importance of each human life of the past, present and future, and is an inclusive concept that recognizes the desire to connect with others and share our stories.

**Memorial Art:** art that is designed to honour a particular individual or to commemorate a particular event and is created by a professional artist and acquired by a process administered by the City.

**Moral Rights:** personal rights which connect artists to their work. These rights cannot be assigned or licensed, however they can be contractually waived by the artist. Moral rights include the artist's right to be associated with the work and the artist's right to the integrity of the work.

**Mural Art:** commissioned public art or approved prior to its creation by a property owner or occupant, where the primary purpose is to aesthetically enhance the general surrounds as well as the surface it covers.

**Museums of Mississauga:** a collection of heritage buildings that have been restored to visually narrate the early settler experience and life in the nineteenth century through to the modern era. The three Museums of Mississauga include: Benares House, Bradley Museum and Leslie Log House.

**Public Art Working Group (PAWG):** a proposed inter-departmental working group. The PAWG should have representation from all relevant City departments that undertake work which might include or align with public art.

# 2

## BACKGROUND

**Percent for Public Art:** a way for a municipality to secure funds for public art through the planning and development approval process. The City of Mississauga encourages a contribution equal to 0.5% (at a minimum) of the gross construction costs of the development.

**Placemaking:** a collaborative and multi-faceted process to the planning, design and animation of public spaces. Placemaking has the ability to inspire a community to reimagine and reinvent familiar public spaces and builds character and quality of place.

### **Professional Artist<sup>5</sup>:**

**Emerging artist:** an artist in the early years of their professional career who may have had previous professional exhibitions, commissions, presentations and/or installations.

**Mid-career artist:** an artist who has received basic training in their artistic field, has practiced their art for at least 4 full years in a professional context.

**Established artist:** an artist who has an extensive body of work, a history of national and/or international presentation and who has achieved wide recognition.

**Public Art:** for the purposes of the PAMP, public art refers to art found in the public realm that has undergone a formal art selection process administered by Public Art Program staff. Public art is publicly accessible to all citizens and can be in any medium/media, take on any shape, form or scale. Public art can be permanent or temporary. Public art can include, but is not limited to, community art, mural art, installation, digital, hoarding, sculpture and street art. These works can be stand-alone site-specific works or they can be integrated or semi-integrated into other functioning design elements such as street furniture, architecture or landscape architecture.

**Temporary Public Art:** can exist as an installation or festival, and is not intended to last forever. Temporary public art can last for a few months to up to 15 years, and will only be maintained if damages occur within the given time period.

**Permanent Public Art:** most commonly existing as a sculpture, permanent public art has also been integrated into playgrounds, and public squares. Permanent public art will require a maintenance plan and maintenance budget, and its conception often integrates a certain level of community consultation, as it will become a feature of the community.

# 2

## BACKGROUND

**Public Art Program:** formally established in 2010, the City of Mississauga's Public Art Program aims to contribute to the unique identity of Mississauga. The program is managed by the City's Culture Division and helps to create vibrant public spaces and streetscapes, making Mississauga a place people want to live in, work in and visit.

**Public Space:** a place to which the public has access, as of right or by expressed or implied invitation.

**Sculpture:** three-dimensional art that is created by carving, casting or other shaping techniques.

**Street Art:** art developed in public spaces that encompasses different media, techniques and subject matter. Street art can include, but is not limited to, traditional graffiti, stencil graffiti, sticker art, wheatpasting, video projection, art intervention, flash mobbing, street installations, poster art, LED art, mosaic tiling, yarn-bombing, and tactical urbanism.

**Tactical Urbanism:** represents low-cost, temporary changes to public spaces and the built environment to address immediate needs to provide temporary alternatives to urban problems. Tactical urbanism can take on many forms such as street art, performance, digital art, mapping and wayfinding, streetscape improvements, intersection repair, community gardening and pop-up urban interventions.

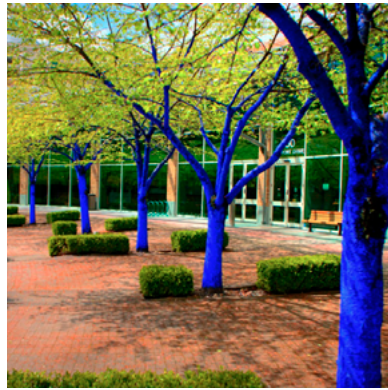
*\*Please reference the Mississauga Official Plan, Cultural Policy and other City documents for any further definitions.*

# 2

## BACKGROUND

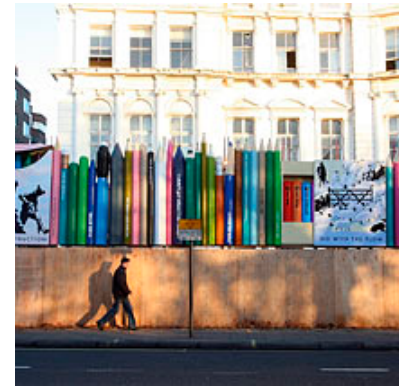
### 2.4 PUBLIC ART EXAMPLES

Temporary and / or permanent public art can come in many different forms, type, medium/media, duration, etc. Public art may exist as a revolving exhibition, a permanent sculpture, or a special event in the form of an outdoor exhibition or festival. Public art has the opportunity to address current issues or a specific theme, and can be used to promote the use of public space. The following are examples of the many types of temporary and permanent public art to draw on as inspiration for the PAMP's vision and guiding principles.



From Left to Right: Hense, 700 Delaware, Photo by Andy Butler; Konstantin Dimopoulos, Blue Trees, Photo by Konstantin Dimopoulos; Mehmet Ali Uysal, Skin, Photo by Mehmet Ali Uysal

From Left to Right: Aram Bartholl, MAP, Photo by Anne Foures; Fra.Biancoshock, Street Hunger, Photo by Fra. Biancoshock; GKR Scaffolding at Lancaster Gate, Photo by GKR Scaffolding



# 2

## BACKGROUND



Left to Right: Kurt Perschke, The RedBall Public Art Project, Photo by Martin and Martin; Filthy Lurker, Paint the Town Red, Photo by Filthy Lurker; Sexta-Feira, The Umbrella Sky, Photo by Patricia Almelda;

Left to Right: Jaume Plensa, Crown Fountain, Photo by City of Chicago; Lawrence Argent, I See What You Mean, Photo by Denver Convention Center; Claudia Ravaschiere and Michael Moss, Street Cathedral, Photo by Gabrielle Schaffner



# 3

## STRATEGIC FRAMEWORK

### 3.1 MISSION

The overall goal of the PAMP is to establish a curatorial and design outline which will guide the City's Public Art Program for the next five (5) years, 2016-2020, for both permanent and temporary public art installations. This work will be done in consultation with City staff, key stakeholders, and the public.

The PAMP includes the following:

- Public art opportunities and ideas that can be realized in the next 5 years
- Public art ideas that can facilitate the creation of a cultural corridor
- Prioritization of potential sites within Mississauga that reflect the public art guiding principles
- Types of public art to be considered for each site
- Areas for temporary public art opportunities as well as those that might be appropriate for future permanent works
- Recommendations of how to select works of art
- Education and public engagement opportunities on the PAMP

It is important that moving forward the PAMP continues to build on these assets, as this will set the framework for a unified cultural experience that will provide the identity of an innovative and progressive community. This approach will align the PAMP with the work currently being planned and developed in other Departments across the Corporation.

# 3

## STRATEGIC FRAMEWORK

The PAMP is a guiding document designed to prioritize sites and opportunities for public art and inform capital budget requests. The PAMP is set out to address the next (5) years and should complement existing plans. In identifying and prioritizing key public art opportunities, the PAMP builds upon ongoing planning, development and revitalization initiatives within the City.

The PAMP also outlines a consistent direction for the selection of sites and themes that will be addressed over the next (5) years. It is recommended that temporary and permanent works selected be of a progressive nature in keeping with the City's desire to attract new citizens and provide the cultural elements that support a place to live and work. Progressive work should refer to a sense of forward thinking and an interest in innovation, setting a cultural direction that is conducive for attracting highly skilled young professionals.

Engaging with the community to participate and facilitate the PAMP is key to its success. Community stakeholders should be provided with the opportunity to review proposals and provide feedback as part of the selection process. It is important that art selection committees be made up of a majority of educated contemporary art professionals to align with best practices related to public art selection.

Mississauga already has many works of public art that support the direction of progressive works and exemplify the highest quality standards of contemporary art. There are examples city wide of both permanent and temporary works that meet the criteria of being innovative and progressive in their exploration of mediums and concepts.

### 3.2 VISION

Mississauga's Public Art Program will be progressive and thought provoking: playing on the community's distinct assets.

# 3

## STRATEGIC FRAMEWORK

### 3.3 GUIDING PRINCIPLES

The Guiding Principles of the PAMP speak to the following:

#### Location

- Public art is encouraged to be site specific, connecting to the location of the proposed artwork, drawing on natural and living heritage, culture and the local environment
- Public art will be encouraged throughout the city, particularly within Intensification Areas (*Intensification Corridors, Downtown, Major Nodes, Community Nodes and Corporate Centres*), and within gateways, special purpose areas, parks and open spaces, along the Lake Ontario shoreline, and along multi-modal streets, such as bike lanes, pedestrian sidewalks and walkways
- Public art will be associated with public transit and incorporated into Major Transit Station Areas as identified in the Mississauga Official Plan and as amended by future City Building and Transportation initiatives

#### Integration

- Public art will be encouraged as an integral component of public works, public facilities, land development (architecture, landscape architecture, site and urban design) and open space planning
- Public art will draw on local, national and international artists, which in turn will support new cultural, economic development and tourism opportunities

- The Public Art Program will support diverse approaches including permanent and temporary works, integrated art and design collaborations, and new media practices
- Public art will be considered an essential part of the urban fabric and supported through the City of Mississauga's corporate policies, procedures and processes

#### Outcomes

- Public art will promote creativity and innovation, reflecting a variety of artistic contemporary expressions that represent excellence in creativity and design
- Public art will act as a connector between people and places throughout Mississauga
- Public art will promote community identity, involvement and participation in art making
- Public art will reflect the diversity of communities, and respond to the natural, social and built environment on public and private lands
- Public art will celebrate heritage sites
- Public art will be accessible via pedestrian and cycling routes, connecting neighbourhoods
- Public art should celebrate and enhance transportation hubs and corridors

# 3

## STRATEGIC FRAMEWORK

### 3.4 PRIORITY PUBLIC ART ZONES AND CURATORIAL THEMES

The following public art zones and accompanying curatorial themes have been established as a result of the feedback received through a public art survey used to gather input from local residents, artists and stakeholders. City of Mississauga planning documents and strategic plans were also used to form the basis of the 5 distinct categories below:

PUBLIC ART ZONES	CURATORIAL THEMES
<b>1. Existing Infrastructure Projects</b>	<ul style="list-style-type: none"> <li>• First Nations</li> <li>• Environment</li> <li>• Natural Habitat and Features</li> <li>• Contemporary Art</li> <li>• Community</li> </ul>
<b>2. Heritage Sites</b>	<ul style="list-style-type: none"> <li>• Contemporary Art</li> <li>• Classical Art</li> <li>• Living Heritage</li> <li>• Water and the Environment</li> </ul>
<b>3. Pedestrian Zones within Intensification Areas</b>	<ul style="list-style-type: none"> <li>• Pedestrian</li> <li>• Contemporary Art</li> <li>• Agricultural Heritage</li> <li>• Aviation, Industry and Commercialism</li> </ul>
<b>4. Waterfront</b>	<ul style="list-style-type: none"> <li>• First Nations</li> <li>• Aviation, Industrial, Naval, and Military Heritage</li> <li>• Contemporary Explorations</li> <li>• Water and the Environment</li> </ul>
<b>5. Major Transit Hubs and Corridors</b>	<ul style="list-style-type: none"> <li>• Sustainable Mobility and Lifestyle</li> <li>• Higher Order Transit Routes and Corridors</li> <li>• Diversity</li> <li>• Local Characteristics and Industry</li> <li>• Transformation and Movement</li> </ul>

# 3

## STRATEGIC FRAMEWORK

### 3.5 CRITERIA FOR DEFINING PRIORITY PUBLIC ART ZONES

The City's Culture Division receives numerous ideas and requests for public art on an annual basis. In order to address these needs, the PAMP gives precedence to a variety of public art priority zones which make a clear rationale for prioritizing budgets and allocating resources. The identified zones have been selected as a result of a lengthy process which included the review of existing planning policies and documents, stakeholder consultation, and weighing each zone against the selection criteria identified in Section 3.6. Consideration was given to existing public art, upcoming infrastructure projects, waterfront assets, pedestrian and cycling routes, and to a vision for the future of the city as one that celebrates nature, history, culture, connectivity, and an outdoor lifestyle. Refer to Appendix A for a list of stakeholders and background documents included in this process.

In the event that a public art opportunity arises outside of the identified priority zones, Culture Division staff may wish to undertake the project, provided there is available funding and the project proposal meets the Public Art Program goals and site selection criteria.

### 3.6 CRITERIA FOR SELECTION

The following site selection criteria should be used to determine the appropriateness of a site for the installation of public art. These criteria are specifically for City-owned sites, but may also be used as a test for sites proposed for

developer provision of public art through site plan development and Section 37 planning processes. In many cases, further consultation with relevant City departments and stakeholders will still be required. Consideration is given to the following criteria in identifying locations for public art:

- Locations that afford high public use or public exposure
- Locations that offer unique sight lines, viewpoints, and vistas
- Locations that afford the opportunity to celebrate the connection between the Downtown and the Waterfront
- Locations that coincide with existing plans for construction or redevelopment in a public space
- Locations that exist within Mississauga's natural, pedestrian, and bicycle-friendly corridors
- Locations that will become connected through future City of Mississauga development plans
- Locations where public art will reinforce urban design initiatives that contribute to creating a strong sense of place and community identity
- Locations that may be integrated within existing annual festivals and public events in Mississauga
- Locations that will draw pedestrians to cultural and historical sites to reinforce and celebrate Mississauga's past
- Locations that celebrate arrival into the City, community or special place

# 4

## OPERATING AND IMPLEMENTATION FRAMEWORK

### 4.1 KEY RECOMMENDATIONS AND PHASED IMPLEMENTATION PLAN

Mississauga's PAMP will be a key resource in identifying new public art projects, and will build upon the Public Art Program. The following recommendations will provide a guide for the City of Mississauga to implement and expand a successful Public Art Program over the next five (5) years, 2016 - 2020. A number of recommendations identify that there may be some human resource and budget implications. It is suggested that these implications be detailed by staff as part of the Public Art Working Group (PAWG) so that interdepartmental priorities align and will be clearly identified early on in the budget planning process.

The recommendations are organized in two parts, the first part is a series of recommendations to be incorporated as policy for the review of the Corporate Policy and Procedure 05-02-07- City Acquired Art. The revised policy will provide direction for projects and acquisitions. The second set of recommendations (see Section 4.2) are organized based on the five Public Art Zones as identified in the PAMP.

An implementation plan has been provided to support the development of the PAMP. The implementation plan is to be phased and will correspond to the following anticipated timelines:

- Phase 1: recommendation to be initiated by City of Mississauga within 1 year of Council endorsement.
- Phase 2: recommendation to be initiated by City of Mississauga within 2 to 3 years of Council endorsement.
- Phase 3: recommendation to be initiated by City of Mississauga within 4 to 5+ years of Council endorsement

# 4

## OPERATING AND IMPLEMENTATION FRAMEWORK

### Policy Recommendations:

It is recommended that:

1. Recommendations 1 through 26 (under Section 4.1 of the PAMP) be incorporated in the review and refresh of Corporate Policy and Procedure 05-02-07-City Acquired Art.  
*Phase 1: Culture Division to draft a Corporate Report for Council endorsement in 2016. Corporate Report will summarize the PAMP document and its recommendations. Review and refresh of the Policy will be initiated once Council endorsement is obtained.*
2. Five identified Public Art Zones (Existing Infrastructure, Heritage Sites, Pedestrian Zones, Major Transit Hubs and Corridors, and Waterfront) should be adopted in the Corporate Policy and Procedure 05-02-07-City Acquired Art and other relevant documents and guidelines, as priority public art areas.  
*Phase 1: Culture Division to work alongside the Corporate Policy Analyst staff to incorporate the zones as part of the review and refresh of the existing policy.*
3. Policies across the Corporation encouraging and/or requiring public art should be kept current, relevant and revisited at the next opportunity of a Mississauga Official Plan review. These policies should be referenced and

considered in all other planning documents and urban design guidelines that concern the public realm.

*Phase 1: The PAMP to be noted and referenced in all relevant documents and guidelines City-wide on an ongoing basis.*

4. Future public art projects should be considered as opportunities for animating the public realm, in particular through the incorporation of colour and scale.  
*Phase 1: immediate and ongoing implementation.*

Public art is an avenue for connecting communities together and should be enjoyed by local residents and visitors. Public art has the ability to bring more colour, beauty, pride and enjoyment to local communities. Furthermore, Mississauga's Public Art Program has the opportunity to put the city 'on the map' through promoting public art projects, initiatives and strategies that link the community to art and act as an avenue for meaningful community engagement.

5. City of Mississauga should continue to increase and build the cultural consciousness of Mississauga residents by exploring partnerships with the arts community, through art and community festivals, education, public engagement and community-based public art, and/or other relevant and appropriate opportunities.

*Phase 1: immediate and ongoing implementation.*

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## OPERATING AND IMPLEMENTATION FRAMEWORK

6. City of Mississauga should support a public art program that seeks to embrace audience engagement as well as interaction, and is diverse and accessible to all ages, abilities, ethnic groups and socio-economic backgrounds.  
[Phase 1: immediate and ongoing implementation.](#)
7. Culture Division should maintain an artist registry for those who are qualified to respond to permanent and temporary public art calls. This registry should ensure public art opportunities for local, international, emerging, and established artists.  
[Phase 1: immediate and ongoing implementation.](#)
8. Culture Division should continue to align public art programming with industry best practices.  
[Phase 1: immediate and ongoing implementation.](#)
9. Culture Division should continue to commission local, national and internationally renowned artists as part of the Public Art Program.  
[Phase 1: immediate and ongoing implementation.](#)
10. Culture Division should consider public art mentorship opportunities for emerging artists and collaborate with other City programs, educational and art-based institutions, community organizations and other private initiatives.  
[Phase 2: to be further explored as part of the scheduled review of the Culture Master Plan.](#)
11. Culture Division should continue to work with relevant City Departments in implementing formal processes and procedures that ensure public art is considered at the beginning of the planning and capital improvement process.  
[Phase 1: immediate and ongoing implementation.](#)
12. Culture Division should explore public art opportunities within all Community Nodes and public spaces as identified in the City of Mississauga Official Plan.  
[Phase 1: immediate and ongoing implementation.](#)
13. Public Art Working Group (PAWG) should be formed and investigate human resources available to carry out or assist in carrying out the PAMP recommendations.  
[Phase 2: planning for this should occur immediately, however implementation will be carried out as part of the City's annual budgeting process.](#)
14. City of Mississauga should develop a strategy for the acquisition of new Corporate Art, including donations, and find a suitable permanent location for artwork currently in storage. Until this strategy is developed, it is recommended that a moratorium be placed on the purchase of art and the acceptance of donations intended for the City of Mississauga's Corporate Art Collection. This moratorium will exclude City initiated and/or City managed projects through the Public Art Program, as well as donations for the City's Corporate Art

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## OPERATING AND IMPLEMENTATION FRAMEWORK

Collection that are deemed in the best interest of the City of Mississauga by the Director, Culture Division.

*Phase 1: staff from Space Planning to identify a suitable location for Corporate Art that is currently in temporary storage.*

*Phase 2: once a suitable location is found, Culture Division to manage the removal and relocation of the artwork from its current location into the new space. All Corporate Art will need to be properly stored, catalogued, appraised and maintained, in accordance with industry standards.*

15. Culture Division should archive and catalogue existing and future public art projects and initiatives for the continual public consumption, via a digital platform such as but not limited to online web, digital screens or digital applications.

*Phase 1: immediate and ongoing implementation.*

16. Culture Division should continue to explore the use of and support for pop-up, temporary, functional and integrated public art, including but not limited to tactical urbanism, street art, hoarding art, streetscaping, street banners, light posts, benches, and digital platforms.

*Phase 1: immediate and ongoing implementation.*

Temporary installations have the ability to generate considerable excitement, energy and interest in the city, with obvious spin-offs for local businesses and tourism.

### *Funding Recommendations:*

It is recommended that the:

17. City of Mississauga should investigate the feasibility of a dedicated budget to fund temporary and functional public art projects in parks and open spaces; both of which make ideal settings for creating an outdoor gallery and showcasing artworks for a limited period of time.

*Phase 2: Culture Division to work closely with staff from Parks and Forestry Division on the feasibility and implementation of a dedicated budget and process.*

The City of Mississauga should draw attention to one of its most valuable assets: parkland and open space, through meaningful art based programming. Culture Division should work to establish a program aimed at developing functional art projects for public parks as well as art educational workshops and activities. These activities and educational opportunities could be developed in partnership with the Parks and Forestry Division and other cultural organizations. Public art projects could be temporary in nature and/or integrated as functional elements such as benches, playgrounds, interpretive signage, drinking fountains and viewing platforms. The City of Mississauga should dedicate a budget to fund public art projects that enhance Mississauga's parks. This fund could be matched by the private sector in an effort to improve the parks for all residents.

# 4

## OPERATING AND IMPLEMENTATION FRAMEWORK

18. City of Mississauga should research, benchmark and analyze viable options for alternate sources of public art funding. As well as work with Planning and Building Department staff to regularly encourage the percentage for public art program as part of its planning approval process.  
[Phase 2: the Public Art Working Group \(PAWG\) to initiate benchmarking process.](#)
19. City of Mississauga should establish a separate Public Art Reserve Fund in order for the Public Art Program to adequately fund and track the maintenance, preservation and conservation of the corporation's art collection. The annual maintenance budget previously approved by Council for public art should be transferred to and administered via the Public Art Reserve Fund in perpetuity. The Public Art Reserve Fund should also be structured to receive cash contributions from public and private sectors and operated in accordance with City of Mississauga financial policies.  
[Phase 1: immediate and ongoing implementation.](#)
20. All City-owned art acquired by the Corporation through purchase, commission, and/or donation should be insured under the City's insurance policy.  
[Phase 1: immediate and ongoing implementation.](#)
21. Culture Division should continue to explore opportunities to leverage funds and resources for future public art projects, through funding opportunities available from all

City Departments. The Culture Division should continue to monitor the development of City planning initiatives and formally request that a portion of project budgets be put towards the City's Public Art Program.

[Phase 2: the PAWG to initiate benchmarking process.](#)

22. Culture Division to investigate sponsorship opportunities in partnership with other public and private corporations in order to fund future public art projects.  
[Phase 1: immediate and ongoing implementation.](#)
23. Culture Division should explore grant opportunities for public art projects that support not-for-profit and/or charitable community arts organizations, groups and collectives.  
[Phase 1: immediate and ongoing implementation.](#)

### **Partnership Recommendations:**

It is recommended that the:

24. Culture Division should continue to collaborate with public and private partners to identify opportunities for joint initiatives, to leverage additional capital funds, and to ensure the technical feasibility of new public art projects. These partnerships could include higher institutions of learning and creative industries.  
[Phase 1: immediate and ongoing implementation.](#)

# 4

## OPERATING AND IMPLEMENTATION FRAMEWORK

25. Culture Division should continue to develop relationships with Metrolinx and MiWay to identify opportunities at Major Transit Hubs, including but not limited to, temporary and permanent public art.

*Phase 1: immediate and ongoing implementation.*

26. City of Mississauga should continue to initiate partnerships with the private sector in the development of public art on privately owned and publicly accessible lands as part of the site plan review process. Temporary and permanent installations should be explored, including but not limited to; functional and integrated public art, sculpture, hoarding art, and interactive installations.

*Phase 1: immediate and ongoing implementation. City Public Art staff to continue review of applications through the MAX and E-Plans approval process. Percent for Public Art opportunities should be strongly pursued by City Planning and Building staff through the planning and development approval process.*

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## OPERATING AND IMPLEMENTATION FRAMEWORK

### 4.2 OPPORTUNITIES FOR PERMANENT AND TEMPORARY ART

In order to demonstrate how the inclusion of public art can enhance each of the identified priority zones, the PAMP recommends the following opportunities to be developed by the City of Mississauga over the course of the next five (5) years.

Examples have been provided as precedent and do not limit the potential types and scale of public art and applicable budgets that should be considered as each project or initiative advances. Prior to the initiation of a major public art installation a detailed Public Art Plan should be developed where appropriate, that specifies the exact budget, location, type of work and procurement process for that project to determine the full range of opportunities for public art.

Where Public Art Zones overlap, opportunities for public art and the below recommendations should be considered together. For example, where a pedestrian zone connects to the waterfront, or an infrastructure project connects with historically significant sights and so forth. Recommendations for public art opportunities should not be considered in isolation of their surroundings and the zones should be considered to be working in support of one-another.

#### *Existing Infrastructure Projects:*

Existing infrastructure projects can include City-owned facilities and privately owned and developed infrastructure. Opportunities for public art on existing infrastructure include temporary and permanent public art such as, but not limited to, large scale public art sculpture, contemporary art, digital art, interactive art installations, street art, etc. Public art in this zone should also be considered on development sites and to be incorporated temporarily while the development of new infrastructure projects are underway, including but not limited to hoarding art, vinyl wraps, projection art, etc. Integrating the use of digital technology and science is a priority for public art within the Existing Infrastructure Projects Zone, as identified in the PAMP. Digital art projects can promote civic engagement and have the capacity to push boundaries, encouraging audiences to see the public realm in a different way.

It is recommended that the:

27. Culture Division continue to acquire permanent public art for planned infrastructure projects and the built environment. [Phase 1: immediate and ongoing implementation. PAWG to inform Public Art Program staff of infrastructure projects suitable for the inclusion of public art.](#)

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## OPERATING AND IMPLEMENTATION FRAMEWORK

28. Culture Division should continue and encourage further collaboration with artists, arts organizations and other arts partners in order to grow opportunities for digital based arts programming (i.e. Art on the Big Screens Program intended for the outdoor LED screens at Celebration Square as well as other available digital infrastructure).

*Phase 1: immediate and ongoing implementation. Celebration Square team to work closely with Public Art Program staff on the continuation and expansion of an artistic digital screens program.*

29. Celebration Square should continue to be a leader in the City of Mississauga with respect to best practices for digital public art. Culture Division staff should explore further opportunities for digital art programming and partnerships.

*Phase 1: immediate and ongoing implementation.*

30. Culture Division should employ the use of existing and emerging technology to commission interesting digital art projects on existing screens, project art content on built infrastructure and/or commission artists as part of an interactive digital feature. The Culture Division should commission local and internationally significant artists to develop art content for digital real estate available throughout Mississauga.

*Phase 1: immediate and ongoing implementation.*

Ideal locations for the inclusion of digital art include, and are not limited to: transit stations, public squares and public or privately owned facilities with large surface areas suitable for projections. The Culture Division should collaborate with other City Departments and private partners.

Digital art projects have interactive capabilities that would allow for the potential to create collective social experiences and increase community-building. Culture Division staff should lead a competition for artists and filmmakers to submit digital content for the screens. An independent selection jury, composed of arts professionals from the field, should choose and thoughtfully curate the winning submission. Since the screens are located within a highly visible public space that is accessible to people of all ages and backgrounds, artists will need to follow the established content guidelines for the screens.

31. City of Mississauga should explore opportunities for a mural program on public property.

*Phase 1: staff from Culture's Public Art Program and Parks' Beautification Program to initiate benchmarking process.*

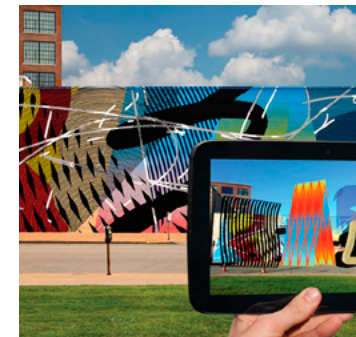
# 4

## OPERATING AND IMPLEMENTATION FRAMEWORK

32. Culture Division should explore and advocate for temporary public art opportunities on existing and proposed infrastructure as well as on transitory, underused and unsightly places (i.e. construction sites, underpasses, underused/unused buildings), as deemed safe and appropriate.

[Phase 1: immediate and ongoing implementation.](#)

Examples of public art projects include light projections onto buildings (see image Safari Urbain), vinyl wraps or drops on buildings (see image Long Live the Dead Queen Series), public art murals, hoarding art projects, temporary installations (See image “1.8”), or digital platforms that allow users to experience these spaces and artworks in more creative and engaging ways (see image MOTTO WALL, which allows viewers to move components of a mural and reconfigure the artwork through a digital platform. Using BEACON/3D technology, viewers can use their smart devices to interact with the mural, creating their own interpretations of the art).



Top, left to right: Julien Nonnon, Safari Urbain, Photo by Julien Nonnon; Mary Sibande, Long Live the Dead Queen, Photo by John Hodgkiss/Mary Sibande. Bottom, left to right: Re+Public Collaboration, MOTTO WALL, Photo by Heavy; Janet Echelman, 1.8, Photo by Bruce Petschek

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## OPERATING AND IMPLEMENTATION FRAMEWORK

### *Heritage Sites:*

Mississauga's Heritage Sites offer a unique opportunity for public art as there are abundant storytelling and educational components to both. Mississauga has over 35 designated City-owned Heritage Properties, 2 Heritage Conservation Districts, approximately 60 Cultural Landscapes and 3 Museums. All offer large, outdoor spaces that are opportune venues for programming and which engage the community through art, culture, and education-based events on a temporary basis. Mississauga is abundant with living heritage, which provides great cultural value and future opportunities for thematic, site-specific public art.

Heritage and living heritage are defined more broadly than physical components but include natural and cultural landscapes, cultural experiences, expressions and practice. These sites provide cultural value and a rich opportunity for interpretation through public art. Public art themes may include but are not limited to:

- History and evolving transportation corridors and trails, and the people who created, altered and used them
- Water routes, including Lake Ontario and the Credit River
- History of aviation
- Fishing, boating and stonehooking practices in Port Credit
- Land division, settlement patterns, urban planning and city building
- Immigration, migration and the evolving diversity of Mississauga
- Natural landscape, horticulture and environment
- Stories, history and diversity of Mississauga's First Nations and Indigenous communities

# 4

## OPERATING AND IMPLEMENTATION FRAMEWORK

It is recommended that the:

33. Culture Division should explore public art opportunities that connect to the living, natural, environmental and cultural heritage of Mississauga, including the past, present and future of Mississauga's diverse communities.

*Phase 1: immediate and ongoing implementation.*

34. Culture Division should encourage public art on heritage sites that are thematic, temporary, interactive, immersive and digital. Public art in this Zone should focus on creative and innovative ways to engage the public with the use of museum and heritage sites, that allow for contemporary interactions with and interpretations of heritage.

*Phase 2: Public Art Program staff should seek and encourage a variety of partnerships and opportunities for collaboration in order to effectively communicate Mississauga's heritage through public art projects.*

For example vinyl wraps that allow for artistic interpretations of heritage buildings (see image Trompe L'Oeil), or light-based projections that give the buildings new life and allow for engagement with the building's past, present and future (see image Dear World...)



Left to right: Northover and Brown, Trompe L'Oeil, Photo by The Think Tank; Miguel Chevalier, Dear World...Love, Cambridge, Photo by Miguel Chevalier

35. Public art opportunities on Heritage sites should align with the Museum and Heritage Planning Strategic Plan, focusing on thematic history to identify ways to re-animate and more effectively use these spaces.

*Phase 1: following the adoption of the strategic plan document, Public Art Program staff should explore opportunities for collaboration with staff from Museums of Mississauga.*

36. All proposals for public art at heritage sites are required to obtain heritage clearance as well as heritage permits. These public art projects are to be produced in accordance with applicable best practices, relevant City by-laws and provincial legislation. Public Art Program staff should work closely with Heritage Planning and Museums staff, the

# 4

## OPERATING AND IMPLEMENTATION FRAMEWORK

Heritage Advisory Committee, as well as cultural groups and individuals as required, to ensure that public art at heritage sites follows appropriate protocol.

[Phase 1: immediate and ongoing implementation.](#)

37. Culture Division should commission and encourage public art that explores and better represents the diverse history, cultures and stories of past and present Mississauga First Nations and Indigenous communities.

[Phase 1: immediate and ongoing implementation.](#)

Examples include wayfinding signage that demarcates significant locations and stories and The Canoe Project (see images to the right), which is a project in partnership with the David Suzuki Foundation and Mississauga of the New Credit's Cultural Committee. The Canoe Project marks significant transportation path along the Credit River, is marked with a moccasin and used as a community garden.



Left to right: Fort York Ravine Community Canoe, Photo by David Suzuki Foundation; Mungo National Park Heritage and Indigenous Signage, Photo by Nature Tourism Services, Mungo, Australia

# 4

## OPERATING AND IMPLEMENTATION FRAMEWORK

### Pedestrian Zones:

Major pedestrian zones identified in the PAMP include Mississauga's Intensification Areas, the Downtown and Business Improvement Areas. Public art in these areas will provide an opportunity to reference the unique history of various sites, provide placemaking opportunities for the public and encourage walkability. The ultimate goal of incorporating art in pedestrian zones is to create inclusive communities where the public feels inspired, connected and supported. Public art should be encouraged as a means of enhancing the identity and unique character of these areas and their communities.

It is recommended that:

38. The provision of public art in Mississauga's major pedestrian zones should continually be considered and encouraged wherever possible during the evaluation of development proposals.

*Phase 1: immediate and ongoing implementation.*

Integrated or standalone public art can thematically link a developer's project in a way that is meaningful to the residents in the community and provide art in their daily experience.

39. All public art in pedestrian zones should complement the character and streetscape design of the area and be supportive of the City's Urban Design Guidelines and Local Area Plans.

*Phase 1: immediate and ongoing implementation.*

40. Public art within Pedestrian Zones should provide aesthetic as well as functional and interactive features, including but not limited to, the incorporation of public art in street furniture, lighting, streetscaping, utility boxes, wayfinding etc. Public art within Pedestrian Zones should function to connect communities and cultures together by animating streetscapes and public spaces.

*Phase 1: immediate and ongoing implementation. PAWG members will be encouraged to bring forth opportunities of this type to Public Art Program staff.*

Public art within communities and along pedestrian zones will not only provide an opportunity to create complete communities and draw in tourism, but will also provide economic and social benefits for residents. For example, functional public art that also provides seating and shade (see image Parklet, a shipping container repurposed into a public art seating area) or that functions as a free community library (see image Monument).

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## OPERATING AND IMPLEMENTATION FRAMEWORK



Left to right: Shipping Container Parklet, Photo via Pop Up City; Brian McCutcheon, Monument, Photo by The Public Collection.

41. The Culture Division should work closely with Communications and Transportation and Works Divisions to implement a Downtown Street Banner Program in accordance with Corporate Policy and Procedure – 06-02-06 – Banners and existing budget.

[Phase 2: Culture Division should issue a Call to Artists to help animate the Civic Centre Area \(as defined in the aforementioned policy\) with a public art street banner campaign. Ongoing implementation thereafter.](#)

42. Corporate Policy and Procedure 06-02-06-Banners, is managed and operated by the Traffic Management Section of the Transportation and Works Department and is to remain as such.

[Phase 1: ongoing implementation.](#)

43. Along with the priority public art zones, a continuous bike route with wayfinding and cultural resting points should be considered in future planning and implementation of the City's Cycling Master Plan. This path should be informed by the PAMP, and presents the opportunity to launch in conjunction with existing biking and pedestrian events.

[Phase 3: Culture Division staff should work closely with the Cycling Office, as well as the Mississauga Cycling Advisory Committee \(MCAC\) to identify opportunities where public art can enhance Mississauga's cycling routes.](#)

44. The Culture Division, working alongside other divisions, should explore the possibility of developing a wayfinding and branding program, which allows for various public art elements.

[Phase 2: to be initiated by Culture Planning staff in collaboration with other divisions.](#)

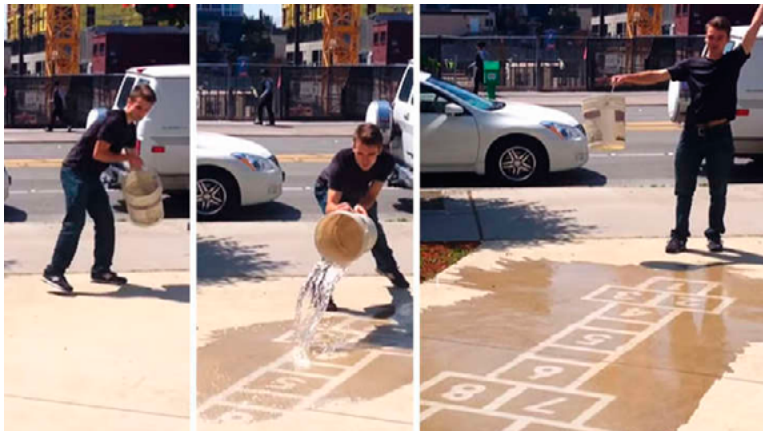
# 4

## OPERATING AND IMPLEMENTATION FRAMEWORK

For example, Walk[Your City] is an initiative that uses fun, whimsical and simple wayfinding signage that encourages walking and points pedestrians towards interesting locations within their community. RainWorks projects are another example of playful signage, and only become visible when they come into contact with water.



Top to bottom: Matt Tomasulo, Walk[Your City], Photo by Kane Realty Corporation; Peregrine Church, RainWorks, Photo by RainWorks.



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## OPERATING AND IMPLEMENTATION FRAMEWORK

### Waterfront:

One of Mississauga's most valuable assets is its parkland across the waterfront. Creating opportunities for public art in parks promotes awareness about important societal issues such as environmental conservation and preservation, as well as artistic expression through storytelling.

The Waterfront Trail is a well-travelled regional asset that is heavily used by residents and visitors to Mississauga and is an ideal location for public art. Mississauga's waterfront shoreline along Lake Ontario measures approximately 22 km. The Waterfront Parks Strategy classifies the City's waterfront parks into gateway, community, historical, recreational and traditional parks as well as natural areas and urban activity centre.

As recommended in the Waterfront Parks Strategy, the urban activity centre, which includes Port Credit Memorial Marina, JC Saddington and JJ Plaus Parks, is a good candidate site for public art. Lakeside and Jack Darling Parks are also suitable locations as they are considered regional destination parks. Public art programming in historic parks needs to consider the adaptive reuse of the site. Community parks, such as Hiawatha Park, are typically not a good candidate site for public art as they do not have the same volume of use and tend to be heavily treed.

It is recommended that:

45. The City of Mississauga should support and encourage experimental and dynamic art in parks that is designed for public interaction and immersion. Public art within the Waterfront area should incorporate functional elements that encourage and promote active living, inviting the audience to interact and play with the public art works.

[Phase 1: priorities to be initiated by PAWG. Ongoing implementation using existing City budgets.](#)

For example Jeppe Hein's Please Touch The Art series reimagines the typical park bench and turns it into a whimsical and evocative work of public art scattered temporarily throughout New York's Brooklyn Bridge Park.



Left: Jeppe Hein, Modified Social Bench NY No.05, Photo by James Ewing

# 4

## OPERATING AND IMPLEMENTATION FRAMEWORK

46. Public art within the Waterfront Zone should build upon the natural and environmental heritage and incorporate a storytelling element that reflects the First Nations and Indigenous communities.

[Phase 1: immediate and ongoing implementation.](#)

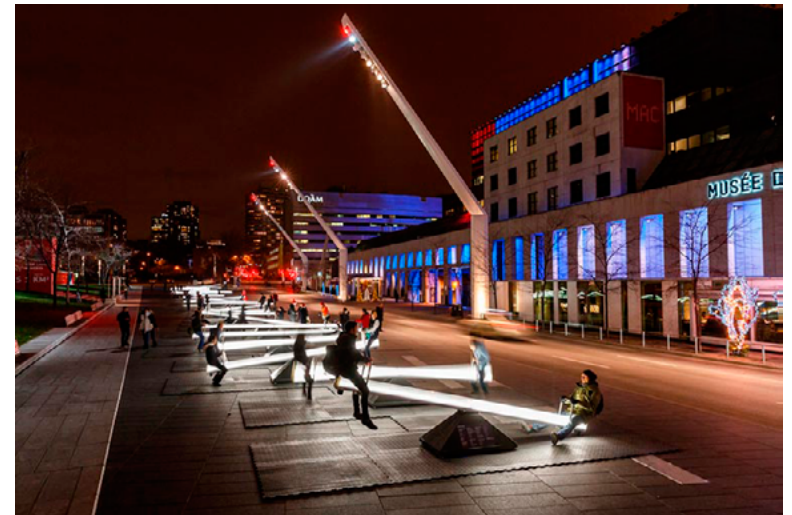
47. The Public Art Program should commission artists to create temporary and permanent artwork to connect residents and visitors with the natural environment. Artists should explore the interrelationship between culture and nature by creating art pieces that foster civic engagement and promote dialogue.

[Phase 1: immediate and ongoing implementation.](#)

48. To help support the Council endorsed Mississauga Celebration Square Strategic Plan, Public Art Program staff should encourage and support opportunities for temporary and digital public art to enhance the Square's winter experience programming.

[Phase 1: funding and development to align with existing Public Art Program budget and future Celebration Square budget requests.](#)

For example, Montreal's Luminotherapie digital festival playfully lights up Montreal's Quartier des spectacles neighbourhood every winter season. Impulse, one of the festival's interactive installations, is made up of a number of seesaws that are activated using sound and light once someone sits down on them.



Above: CS Design and Lateral Office, IMPULSE, Photo by: Ulysse Lemerise

# 4

## OPERATING AND IMPLEMENTATION FRAMEWORK

### *Major Transit Hubs and Corridors:*

Mississauga's Major Transit Hubs and Corridors connect various locations and elements of the city with their communities. Large transit infrastructure projects, like the Mississauga Transitway, have already become important elements of the public realm as the public experiences the city on a day-to-day basis. Mississauga has a total of nine GO Transit Stations which also offer a unique opportunity for public art. These nearly identical stations would benefit from an integrated art approach that would create identity and a sense of pride for members of the surrounding community. Integrated public art can take on a variety of forms and add to the existing design of the facilities and surrounding landscapes or replace certain features such as architectural details, lighting, utility boxes, noise walls, retaining walls and mechanical sheds, to name a few.

Corridors are generally comprised of a road right-of-way and lands on either side of the road. Hurontario Street is a major corridor that future growth has been directed to as a result of the planned multi-modal transportation system; the Hurontario Light Rail Transit (HLRT) project. The HLRT is a priority project for Metrolinx and the City of Mississauga with construction anticipated to start in 2018. The recently completed Transit Project Assessment Process (TPAP) includes an accompanying Streetscape and Urban Design Strategy and System Design Guidelines which defines a high level streetscape vision of the

corridor, including public art components. The TPAP document committed a minimum of \$1.7 million for public art as part of the HLRT project in Mississauga.

It is recommended that:

49. As Major Transit Hubs and Corridors continue to evolve, public art should be integrated along these priority areas. Public art should encourage and assist in the creation of cultural corridors and nodes, elevate the passenger experience and reinforce wayfinding at a civic scale.  
[Phase 1: immediate and ongoing implementation.](#)
50. Public art should be incorporated into wayfinding, signage and sound walls in Major Transit Hubs and along Transit Corridors. Wayfinding, signage and branding public art works should be coordinated along different Hubs to create a connected and cohesive aesthetic but not limiting the uniqueness of each individual site.  
[Phase 2: to be considered and implemented as part of the HLRT transit project and other suitable transit projects corridors. Ongoing implementation.](#)

# 4

## OPERATING AND IMPLEMENTATION FRAMEWORK

51. Public art in Transit Hubs and Corridors should be functional, integrated and interactive, including but not limited to temporary installations, vinyl wraps, digital works, streetscape elements and performance art.

[Phase 1: immediate and ongoing implementation.](#)

For example temporary and interactive structures that provide users with short stories while they wait for transit (see image Short Edition), or creative wayfinding or public art on lighting poles (see image Idée-O-rama)



Left to right Short Edition, Photo by Short Edition; Turn Me On Design; illustrations by artists Astro and Jean-François Poliquin, Idée-O-rama, Photo by Bernard Fougères

52. City of Mississauga should continue to collaborate with Metrolinx and encourage the inclusion of integrated public art throughout the existing GO Stations in Mississauga. Each station could be contracted to a different artist, who may work through a process of community consultation and engagement to realize the concepts behind the artwork.

[Phase 2: Public Art Program staff to engage with the Metrolinx Design Excellence team as a partner on these projects.](#)

53. The City of Mississauga's Public Art Program should be closely involved in the HLRT project in order to plan and implement public art opportunities in the public realm that respond to and incorporate local context, community input and historical significance.

[Phase 1: immediate and ongoing implementation.](#)

54. Future higher order transit systems proposed along Dundas Street and Lakeshore Road should also be considered as candidates for permanent and temporary public art components.

[Phase 3: Public Art Program staff to be involved as projects commence.](#)

# 4

## OPERATING AND IMPLEMENTATION FRAMEWORK

### 4.3 CASE STUDIES

#### **The Hamilton Supercrawl, Hamilton, Ontario**

The Hamilton Supercrawl is an example of a successful public art street festival that brings community, culture, and local and international talent together in an effort to promote Hamilton's streets as pedestrian friendly zones. The Supercrawl began as a one-day event, and after 7 years has transformed into a 2-day event, with the closure of 16 city blocks, and over 100,000 visitors. The Hamilton Supercrawl combines art, performance, music, food, and drink, and involves various private-public partnerships.

Public art street festivals like Supercrawl present an opportunity for temporary public art and activation within Intensification Areas, Pedestrian Zones, Heritage Sites and can incorporate existing infrastructure projects. Festivals engage the public in creative and innovative ways, through temporary and thematic public art and allow residents and visitors to experience art and culture in their local communities.

#### **Lumina, Cascais, Portugal:**

Lumina is a light festival that is a free international event dedicated to showcasing light-based public art, based in Cascais, Portugal. Lumina was founded and is artistically directed by light artists Nuno Maya and Carole Purnelle from OCUBO.com. The festival consists of coordinated activities on international, regional and national levels, for all ages and

backgrounds. The objective is that activities will support the public in gaining an appreciation for the critical role of light in cultural and science, and "as a cross-cutting scientific discipline that can advance sustainable development"<sup>6</sup>. A light-based art festival engages the public and allows for an interesting use of public space through projections, digital and technology-based art that is driven by innovation.

#### **No.9 Eco-Art-Fest at Todmorden Mills, Toronto, Ontario**

No.9: Contemporary Art and the Environment, in collaboration with the City of Toronto launched an inaugural 3-month Eco-Art-Fest during the summer of 2014 at Todmorden Mills, Toronto. This festival included 8 commissioned Eco-Art installations, activities for youth and families, and scheduled art performances. The goal of the project was to bring awareness to environmental issues, and to re-imagine how one learns about a historical site through contemporary art programming and interaction with artists. Eco-Art installations addressed themes of nature, place-making, and sustainability, while performance pieces narrate the history of the site and its surroundings. Many of the art activities were designed to communicate the sites history while engaging participants in creative hands-on experiences. Similar temporary or permanent public art installations can provide for meaningful ways for residents in Mississauga to connect with the environment and rich living heritage in the City.

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### Art in the Parks, New York City, New York<sup>7</sup>

The Art in the Parks Program first started in 1967 through the Parks, Recreation, and Cultural Affairs department, New York City. The first program consisted of a group outdoor exhibit Sculpture in Environment with the intent to use public space as an outdoor museum where people could access art on a regular basis. As the program evolved, contemporary art was more frequently displayed in underused public spaces turning them into coveted outdoor galleries, staging the works of emerging artists and reaching wider audiences. Public art works ranged in style, form, material and conception; from steel constructions to organic biodegradable installations. Temporary installations are displayed for less than one year, on display typically for three to six months. The Parks and Recreation department continues to support the creation and installation of temporary public art in parks and playgrounds throughout the different neighbourhoods. Working in collaboration with artists and diverse arts organizations, they bring both traditional and contemporary public art to the public.

The City of Mississauga's Public Art Program should create opportunities for public art in parks, working in collaboration with artists to create thematic and experimental temporary public art that connects and engages residents and visitors to their local environments and the relationship between culture and nature. The City should encourage experimental and dynamic art in parks that supports public interaction and builds on the relationship between culture and nature.

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### 4.4 FUNDING STRATEGY

The City of Mississauga Public Art Program is currently composed of two primary funding streams operating as one cohesive unit: the Civic Public Art Program and the Private Sector Program. As the demand and appetite for public art continues to grow, there may be a desire for the City of Mississauga to consider a clear distinction between the two and as such, create two separate programs with defined staffing and resources for each. This would be addressed through the PAWG.

#### **Civic Public Art Program**

The Civic Public Art Program is administered through the Culture Division. In 2010 Council approved allocating an annual investment from the City's capital budget to cover the minimum costs of developing and maintaining a public art program, with additional funds to be leveraged and secured by Culture Division staff through sponsorship opportunities, grants and donations. Initially the annual funding commitment was to be \$200,000, in actuality however, this amount has decreased and fluctuated greatly over the years due to competing priorities.

Further public art provision for civic public art projects is achieved through an integrated public art approach for higher order transit projects and large-scale City capital projects. This approach is currently being piloted on the Mississauga Transitway, the planned Hurontario Light Rail Transit (HLRT) project and the Meadowvale Community Centre Redevelopment project.

A comprehensive Public Art Program should encourage a diverse range of art opportunities: temporary and permanent, site-specific artworks that are distinct from their surroundings, art that is integrated into public works projects, artist-initiated projects, and opportunities and mentorships for emerging and/or local artists. A range of these should continue to be exercised by the City of Mississauga. The Civic Public Art Program demonstrates the City's commitment to the importance of investing in public art projects within the public realm.

In order to sustain a successful Public Art Program, the City of Mississauga needs to commit to continuing a fixed annual funding amount which will allow Culture Division staff to plan in accordance with the budget.

#### **Private Sector Program**

A Percent for Public Art guideline was introduced in the Framework for a Public Art Program (2010) at a recommended minimum rate of 0.5%. As a result, the City of Mississauga strongly encourages for the inclusion of public art in developments with greater than 10,000m<sup>2</sup> (100,000 sq.ft) in gross floor area, with the exception of non-profit organizations and social housing. Developers are encouraged to include public art as part of their development and/or contribute an agreed upon amount of their gross construction costs to the City's Public Art Program. The gross construction costs will initially

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be determined by the Owner/Applicant, to the satisfaction of the City's Planning and Building Department. Developers are encouraged to begin considering the inclusion of public art at the earliest possible stage to allow for the widest range of opportunities. The ultimate success of many public art projects depends on the timely integration of art, design and location.

The City also has a number of tools at its disposal which allow for the request of public art amenities, in order to better plan new communities. The following are the two tools that should be used and which have been successfully tested in Mississauga:

### *Bonus Zoning*

On September 26, 2012, Council adopted Corporate Policy and Procedure 07-03-01 - Bonus Zoning. In accordance with Section 37 of the Planning Act and policies contained in the Official Plan, this policy enables the City to secure community benefits when increases in permitted height and/or density are deemed to be good planning by Council through the approval of a development application. Should an eligible development application be approved in principle by Council, the City may require the provision of community benefits, such as public art, as a condition of approval. However, since there are no height restrictions in downtown Mississauga, it impacts the City's ability to use this tool in the Civic Centre area.

### *Site Plan Approval and Urban Design Guidelines for the Public Realm*

Where appropriate Urban Design Guidelines are in place, public art can be a consideration during the site plan review process and a condition of site plan approval. Public art can play a significant role in the evolution of parks and open spaces that characterize our neighbourhoods, districts and regional landscape. Urban design guidelines are an important vehicle to encourage and guide the siting and nature of artwork on public or private lands. Urban design guidelines primarily serve to influence district character and future development. Generally, guidelines indicate the type and nature of public amenities in the public and private realms, while providing direction on placement and themes, including the potential for public art.

### *Process for Private Developer Provision of Public Art*

The City's Planning and Building Department, as overseers of the development process, alert Public Art Program staff of various development opportunities. All proposals should continue to be administered through the Culture Division, but are to be coordinated by the Planning and Building Department as part of the development application review process. The dollar amount of the contribution would be determined by the City's Building Division when calculating the value of construction for building permit fees on relevant projects.

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Once the service index is applied to the proposed gross floor area of the project, the percent for public art guideline should be factored into the final sum. The calculation should include the gross costs for construction per square metre for the various building types such as residential, commercial, industrial and other types, as well as unit construction costs for open space development.

Private developers participating in the Public Art Program have three options for fulfilling the public art obligation:

- Option 1: use the funds to commission art on-site
- Option 2: contribute to the City's Public Art Program budget
- Option 3: combination of Option 1 & 2.

### Option 1: On-site contribution (Private Property)

The developer may commission public artwork to the value of the public art contribution (recommended a minimum of 0.5 percent of the gross construction cost of the development) and such works shall be located on the developer's (private) property or publicly owned lands adjacent thereto.

On-site public artworks remain in the ownership of the development, thus bringing direct benefits to the development. The maintenance and conservation responsibilities and costs of the artwork remain on title. Public art installed on private

property must remain accessible to the public at no cost and be maintained in good repair by the owner(s) of the development for the life of the development. Public art installed on publicly owned lands adjacent to the development will become part of the City of Mississauga Public Art Collection and will therefore be maintained by the City in accordance with the City's Public Art Program.

The placement of the public art that is on private property will be controlled through site plan approval. Public Art Program staff would be responsible for reviewing the developer's public art plan for selecting the artist and the development of the artwork, to follow City policies and procedures related to public art. Culture staff are available to advise developers or a developer can use up to 20% of their public art funds towards administration costs including the hiring of a public art consultant.

The following objectives, procedures and criteria pertain to developers who choose to commission art on-site. The standard commissioning procedures for private projects, outlined below, is designed to:

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- Clearly outline the City’s expectations for private development public art projects
- Encourage private sector projects to deliver art of the highest calibre of excellence
- Encourage the exploration of a broader range of artistic approaches to the site
- Hold developers accountable for meeting the City’s and artists’ expectations
- Create conditions in which artists have better opportunities to work with the design team to integrate their work into the site

A public art plan is to be required of the applicant when the decision is made to undertake an on-site public art initiative. A public art plan should outline the method by which the applicant will commission public art in the publicly accessible areas of the development. A public art plan should be prepared at the earliest possible stages of the development to allow for the widest range of opportunities. A plan includes the project objectives, potential sites and opportunities, budget allocation, proposed art selection method, potential artists and selection jury, projected schedule, and a public relations strategy. In other words, a public art plan identifies “how” the program will evolve, and not “what” the art will actually be. If the project is multi-phased and/or will create a new neighbourhood or district, the applicant may be asked to provide a master or district public art plan in advance of site-specific public art plans for each phase of development. A master or district public art plan is a conceptual

framework that proposes long term phasing and budgetary strategies, identification of prominent and priority art locations, site opportunities, art selection methods and possible themes.

### Option 2: Off-site contribution (pooled funding)

In cases where an on-site location for public art may not be suitable or if the amount is too small to be effectively used to create a public art installation, the developer may wish to direct the value of their public art contribution to help fund the City’s Public Art Program. Typically the City recommends a minimum of 0.5% of the gross construction costs. Funding will be pooled and will be used towards City-initiated public art projects on publicly owned lands in the local community. Projects will be undertaken by the City of Mississauga following customary processes, policies and priorities for the local area. The funds can be earmarked for a specific project in a specific location or can be placed in a reserve for the undertaking of a future major public art project when enough funds are pooled.

### Option 3: Combination On/Off-site contribution

The developer may wish to commission public art on their private property or publicly owned lands adjacent thereto and allocate the remaining portion of the public art contribution to the City of Mississauga off-site pooled public art fund to be used as discussed in Option 2 above.

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### 4.5 ACQUISITION STRATEGY

For specific details related to the acquisition of the City of Mississauga Civic Collections, including the Public Art Collection, refer to the City's Corporate Policy and Procedure 05-02-07-City Acquired Art. General practices for the acquisition of public art for the City of Mississauga are outlined below.

The City's Public Art Program should commission artwork of the highest quality and relevant context. The art selection method should be tailored to the size and scope of the project as each project brings a unique set of conditions, which must be assessed by Public Art Program staff. Art selection methods for consideration include:

- Open competition: encourage the greater arts community to submit qualifications and/or a proposal and may be a single or multiple stage process. An independent Art Selection Committee is formed to adjudicate the proposals and select the finalist(s).
- Invitational competition: pre-selected artists are invited to submit their qualifications and/or proposal. This method is typically utilized if the project requirements are specialized in nature and when there is a limited time frame for the project. An independent Art Selection Committee is formed to adjudicate the proposals and select the finalist(s).

- Direct selection: recommends a single artist or arts collective for the award of a public art commission. This method is only used in cases when the project is highly specialized in nature and/or the project budget is under \$10,000.

City of Mississauga endorses the practice of remuneration for artists and arts professionals according to the most recent CARFAC Minimum Fee Schedule. This includes remuneration for independent Art Selection Committee members, with the exception of City of Mississauga staff, project team members and any partnering organization on the project, as this is already accounted for in their scope of work.

Principles of CPTED (Crime Prevention Through Environmental Design) can be addressed through public art in the acquisition and development stage. CPTED is a pro-active crime prevention strategy based on application of design principles in the built environment that create environments less conducive to crime.

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The principles of CPTED are:

- Natural Surveillance – The placement of physical features that maximizes natural visibility e.g. the strategic placement of park benches
- Natural Access Control – The deterring of access to a target and creating a perception of risk to a potential offender through the design of space, and to provide people a sense of direction and indication as to where they are and are not allowed e.g. lawns, sidewalks and topographical features
- Territorial Reinforcement – The defining of borders of controlled space so that users of an area develop a sense of proprietorship e.g. strategic use of bollards and signs

Corporate Policy and Procedure –05-02-07– City Acquired Art, addresses the policies and procedures related to donations of art to the City. From time to time, donations intended for the City's Corporate Art Collection may come forward from groups and/or individuals as part of the recognition of a significant event or individual. However, it is not always in the City's best interest to acquire the work. These opportunities should be carefully considered and in consideration of the Public Art Program principles, goals and responsibilities. In addition, clear guidelines and a formal evaluation process must be established before any other donations are considered for the City's Corporate Art Collection.

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### 4.6 ACQUISITION PROCESS MAP



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### 4.7 ART SELECTION PROCESS, ROLES AND RESPONSIBILITIES

The following section clarifies the roles and responsibilities of the various individuals who play a part in the art selection process and help the Public Art Program achieve its vision. In the event that there is a perceived conflict of interest, Council, City staff and/or any member of the Art Selection Committee should immediately remove themselves from the public art selection process.

#### City Council

In accordance to industry best practices, City Council and all Committees of Council are arms-length of any art selection processes, however their role is to perform the following functions and/or empower staff to do so on Council's behalf:

- Review and approve City of Mississauga's PAMP and associated Corporate Policies
- Approve Municipal annual budget(s) for public art
- Approve negotiated agreements with private developers that may contain sections related to the provision of public art
- Recommend a qualified arts and/or design professional from their Ward to take part in a relevant Art Selection Committee

#### Culture Division staff

The Culture Division is responsible for managing and administering the Public Art Program. The Public Art Program affects a number

of City departments and agencies within the municipal administration, and needs to be able to engage with all key public bodies and City departments, particularly those involved in parks, planning, operations, maintenance and infrastructure, but also with finance, legal, and risk management.

Appointed Public Art Program staff need to perform the following functions:

- Draft public art policies, plans, programs and procedures
- Coordinate the Public Art Working Group (PAWG)
- Develop and curate the City's Public Art Program and manage the public art budget on an annual basis
- Facilitate contract negotiations and payment to artists for City commissioned public art
- Liaise with other departments and consultants to facilitate technical reviews, approvals and coordination from art concept to fabrication and installation
- Prioritize and oversee the work of consultants and/or other staff where necessary
- Report on the Public Art Program to senior staff, Council and the community as needed
- Create or oversee the development of public art projects including terms of reference and managing artist selection

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- Be the primary liaison and coordinator between the artist and relevant City departments and other agencies as required (e.g. local resident associations, utility companies, etc.) from the art concept to installation
- Develop opportunities to encourage and develop local artists
- Ensure that the public art collection is properly documented, artists and donors are appropriately acknowledged, and the artwork in the inventory is maintained and conserved as per the artist's maintenance manual
- Coordinate with City staff on provision of public art from private developers, including reviewing development agreements and public art plans and processes
- Provide advice, input and information to private developers regarding their provision of public art
- Assist with the development of community outreach, education and communication plans for public art projects

### Art Selection Committee

For public art projects over and above a certain amount, detailed in the Corporate Policy and Procedure 05-02-07-City Acquired Art, Public Art Program staff assemble an Art Selection Committee in order to maintain transparency, integrity and professionalism in the selection process. Committee composition shall consist of a majority of artists and/or arts professionals knowledgeable in public art and/or contemporary art. Project team members and qualified community members may also be considered for

the committee, which is usually composed of 5 members but may range from 3 to 7. Technical advisors may also be invited to join the committee. Arts professionals may be local, regional or international, as to fit the scope of the project. Art Selection Committee members should be remunerated for their time and effort, with the exception of project team members and/or City staff experts.

### Public Art Working Group (PAWG) and other relevant City staff

The Public Art Program needs to be integrated into the City's operational and planning structure. One way to do this is with an interdepartmental Public Art Working Group (PAWG) that is to be led by Culture Division staff assigned to administer the Public Art Program. The PAWG should have representation from the following City departments: Planning and Building, Community Services, Corporate Services, and Transportation and Works; all of which undertake work that might intersect with public art.

The role of this committee would be to:

- Input into public art plans, corporate policies and terms of reference for public art projects
- Act as staff liaisons in their departments and advise Public Art Program staff about significant capital projects at the earliest point to ensure that public art can be incorporated

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- where appropriate, including when negotiating agreements with developers for site plan approval or section 37 bonus amenities
- Represent their department on Art Selection Committees, where appropriate, and advise on and approve public art proposals and the development of a public artwork from concept to installation
  - The majority of projects will be managed by Public Art Program staff through the Culture Division, but PAWG members will assist with coordination for public art projects, as relevant to their department and expertise (e.g. processing payments from the project budget where it does not sit in the Culture budget; coordinating road work or utilities for an art project with their staff or contractors; obtaining permits, etc.)
  - In cases where there is not any available staff resources, an external public art consultant may be hired to manage the project's commissioning and/or realization, with advice from Public Art Program staff.

### External Public Art Consultants

As the Public Art Program develops, external public art consultants may be required to manage projects where there are financial resources in place (e.g. developer funding for public art on a City-owned site), where projects are time-sensitive, and where the Culture Division staff do not have time to complete the work. Agreements for developer provision for public art allow up to 10% of the agreed amount to be put towards hiring a consultant to select artists and manage the process. Where the public art provision is for a privately-owned “public” space, a developer who wishes to use a public art consultant would hire the consultant directly. Where the developer has opted to provide funding to the City for public art on public land, the City’s Culture Division would manage the project and may decide to hire a consultant with up to 10% of the funds, if Culture staff do not have time to manage the project directly. Consultant project managers may develop terms of reference, manage selection processes and assist in project development and oversight of an artwork’s production and installation. Public art consultants may also be contracted to draft relevant policies, plans and processes, or review documents drafted by Culture staff.

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### 4.8 MAINTENANCE AND CONSERVATION STRATEGY

It is the responsibility of the City of Mississauga to maintain, preserve and restore all art owned by the Corporation. In this manner, the Public Art Collection is inspected, cleaned and conserved according to an artist supplied maintenance plan, under the direction of the City's Public Art Program staff. At a minimum, the maintenance plan should include a maintenance dossier, stamped drawings, all relevant specifications, key contacts, manufacturers' lists and budgets. Public Art Program staff conduct an annual review of City owned art and identify priority work in accordance with the budget. All repairs and restoration is made in accordance with recognized principles of conservation. The Maintenance and Conservation Strategy is essential to the ongoing value and enhancement of the public realm as well as to the integrity of the artwork.

Currently funding for the maintenance and conservation of City owned art is administered through a Council approved annual operating budget. The PAMP recommends that a separate Public Art Reserve Fund be established and that the annual contribution be transferred and administered through the reserve in order to more effectively fund and track activity related to maintenance and conservation of City owned art. The City of Mississauga should continue to support a sustainable source of funding for the long-term conservation and maintenance of its art collections. With this in mind, it may be necessary to increase the annual reserve contributions as

new permanent public art projects are completed and the City's collection increases over the years.

Notwithstanding, temporary public art installations do not typically require a maintenance allocation. Furthermore, maintenance of projects that are integrated into or as part of public infrastructure, such as benches or light standards, should, where possible, be financed through the annual operating budgets of the relevant City Department responsible for the infrastructure. Any proposed maintenance should be conducted in consultation with Public Art Program staff or a certified specialist working on the City's behalf.

Privately owned public art is the responsibility of the owner and any responsibilities and obligations for such works should be included in the terms of conditions of each individual development agreement.

# 5

## APPENDIX

### 5.1 FULL LIST OF RECOMMENDATIONS

No.	Recommendation	Implementation	Category/Public Art Zone
1.	Recommendations 1 through 25 (under Section 4.1 of the PAMP) be incorporated in the review and refresh of Corporate Policy and Procedure 05-02-07-City Acquired Art.	Phase 1	Policy
2.	Five identified Public Art Zones (Existing Infrastructure, Heritage Sites, Pedestrian Zones, Major Transit Hubs and Corridors, and Waterfront) should be adopted in the Corporate Policy and Procedure 05-02-07-City Acquired Art and other relevant documents and guidelines, as priority public art areas.	Phase 1	Policy
3.	Policies across the Corporation encouraging and/or requiring public art should be kept current, relevant and revisited at the next opportunity of a Mississauga Official Plan review. These policies should be referenced and considered in all other planning documents and urban design guidelines that concern the public realm.	Phase 1	Policy
4.	Future public art projects should be considered as opportunities for animating the public realm, in particular through the incorporation of colour and scale.	Phase 1	Policy
5.	City of Mississauga should continue to increase and build the cultural consciousness of Mississauga residents by exploring partnerships with the arts community, through art and community festivals, education, public engagement and community-based public art, and/or other relevant and appropriate opportunities.	Phase 1	Policy
6.	City of Mississauga should support a public art program that seeks to embrace audience engagement as well as interaction, and is diverse and accessible to all ages, abilities, ethnic groups and socio-economic backgrounds.	Phase 1	Policy

No.	Recommendation	Implementation	Category/Public Art Zone
7.	Culture Division should maintain an artist registry for those who are qualified to respond to permanent and temporary public art calls. This registry should ensure public art opportunities for local, international, emerging, and established artists.	Phase 1	Policy
8.	Culture Division should continue to align public art programming with industry best practices.	Phase 1	Policy
9.	Culture Division should continue to commission local, national and internationally renowned artists as part of the Public Art Program.	Phase 1	Policy
10.	Culture Division should consider public art mentorship opportunities for emerging artists and collaborate with other City programs, educational and art-based institutions, community organizations and other private initiatives.	Phase 2	Policy
11.	Culture Division should continue to work with relevant City Departments in implementing formal processes and procedures that ensure public art is considered at the beginning of the planning and capital improvement process.	Phase 1	Policy
12.	Culture Division should explore public art opportunities within all Community Nodes and public spaces as identified in the City of Mississauga Official Plan.	Phase 1	Policy
13.	Public Art Working Group (PAWG) should be formed and investigate human resources available to carry out or assist in carrying out the PAMP recommendations.	Phase 2	Policy
14.	City of Mississauga should develop a strategy for the acquisition of new Corporate Art, including donations, and find a suitable permanent location for artwork currently in storage. Until this strategy is developed, it is recommended that a moratorium be placed on the purchase of art and the acceptance of donations intended for the City of Mississauga's Corporate Art Collection. This moratorium will exclude City initiated and/or City managed projects through the Public Art Program, as well as donations for the City's Corporate Art Collection that are deemed in the best interest of the City of Mississauga by the Director, Culture Division.	Phase 1 Phase 2	Policy
15.	Culture Division should archive and catalogue existing and future public art projects and initiatives for the continual public consumption, via a digital platform such as but not limited to online web, digital screens or digital applications.	Phase 1	Policy

No.	Recommendation	Implementation	Category/Public Art Zone
16.	Culture Division should continue to explore the use of and support for pop-up, temporary, functional and integrated public art, including but not limited to tactical urbanism, street art, hoarding art, streetscaping, street banners, light posts, benches, and digital platforms.	Phase 1	Policy
17.	City of Mississauga should investigate the feasibility of a dedicated budget to fund temporary and functional public art projects in parks and open spaces; both of which make ideal settings for creating an outdoor gallery and showcasing artworks for a limited period of time.	Phase 2	Funding
18.	City of Mississauga should research, benchmark and analyze viable options for alternate sources of public art funding. As well as work with Planning and Building Department staff to regularly encourage the percentage for public art program as part of its planning approval process.	Phase 2	Funding
19.	City of Mississauga should establish a separate Public Art Reserve Fund in order for the Public Art Program to adequately fund and track the maintenance, preservation and conservation of the corporation's art collection. The annual maintenance budget previously approved by Council for public art should be transferred to and administered via the Public Art Reserve Fund in perpetuity. The Public Art Reserve Fund should also be structured to receive cash contributions from public and private sectors and operated in accordance with City of Mississauga financial policies.	Phase 1	Funding
20.	All City-owned art acquired by the Corporation through purchase, commission, and/or donation should be insured under the City's insurance policy.	Phase 1	Funding
21.	Culture Division should continue to explore opportunities to leverage funds and resources for future public art projects, through funding opportunities available from all City Departments. The Culture Division should continue to monitor the development of City planning initiatives and formally request that a portion of project budgets be put towards the City's Public Art Program.	Phase 2	Funding
22.	Culture Division to investigate sponsorship opportunities in partnership with other public and private corporations in order to fund future public art projects.	Phase 2	Funding

No.	Recommendation	Implementation	Category/Public Art Zone
23.	Culture Division should explore granting opportunities for public art projects that support not-for-profit and/or charitable community arts organizations, groups and collectives.	Phase 1	Funding
24.	Culture Division should continue to collaborate with public and private partners to identify opportunities for joint initiatives, to leverage additional capital funds, and to ensure the technical feasibility of new public art projects. These partnerships could include higher institutions of learning and creative industries.	Phase 1	Partnerships
25.	Culture Division should continue to develop relationships with Metrolinx and MiWay to identify opportunities at Major Transit Hubs, including but not limited to, temporary and permanent public art.	Phase 1	Partnerships
26.	City of Mississauga should continue to initiate partnerships with the private sector in the development of public art on privately owned and publicly accessible lands as part of the site plan review process. Temporary and permanent installations should be explored, including but not limited to; functional and integrated public art, sculpture, hoarding art, and interactive installations.	Phase 1	Partnerships
27.	Culture Division continue to acquire permanent public art for planned infrastructure projects and the built environment.	Phase 1	Existing Infrastructure
28.	Culture Division should continue and encourage further collaboration with artists, arts organizations and other arts partners in order to grow opportunities for digital based arts programming (i.e. Art on the Big Screens Program intended for the outdoor LED screens at Celebration Square as well as other available digital infrastructure).	Phase 1	Existing Infrastructure
29.	Celebration Square should continue to be a leader in the City of Mississauga with respect to best practices for digital public art. Culture Division staff should explore further opportunities for digital art programming and partnerships.	Phase 1	Existing Infrastructure

No.	Recommendation	Implementation	Category/Public Art Zone
30.	Culture Division should employ the use of existing and emerging technology to commission interesting digital art projects on existing screens, project art content on built infrastructure and/or commission artists as part of an interactive digital feature. The Culture Division should commission local and internationally significant artists to develop art content for digital real estate available throughout Mississauga.	Phase 1	Existing Infrastructure
31.	City of Mississauga should explore opportunities for a mural program on public property.	Phase 1	Existing Infrastructure
32.	Culture Division should explore and advocate for temporary public art opportunities on existing and proposed infrastructure as well as on transitory, underused and unsightly places (i.e. construction sites, underpasses, underused/unused buildings), as deemed safe and appropriate.	Phase 1	Existing Infrastructure
33.	Culture Division should explore public art opportunities that connect to the living, natural, environmental and cultural heritage of Mississauga, including the past, present and future of Mississauga's diverse communities.	Phase 1	Heritage Sites
34.	Culture Division should encourage public art on heritage sites that are thematic, temporary, interactive, immersive and digital. Public art in this Zone should focus on creative and innovative ways to engage the public with the use of museum and heritage sites, that allow for contemporary interactions with and interpretations of heritage.	Phase 2	Heritage Sites
35.	Public art opportunities on Heritage sites should align with the Museum and Heritage Planning Strategic Plan, focusing on thematic history to identify ways to re-animate and more effectively use these spaces.	Phase 1	Heritage Sites
36.	All proposals for public art at heritage sites are required to obtain heritage clearance as well as heritage permits. These public art projects are to be produced in accordance with applicable best practices, relevant City by-laws and provincial legislation. Public Art Program staff should work closely with Heritage Planning and Museums staff, the Heritage Advisory Committee, as well as cultural groups and individuals as required, to ensure that public art at heritage sites follows appropriate protocol.	Phase 1	Heritage Sites

No.	Recommendation	Implementation	Category/Public Art Zone
37.	Culture Division should commission and encourage public art that explores and better represents the diverse history, cultures and stories of past and present Mississauga First Nations and Indigenous communities.	Phase 1	Heritage Sites
38.	Provision of public art in Mississauga's major pedestrian zones should continually be considered and encouraged wherever possible during the evaluation of development proposals.	Phase 1	Pedestrian Zones
39.	All public art in pedestrian zones should complement the character and streetscape design of the area and be supportive of the City's Urban Design Guidelines and Local Area Plans.	Phase 1	Pedestrian Zones
40.	Public art within Pedestrian Zones should provide aesthetic as well as functional and interactive features, including but not limited to, the incorporation of public art in street furniture, lighting, streetscaping, utility boxes, wayfinding etc. Public art within Pedestrian Zones should function to connect communities and cultures together by animating streetscapes and public spaces.	Phase 1	Pedestrian Zones
41.	Culture Division should work closely with Communications and Transportation and Works Divisions to implement a Downtown Street Banner Program in accordance with Corporate Policy and Procedure – 06-02-06 – Banners and existing budget.	Phase 2	Pedestrian Zones
42.	Corporate Policy and Procedure 06-02-06-Banners, is managed and operated by the Traffic Management Section of the Transportation and Works Department and is to remain as such.	Phase 1	Pedestrian Zones
43.	Along with the priority public art zones, a continuous bike route with wayfinding and cultural resting points should be considered in future planning and implementation of the City's Cycling Master Plan. This path should be informed by the PAMP, and presents the opportunity to launch in conjunction with existing biking and pedestrian events.	Phase 3	Pedestrian Zones
44.	Culture Division, working alongside other divisions, should explore the possibility of developing a wayfinding and branding program, which allows for various public art elements.	Phase 2	Pedestrian Zones

No.	Recommendation	Implementation	Category/Public Art Zone
45.	City of Mississauga should support and encourage experimental and dynamic art in parks that is designed for public interaction and immersion. Public art within the Waterfront area should incorporate functional elements that encourage and promote active living, inviting the audience to interact and play with the public art works.	Phase 1	Waterfront
46.	Public art within the Waterfront Zone should build upon the natural and environmental heritage and incorporate a storytelling element that reflects the First Nations and Indigenous communities.	Phase 1	Waterfront
47.	The Public Art Program should commission artists to create temporary and permanent artwork to connect residents and visitors with the natural environment. Artists should explore the interrelationship between culture and nature by creating art pieces that foster civic engagement and promote dialogue.	Phase 1	Waterfront
48.	To help support the Council endorsed Mississauga Celebration Square Strategic Plan, Public Art Program staff should encourage and support opportunities for temporary and digital public art to enhance the Square's winter experience programming.	Phase 1	Waterfront
49.	As Major Transit Hubs and Corridors continue to evolve, public art should be integrated along these priority areas. Public art should encourage and assist in the creation of cultural corridors and nodes, elevate the passenger experience and reinforce wayfinding at a civic scale.	Phase 1	Major Transit Hubs and Corridors
50.	Public art should be incorporated into wayfinding, signage and sound walls in Major Transit Hubs and along Transit Corridors. Wayfinding, signage and branding public art works should be coordinated along different Hubs to create a connected and cohesive aesthetic but not limiting the uniqueness of each individual site.	Phase 2	Major Transit Hubs and Corridors
51.	Public art in Transit Hubs and Corridors should be functional, integrated and interactive, including but not limited to temporary installations, vinyl wraps, digital works, streetscape elements and performance art.	Phase 1	Major Transit Hubs and Corridors

No.	Recommendation	Implementation	Category/Public Art Zone
52.	City of Mississauga should continue to collaborate with Metrolinx and encourage the inclusion of integrated public art throughout the existing GO Stations in Mississauga. Each station could be contracted to a different artist, who may work through a process of community consultation and engagement to realize the concepts behind the artwork	Phase 2	Major Transit Hubs and Corridors
53.	City of Mississauga's Public Art Program should be closely involved in the HLRT project in order to plan and implement public art opportunities in the public realm that respond to and incorporate local context, community input and historical significance.	Phase 1	Major Transit Hubs and Corridors
54.	Future higher order transit systems proposed along Dundas Street and Lakeshore Road should also be considered as candidates for permanent and temporary public art components.	Phase 3	Major Transit Hubs and Corridors

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## APPENDIX

### 5.2 ENGAGEMENT PROCESS

#### Research

Prior to embarking on the PAMP, the Culture Division provided the Consultant with a list of existing policies and background documents. The Consultant submitted a checklist confirming that these documents were reviewed on Friday, October 25th 2013. In conjunction with these documents, the Mississauga website “Culture on the Map” was also consulted and a list of existing public art in Mississauga was created and submitted by the Consultant to the Culture Division on Wednesday, November 20th 2013.

For a complete list of documents consulted see Appendix 5.3

#### Internal Stakeholder Engagement

During the planning and early stages of the PAMP, the Consultant met on various occasions with representatives from the Culture Division as well as, representatives from the following City Departments:

- City Manager (Economic Development Office, Legal Services)
- Planning and Building (Urban Design, Development and Design, Policy Planning, Strategic Community Initiatives)
- Transportation and Works (Engineering and Construction, Transportation and Infrastructure Planning, Works Operations and Maintenance)

- Community Services (Recreation, Library Services, Parks and Forestry, Culture)
- Corporate Services (Communications, Facilities and Property Management)

#### External Stakeholder Engagement

An online public survey was issued by the Culture Division to help inform the PAMP. Members of the public, including residents, artists and stakeholders, had an opportunity to share their feedback regarding the direction of public art in Mississauga. Specifically, the survey ascertained public opinion on the importance of public art to the community, proposed priority zones and preferred types of public art.

The survey was issued to the public in December 2014 and closed July 2015. It was heavily promoted on the City of Mississauga website, through Corporate social media outlets and rebroadcasted by local arts organizations. The survey was also publicized on a widely used artist industry website called Akimbo.

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## APPENDIX

### What we heard:

#### *Do you believe that public art is an important element to a community?*

- “Public art is essential to economic development, tourism and culture!”
- “Public art gives communities personality and livelihood and makes culture accessible.”
- “Public art enhances the artistic culture of a community. It is important for citizens to understand that art can be both; “high-brow” and for the masses.”

#### *Comments on identified Priority Zones for City public art projects:*

- “I ask that the City of Mississauga prioritize public art in pedestrian zones, especially neglected or lower income areas. Something like the Wynwood Walls project in Miami. I didn’t want to leave that place, and it was a derelict area before. The art turned it into a destination.”
- “There is not enough promotion of Mississauga’s Heritage sites and properties. Maybe by having spectacular exhibits will draw the community to visit and learn of Mississauga’s roots.”
- “Public art in transit shelter areas, major intersections and community centres would help humanize the spaces. Currently, Mississauga is very oriented toward car culture and people who use transit are dwarfed by tall buildings. I feel that all of the identified priority zones would benefit from public art as well as creatively designed functional artwork such as benches, lamps and bike racks. I look forward to seeing more public art in Mississauga in the future to help others identify the city as a vibrant and hip place.”

#### *Additional comments from the community:*

- “As much as I support local community art, I would like to see more works by renowned international artists in Mississauga.”
- “I would like Mississauga to have more contemporary, exciting and challenging public art.”
- “Public art needs to consider its public as well. Placing contemporary works in the city centre that are not contextualized could alienate the average resident.”
- “Training workshops should be offered to help Mississauga artists learn how to transfer their skills: such as sculpture, painting, etc. so it can be applied to public art.”

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## 5.3 DETAILED SWOT ANALYSIS

### APPENDIX

	Strengths	Weaknesses	Opportunities	Threats
Existing Infrastructure Projects	<ul style="list-style-type: none"> <li>Existing Budgets</li> <li>Public Space</li> <li>Happening within the next 5 years</li> <li>Within natural open settings</li> <li>Accessible community spaces</li> <li>High public use</li> </ul>	<ul style="list-style-type: none"> <li>Delays in construction</li> <li>Not necessarily the priority/ideal space for public art</li> <li>Budget</li> </ul>	<ul style="list-style-type: none"> <li>Budget for Art</li> <li>Revitalization of area</li> <li>New focus on area</li> </ul>	<ul style="list-style-type: none"> <li>The development may exceed the budget resulting in a loss of funds for art</li> </ul>
Heritage Sites	<ul style="list-style-type: none"> <li>Naturally enriching</li> <li>Open space</li> <li>Public space</li> <li>Address local history</li> <li>Raises community awareness</li> <li>Corporate sponsorship</li> <li>Connected to Waterfront Trail or major transit corridor</li> </ul>	<ul style="list-style-type: none"> <li>Collaborating with varying ownerships to use sites may provide some difficulties</li> <li>Coordination between multiple stakeholders</li> <li>Budget</li> </ul>	<ul style="list-style-type: none"> <li>Recreation programs</li> <li>To address sustainability</li> <li>Share stories from the past</li> <li>Attract audiences through Heritage and identity</li> <li>Temporary public outdoor art events</li> </ul>	<ul style="list-style-type: none"> <li>Interference with private events (ex. weddings)</li> <li>Awareness of public works</li> </ul>
Pedestrian Zones	<ul style="list-style-type: none"> <li>High visibility</li> <li>Outdoor leisure and public space</li> <li>Existing destination areas</li> <li>Within the Credit River or Downtown</li> </ul>	<ul style="list-style-type: none"> <li>Without any existing infrastructure projects in these areas, it may be difficult to secure funding for permanent public installations in the next 5 years</li> <li>Budget</li> </ul>	<ul style="list-style-type: none"> <li>Engage local community</li> <li>Interest for permanent work</li> </ul>	<ul style="list-style-type: none"> <li>Lack of space for installation</li> </ul>

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## APPENDIX

	Strengths	Weaknesses	Opportunities	Threats
Waterfront	<ul style="list-style-type: none"> <li>• Connectivity</li> <li>• Pedestrian and cycling routes</li> <li>• Existing recreational destination</li> <li>• High public profile</li> <li>• Easily accessible</li> </ul>	<ul style="list-style-type: none"> <li>• Disconnected from the downtown core</li> <li>• Little visibility from high traffic areas</li> <li>• Budget</li> </ul>	<ul style="list-style-type: none"> <li>• To connect the waterfront with the Downtown and the Credit River</li> <li>• To promote outdoor recreation</li> <li>• To celebrate Mississauga's natural assets</li> </ul>	<ul style="list-style-type: none"> <li>• A disconnect from industry and commerce areas may result in a lack of funding opportunities</li> <li>• Proper documentation and awareness of public works</li> </ul>
Major Transit Hubs and Corridors	<ul style="list-style-type: none"> <li>• Connection to future development plans for public transit</li> <li>• Existing open spaces available for varying types of installations</li> </ul>	<ul style="list-style-type: none"> <li>• An excess of cars and noise</li> <li>• Current lack of pedestrian appeal</li> <li>• Budget</li> </ul>	<ul style="list-style-type: none"> <li>• For temporary public events such as a community walk or parade.</li> <li>• To connect Downtown to Waterfront</li> </ul>	<ul style="list-style-type: none"> <li>• Difficulty creating a pedestrian-friendly zone in all areas</li> </ul>
GO Stations	<ul style="list-style-type: none"> <li>• Community hubs</li> <li>• High public use</li> <li>• Connected to major transit corridors</li> <li>• Existing infrastructure for installations</li> </ul>	<ul style="list-style-type: none"> <li>• Outside major public destination areas</li> <li>• Disconnected from pedestrian zones</li> <li>• Budget</li> </ul>	<ul style="list-style-type: none"> <li>• Opportunity to create a sense of identity and place</li> <li>• Opportunity for community involvement</li> <li>• Coordination with Metrolinx in order to secure space within stations</li> </ul>	<ul style="list-style-type: none"> <li>• Need for partnership agreement with outside organization</li> </ul>

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## APPENDIX

### 5.4 DOCUMENT LIST

*Documents reviewed include:*

- The Mississauga Strategic Plan
- Culture Master Plan
- Arts and Culture Business Plan (2013-2016)
- Recreation and Parks Future Directions Report
- Framework for a Public Art Program
- City Acquired Art Policy (05-02-07)
- Waterfront Parks Strategy
- Inspiration Lakeview Report
- Inspiration Port Credit
- Downtown 21 Master Plan
- Mississauga Cycling Master Plan (2010)
- Public Art in City Planning Policies and Strategies
- List of Public Art in Mississauga (Obtained from Mississauga Culture Map)
- Mississauga Cultural Resource Map
- Mississauga Data – Information related to population, growth, and land use
- Mapping Artists and Cultural Workers in Mississauga – A Neighbourhood View
- Community Census Profiles (2001)
- Urban Design Guidelines and Standards
- Proposed City of Mississauga Capital Projects (2014-2018)
- The Credit River Parks Strategy
- Make a Place for People - Streetsville Main Street Square
- The Port Credit Mobility Hub Master Plan Study (2011)
- HMLRT Urban Design and Streetscape Strategy

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## APPENDIX

### 5.5 FOOTNOTES

1. Ontario Ministry of Municipal Affairs and Housing, *Business Improvement Area Handbook, 2010* <<http://www.mah.gov.on.ca/Page1529.aspx>>
2. CARFAC, *About*, <<http://www.carfac.ca/about/>>
3. CPTED, *What is CPTED*, <<http://cptedontario.ca/mission/what-is-cpted/>>
4. City of Toronto, *BY-LAW No. 1218-2011*, <<http://www1.toronto.ca/City%20Of%20Toronto/Transportation%20Services/Beautiful%20Streets/Files/pdf/law1218.pdf>>
5. Canada Council for the Arts
6. Lumina, *About*, <<http://www.light2015.org/Home/Event-Programme/2015/Exhibition/LUMINA-Light-Festival.html>>
7. NYC Parks, *Art in the Parks Program*, <<http://www.nycgovparks.org/art-and-antiquities/art-in-the-parks>>

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## APPENDIX

### 5.6 IMAGE SOURCES

Page No.	Image	Source/Photo Credit
	Title Page	City of Mississauga
5	Possibilities	Lane Dorsey
5	Titled Spheres	Supplied by Andrew Davis PAC
5	Earthbound...Unbound	Supplied by Andrew Davis PAC
6	Art of Sport	Tori Lambermont
6	Tree Quilts	Light Monkey Photography
6	Crossing Pedestrians	Lane Dorsey
18	700 Delaware	<a href="http://www.designboom.com/art/700-delaware-by-hense/">http://www.designboom.com/art/700-delaware-by-hense/</a>
18	Blue Trees	<a href="http://www.kondimopoulos.com/thebluetrees/vancouverbiennale/">http://www.kondimopoulos.com/thebluetrees/vancouverbiennale/</a>
18	Skin	<a href="http://www.piartworks.com/english/sanaticlar_det2.php?recordID=Mehmet%20Ali%20UYSAL&amp;galeriID=Skin">http://www.piartworks.com/english/sanaticlar_det2.php?recordID=Mehmet%20Ali%20UYSAL&amp;galeriID=Skin</a>
18	MAP	<a href="http://datenform.de/mapeng.html">http://datenform.de/mapeng.html</a>
18	Street Hunger	<a href="http://www.biancoshock.com/street-hungry.html">http://www.biancoshock.com/street-hungry.html</a>
18	Lancaster Gate	<a href="http://www.gkrscaffolding.co.uk/media/4271/lancaster_gate.jpg">http://www.gkrscaffolding.co.uk/media/4271/lancaster_gate.jpg</a>
19	Red Ball Project	<a href="https://www.facebook.com/redballproject/photos/a.10152411631433823.1073741877.8448182882/2/10152411632023823/?type=3&amp;theater">https://www.facebook.com/redballproject/photos/a.10152411631433823.1073741877.8448182882/2/10152411632023823/?type=3&amp;theater</a>
19	Paint the Town Red	<a href="http://www.filthyluker.org/art-attacks/nggallery/page/1">http://www.filthyluker.org/art-attacks/nggallery/page/1</a>
19	Umbrella Sky	<a href="http://www.agitageda.com/en/eventos/street-art/">http://www.agitageda.com/en/eventos/street-art/</a>
19	Crown Fountain	<a href="http://www.cityofchicago.org/content/dam/city/depts/dca/Millennium%20Park/crownfountain800.jpg">http://www.cityofchicago.org/content/dam/city/depts/dca/Millennium%20Park/crownfountain800.jpg</a>
19	I See What You Mean	<a href="http://denverconvention.com/about-us/public-art-old/">http://denverconvention.com/about-us/public-art-old/</a>
19	Street Cathedral	<a href="http://travelbetweenthepages.com/2011/11/01/boston-loves-public-art/">http://travelbetweenthepages.com/2011/11/01/boston-loves-public-art/</a>
33	Safari Urbain	<a href="http://media.architecturaldigest.com/photos/560afb277da26e3235ad9619/master/pass/French-Artist-Julien%20Nonnon-Safari-Urbain-Paris-16.jpg">http://media.architecturaldigest.com/photos/560afb277da26e3235ad9619/master/pass/French-Artist-Julien%20Nonnon-Safari-Urbain-Paris-16.jpg</a>
33	Long Live the Dead Queen	<a href="http://www.designboom.com/art/mary-sibande/">http://www.designboom.com/art/mary-sibande/</a>

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## APPENDIX

Page No.	Image	Source/Photo Credit
33	Moto Wall	<a href="http://theheavyprojects.com/projects">http://theheavyprojects.com/projects</a>
33	1.8	<a href="http://www.echelman.com/project/smithsonian/">http://www.echelman.com/project/smithsonian/</a>
35	Trompe L'Oeil	<a href="http://www.thinktank.org.uk/blog/1694-iconic-building-gains-trompe-l-oeil-wrap.php">http://www.thinktank.org.uk/blog/1694-iconic-building-gains-trompe-l-oeil-wrap.php</a>
35	Dear World...Love, Cambridge	<a href="http://www.miguel-chevalier.com/en/dear-world-yours-cambridge?position=1&amp;list=aw_rxot6wNPZWheSyepZ1q1iVcw6lYg-X2TuRbmQz34">http://www.miguel-chevalier.com/en/dear-world-yours-cambridge?position=1&amp;list=aw_rxot6wNPZWheSyepZ1q1iVcw6lYg-X2TuRbmQz34</a>
36	Community Canoe Project	<a href="https://homegrown.projexity.com/initiatives/Uuys3SAIbXHIQ0rMNCmV2f3ggun">https://homegrown.projexity.com/initiatives/Uuys3SAIbXHIQ0rMNCmV2f3ggun</a>
36	Mungo National Park Heritage and Indigenous Signage	<a href="https://s-media-cache-ak0.pinimg.com/736x/67/c1/9d/67c19d4645828436a3c9af4b948ba607.jpg">https://s-media-cache-ak0.pinimg.com/736x/67/c1/9d/67c19d4645828436a3c9af4b948ba607.jpg</a>
38	Parklet	<a href="http://popupcity.net/turning-grey-boxes-into-green-spaces/">http://popupcity.net/turning-grey-boxes-into-green-spaces/</a>
38	Monument	<a href="http://www.thisiscoossal.com/wp-content/uploads/2015/10/library-2.jpg">http://www.thisiscoossal.com/wp-content/uploads/2015/10/library-2.jpg</a>
39	Walk[Your City]	<a href="https://www.nclm.org/programs-services/publications/southern-city/2014/2014-04/PublishingImages/WalkYourCityNorthHills.JPG">https://www.nclm.org/programs-services/publications/southern-city/2014/2014-04/PublishingImages/WalkYourCityNorthHills.JPG</a>
39	RainWorks	<a href="http://www.odditycentral.com/art/seattle-artist-creates-invisible-street-art-that-only-appears-when-it-rains.html">http://www.odditycentral.com/art/seattle-artist-creates-invisible-street-art-that-only-appears-when-it-rains.html</a>
40	Modified Social Bench NY No.05	<a href="http://www.publicartfund.org/view/exhibitions/6071_jeppe_hein_please_touch_the_art#&amp;gid=1&amp;pid=2">http://www.publicartfund.org/view/exhibitions/6071_jeppe_hein_please_touch_the_art#&amp;gid=1&amp;pid=2</a>
41	Impulse	<a href="http://www.quartierdesspectacles.com/fr/activite/7551/luminotherapie">http://www.quartierdesspectacles.com/fr/activite/7551/luminotherapie</a>
43	Short Edition	<a href="http://www.thisiscoossal.com/wp-content/uploads/2015/11/story-4.jpg">http://www.thisiscoossal.com/wp-content/uploads/2015/11/story-4.jpg</a>
43	Idée-O-rama	<a href="http://thecreatorsproject.vice.com/blog/cold-montreal-winter-brightened-by-colorful-comic-book-signs">http://thecreatorsproject.vice.com/blog/cold-montreal-winter-brightened-by-colorful-comic-book-signs</a>



# Northfield, MN

## Public Art and Creative Placemaking Opportunities

### Fall 2022

Developed by Molly Reichert and Carrie Christensen  
for BUILD:PUBLIC

## **Northfield Public Art Opportunities:**

The following recommendations for public art and creative placemaking in Northfield, MN are based on the unique character of this beautiful river community. The Opportunities include a set of public art and creative placemaking typologies that offer up a way of defining these opportunities in the unique context of Northfield. The Public Art Opportunities map builds on the existing public art collection and makes recommendations on sites and typologies of public art and creative placemaking that could be integrated into the river loop to help celebrate the community and create unique spaces that represent the past, present, and future of Northfield. This map can also be considered a curation of spaces in Northfield, both existing and potential, anchored in the new infill development proposed by BUILD:PUBLIC and the Lander Group.

This document builds off the work of BUILD:PUBLIC as well as municipal planning documents like the Northfield 2020 Riverfront Enhancement Action Plan. The Riverfront Enhancement Action Plan calls for the following that are integrated into the next steps recommendations for Northfield and public art.

- 1) ESTABLISH Northfield's Cannon River Regional Park
- 2) ENHANCE and activate your riverfront parks
- 3) COMPLETE your local and regional trail system
- 4) EXPLORE Ames Mill Dam reconstruction options
- 5) PROMOTE economic development and tourist destination

### **Reflecting Northfield Today: Ecology, Industry, and Education**

Northfield, MN is a vibrant small, college town on the Cannon River in central Minnesota. It is surrounded by an agricultural area and has roots in related industries. The town is also an academic centerpiece for the state boasting several renowned local colleges. Downtown has a unique character that is a walkable, human scale, with a historic feel. The river flows along the back door of main street, and the area is full of opportunities for deeper connections to the riverfront. The public art opportunities analysis of Northfield builds off the plans for new and enhanced connections to the river through a celebration of what is uniquely Northfield -- an intersection of ecology, industry, and education.

## Public Art Typologies for Northfield

The following examples establish a set of public art opportunities that are recommended for Northfield along the river loop in downtown.

### Linear and Dispersed

Along the riverwalk, there is ample opportunity for enhanced placemaking, both to draw people from main street to the river, to guide river users to downtown, and to engage with the river along the walk.



Superkilen, Copenhagen, Denmark: <https://www.publicspace.org/works/-/project/g057-superkilen>

Confetti Urbanism: <https://endemicarchitecture.com/Confetti-Urbanism>

### Gateway, Wayfinding and Traffic Calming

Art can play a powerful role in wayfinding or helping direct visitors to key locations. Wayfinding can help people find their way, but can also be a tool for creating a connected sense of identity in a place like Northfield with an array of smaller, unique gathering spaces, stores, and community resources. This is especially helpful in a college town, where the transient population is a constant with families and students coming and going over the course of 4 year terms. Wayfinding or other sculptural elements can also create gateways at key transition points into downtown.



St Paul Public Works

Worcester Wayfinding

Lang Bauman: <https://www.yatzer.com/street-paintings-lang-baumann>

## Interactive

Interactive art offers a great option for Northfield to draw users to specific spaces and to activate that space, through sound, movement, and creative exploration of the user. With such an industrious culture, Northfield spaces should reflect and inspire innovation and curiosity.



Daily Tous Les Jours: <https://www.dailytouslesjours.com/en/work>

## Rest and Regeneration as Ecology

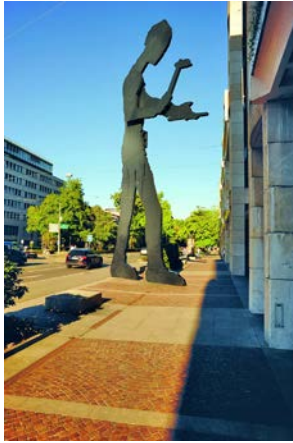
The river can be a source of regeneration for people and wildlife alike. How can art play a role in the enhancement of this important function of river life? Humans, animals, and plants all play a critical role in ecological systems and art can celebrate, enhance, and educate on these fronts.



Geometric Benches: <https://www.boredart.com/2019/07/unboring-park-bench-designs-which-are-extraordinary.html>  
Pollinator Garden, Christine Baumeler, Fargo, ND

## Historical Contemporary

Northfield has classic historic feel and walkable scale with a warm variety of architectural styles. Artworks in town should reflect the historical character but also celebrate the future facing culture of the town as a heart of education and industry. Europe offers an array of examples where whimsy and innovation collide with legacy in the built environment that could offer an inspiration to Northfield.



Geometric Benches: <https://www.boredart.com/2019/07/unboring-park-bench-designs-which-are-extraordinary.html>

Basel, Switzerland: Jonathan Borofsky: Hammering Man

## Integration with Infrastructure

Bridges, retaining walls, and other infrastructure is an integrated approach to introducing art into space. It is a method to shift the idea of art as an object without context or purpose. It is a way to bring beauty to the every day. Crossings of the river and grade changes between main street and the river offer ample opportunity in Northfield for creative infrastructural details.



35-W Bridge by Seitu Jones: <https://www2.minneapolismn.gov/business-services/planning-zoning/city-plans/public-art-long-range-planning/artist-designed-railing/>  
Retaining Wall (link)

Drift Bridge: <https://alkanoglu.com/Drift>

## Light and Scale

Light is an element that can bring life and safety to public space in the late afternoon and evening hours. Light fixtures can be artistic in and of themselves, and art pieces can also play with light. It is also important to work with large scales in public space so the art actually impacts the human experience in the space in an integrated way.



James Brenner, Centerpiece: <https://www.jamesbrenner.com/commissions-1>  
Vertical and scale (link or name)  
Cosmos: <https://www.futureforms.us/cosmos>

## Temporal

Temporary art works are a creative and lower cost way to activate public space for a night or a season. From decorative plantings, to artist and community design cultural light fixtures to rotating gallery spaces, ephemeral art is an exciting realm for public art. This would be a great fit for Northfield's more traditional public spaces and parks and a way to establish less formal spaces as beloved places.



Lantern Stories, Boston, MA  
Harmon Guest House, Healdsburg, CA Gallery



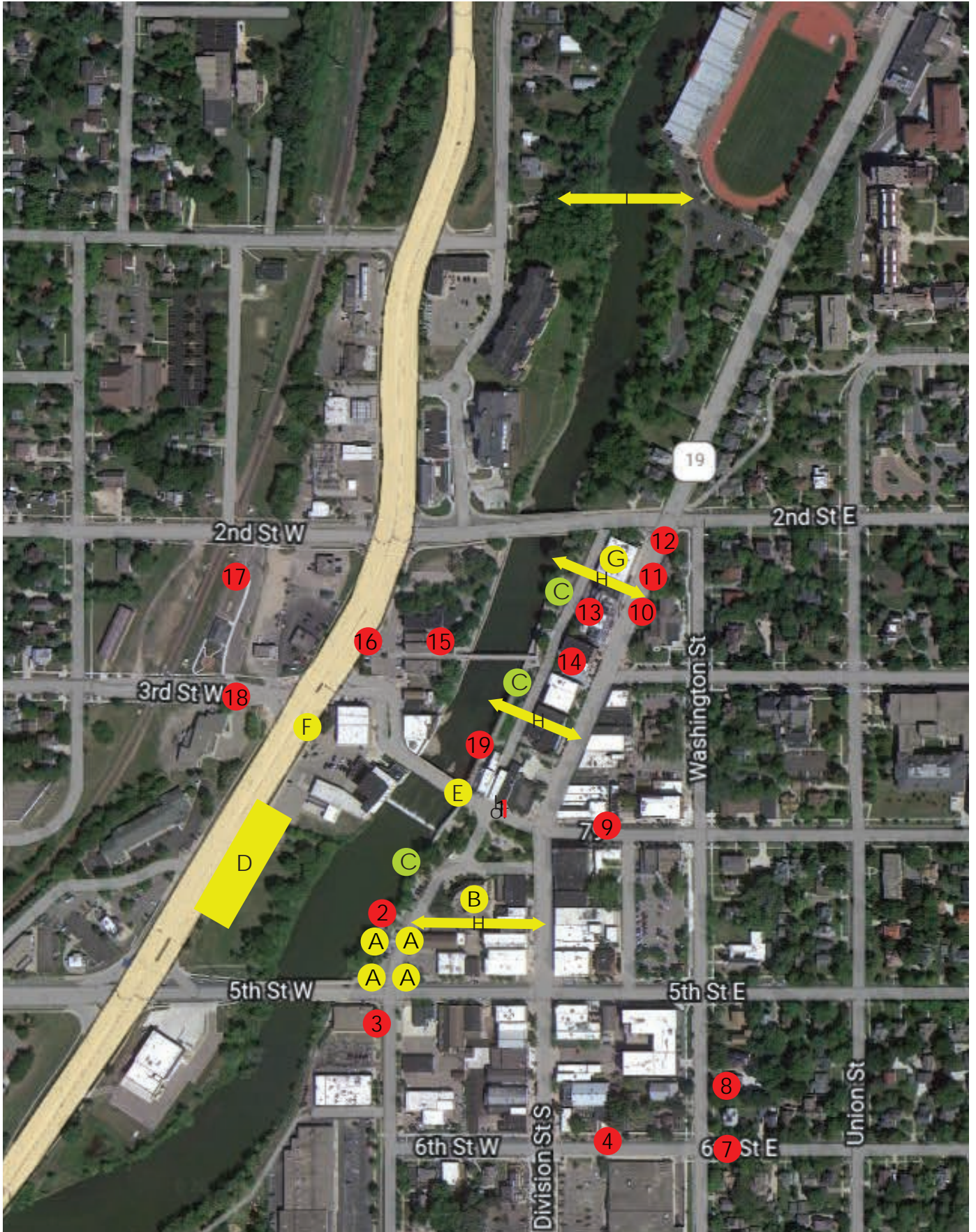
## Event-based Arts and Culture

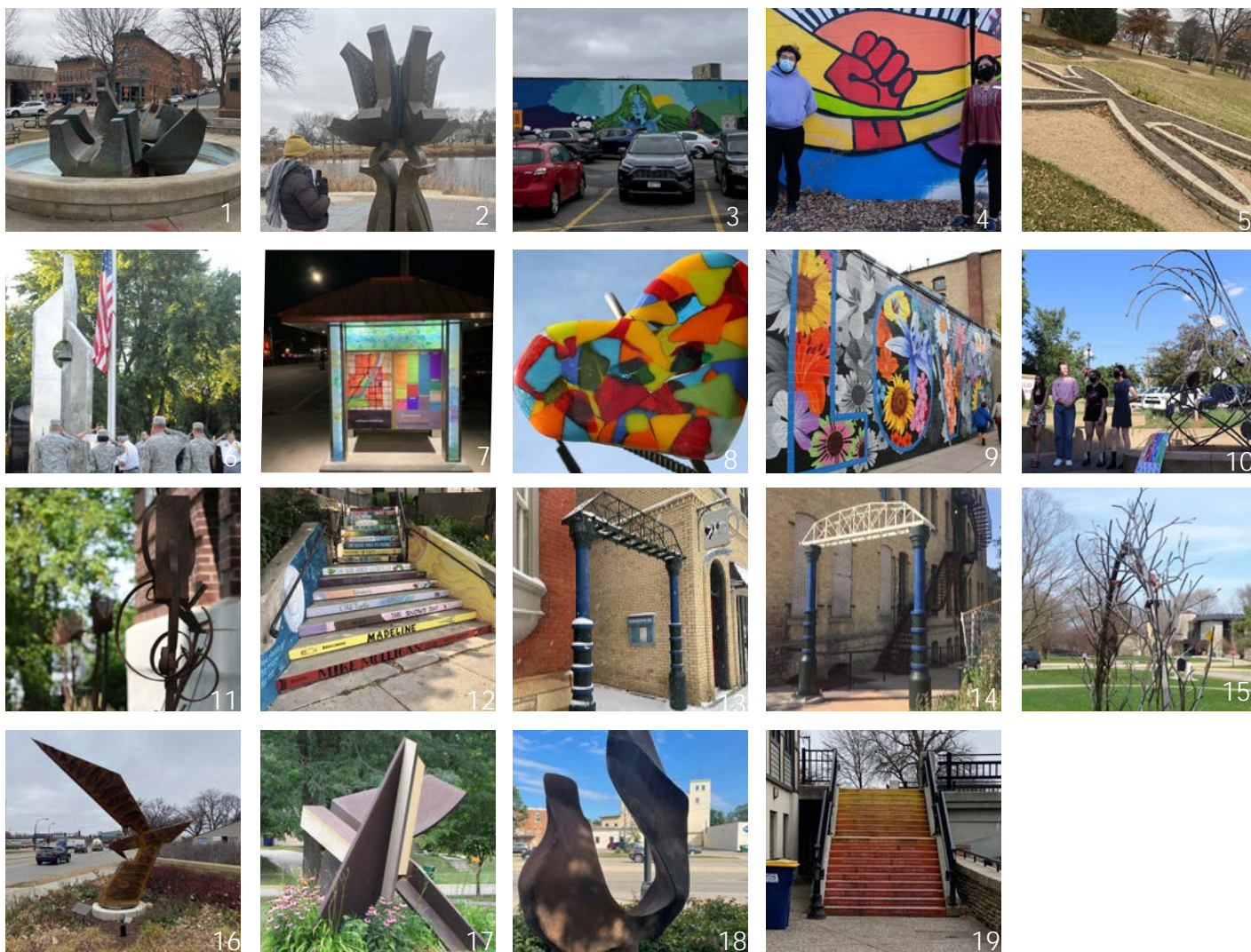
There are currently weekly and annual events held in downtown Northfield and Market Square from music festivals to farmers' markets. Building off the current line up of community events, public spaces should be designed to accommodate a range of events including outdoor classroom and seating spaces for local students to electricity plug ins for large festivals.



Northern Spark: <https://2022.northernspark.org/press-media/photo-video/>  
Exhibit Columbus: <https://www.exhibitcolumbus.org/>

# EXISTING AND PROPOSED PUBLIC ART IN NORTHFIELD



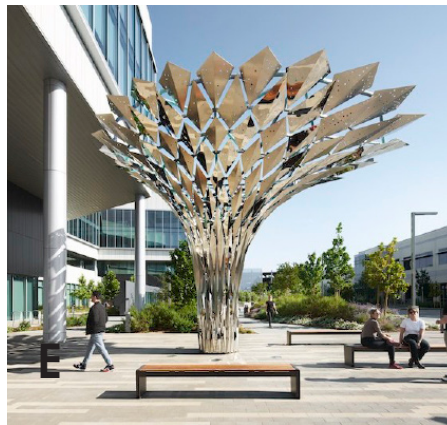


## EXISTING PUBLIC ART IN NORTHFIELD (red)

1. Anniversary Fountain, Sculpture, Raymond Jacobson, 1980 and Civil War Monument, Sculpture, 1921
2. Harvest, Sculpture, Raymond Jacobson, 2005
3. Just Food Mural, Rafael Estrella and Student Artists, 2021
4. Key Mural, Members of the Key
5. Riverside Lions Park, Garden Club Installation
6. Northfield Area Veterans Memorial, Sculpture, Jeff Anderson, 2005.
7. Art Information Kiosk, Sculpture, Rick Swearer and Howie Holt, 2019
8. Spreading the Love, Sculpture, Dale Lewis and GERALYN Thelan, 2020
9. Love, Mural, Brett Witacre, 2019
10. Young Sculptors Project (YSP), 2021

11. Bookhead Dancers, Sculpture, Jen Wolcott, 2008
12. Literary Stairs, Mural, Kathy Ness and Kate Woodstrup, 2021
13. 2nd Street Bridge, Sculpture, Spencer Jones and Wade Kolbe, 2007
14. 5th Street Bridge Sculpture, Sculpture, Spencer Jones and Wade Kolbe, 2007
15. Threshold, Sculpture, Kris Swanson, 2018
16. Wanbil Mitakue Oyasin/We are all Related, Sculpture, John Sterner, 2022
17. Wind Piece, Sculpture, John Maakestad
18. AND Tree, Sculpture, by Nick Swearer, 1970
19. Flame, Sculpture, Nick Swearer, 1970
19. Poetry Steps, Mural Collective effort, 2021

# Public Art Opportunities



## Public Art Opportunities in Northfield (yellow)

A. Gateway, Traffic Calming and Wayfinding

B. Infrastructural

C. Linear and Dispersed

D. Rest and Regeneration as Ecology

E. Light and Scale

F. Historical Contemporary

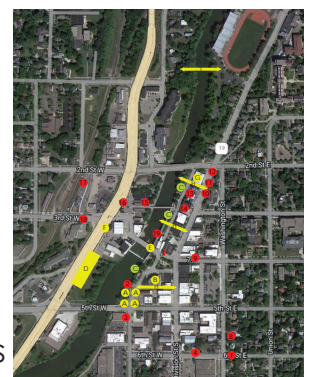
G. Interactive and Temporal

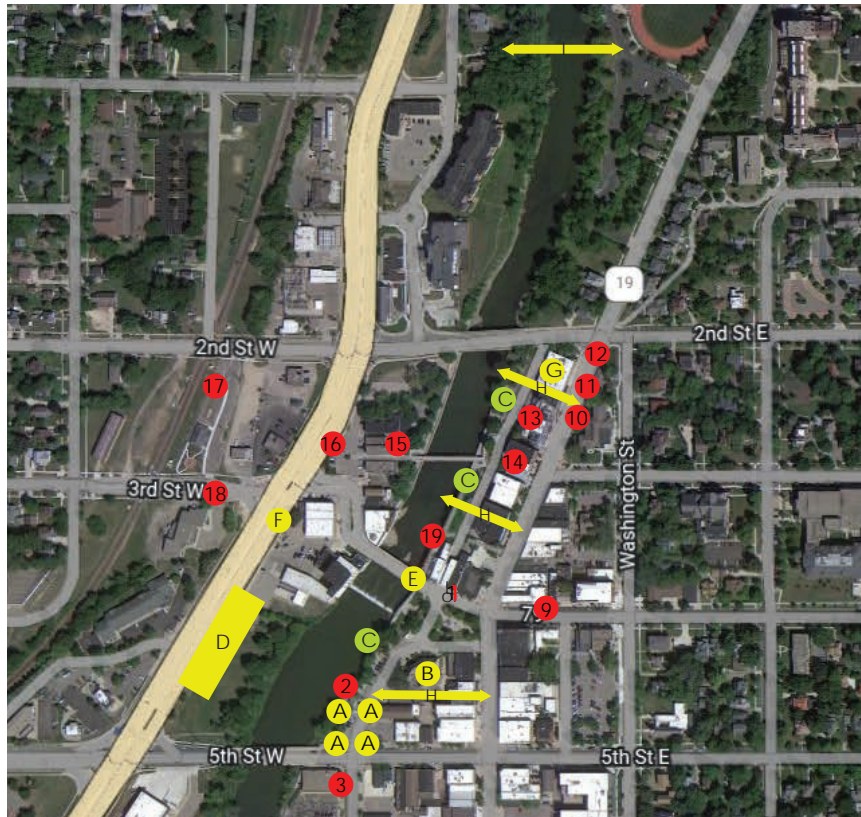
H. Traffic Calming and Wayfinding

I. Infrastructural

Throughout: Events-based

See map for locations





- A. Gateway, Traffic Calming and Wayfinding:** This point in Northfield represents a major gateway to downtown and transition from one side of the river to another. It is a wide right of way and could benefit from traffic calming measures, wayfinding and gateway elements to introduce downtown and encourage drivers to slow down in the zone. The pieces at this juncture could also incorporate ideas of scale and light to have a dramatic presence.
- B. Infrastructural:** The interesting grade changes at this site offer an opportunity to integrate artistic elements into the retaining walls and transitions between built environment and the river.
- C. Linear and Dispersed:** Along the river walk, it is suggested to build off current creative interventions with unified materiality and creative interpretation of the river.
- D. Rest and Regeneration as Ecology:** This wide open space hosts events and is an important civic space, but there is opportunity here for creating passive and artful ways to interact with the space less formally when it is not being programmed. There are also opportunities here and along both banks of the river to incorporate ecological function into art.
- E. Light and Scale:** There is an opportunity to enhance Northfield's current riverfront art collection with larger scale pieces and light. These elements would establish a sense of place as one enters downtown. The current art collection scattered along the river's edge has a consistent scale and size, and the collection could benefit from a large scale or electrified addition. There should be thought given to the types of lights used by the river and on roadways so that they do not cause distraction to drivers or harm to wildlife.
- F. Historical Contemporary:** The parking lot and commercial node in this area are charming, but lack an edge. The character, like other parts of downtown, have a unique historical and human scale. Art could help transition to the character and create an edge in this transitional geography.
- G. Interactive and Temporal:** There are opportunities within the new development sites of downtown to activate spaces in interactive and temporal ways to draw users to the new spaces and create a variety of experiences for visitors. Interactive art would be an especially great fit throughout Northfield, building on the strong culture of education and learning in town.
- H. Traffic Calming and Wayfinding:** Bright, written, visual cues are recommended to connect users between downtown and the river.
- I. Infrastructural:** A new bridge crossing is a great opportunity to integrate art into infrastructure. This is an opportunity for artists to work with engineers in the design and fabrication process.



## **The Catalyst Project Vision**

Futures North has been designing public art that reference the ecology, histories and geology of a site that enrich visitors' appreciation and deepen their experience of the location. The collective has a successful track record in a variety of projects, including referencing the environmental history of the Upper Mississippi River for a permanent sculpture in Lowertown, St. Paul (Meander), illustrating the migration of peoples and birds through Minnesota (Lines of Flight, Human and Lines of Flight, Avian), and more. With the goal of reclaiming an overlooked area of Northfield and its history, such an approach would be invaluable for the proposed redevelopment plans. Futures North would create an anchor piece that sets a precedent for celebrating the site's diverse histories in order to invite locals and visitors to these spaces and invite new meaning and experiences.

Public art is many things-- at its best it connects people to one another, to place, to history, potential futures, and serves infrastructural needs. The existing public art of Northfield occupies a traditional subsection of the public art world-- the majority of the pieces are object-based figural sculptures, which stand in contrast to their surroundings. Because public art is a reflection of our evolving society and its expression, our definitions of public art also must evolve. Materials and methods change to reflect our contemporary culture. The process, guided by both the public and professionals, should seek out a symbiotic and generative process between artist and community.

There is great opportunity along the Cannon River's edge for the art to engage the public with the history, ecology, and geology of the area. We see potential for using data from the region to contribute to a contemporary translation of the histories and collective future of the land and the community. The project will use site data as a design driver to reveal and celebrate the diverse sets of information that have shaped and continue to shape the site.

The piece will take a distributed approach looking to projects like the Highline in New York City, Gaudi's panots in Barcelona, and creative placemaking efforts such as Endemic Architecture's Confettin Urbanism. The 'Project' could integrate with the landscape design to shape seating, walkways, lighting, and retaining walls with the ability to aggregate and create larger spaces for gathering and assembly. This approach to public art also has great potential for wayfinding through the repetition of components along and across the rivers edge. Repeating materials, forms, patterns and textures create a sense of identity and place for this important part of the city. The catalyst project can contribute to defining the development site and its connection to the river, main street, and the rest of Northfield.

The current conditions of the rivers edge are ripe with possibilities for connecting art to the ~20' grade change from Main Street to the River. Currently there are a

number of Limestone retaining walls which contain plantings and define walkways. The project will aim to make new use of these edges by incorporating plug-in points, seating, lighting, and spaces for gathering. The catalyst project will further activate and orient users to the rivers edge with community activity and bridge the gap between students, locals, and visitors to the town.

## **Step 2: Fundraising**

While this plan lays out a framework that will be implemented over time, on a project by project scale, if any outside funding is sought, it is suggested to aim high and set an umbrella system for funding. That might happen through a percent for arts program or outside fundraising. Fundraising for public art and creative placemaking in Northfield is recommended as a collective approach rather than an incremental one. It would be strategic to consider an effort, program, or initiative that raises funds for a collection of multiple pieces by several artists which will not only have a more significant impact on the public realm, but will also open up the doors for larger funding opportunities. It is also critical to examine how the collection can build community and integrate into community development, education, and public health efforts that are ongoing in Northfield. For a rural community like Northfield, there are likely some great opportunities for public art and creative placemaking funding through an inter sectional and community building lens. Public art tells stories, helps people feel connected and welcome, educates, fosters safe and vibrant spaces that can result in more connected social fabric. With this approach in mind, we recommend applying for a grant and running a call for artists that includes a variety of pieces, stories, and perspectives, especially those that might tell the untold or unheard stories of the community and place.

Some possible funding opportunities including philanthropy and public sector grants are listed below. Funding cycles vary and typically require a year in advance to secure for a project. If applying through the City, look for grants that non-arts organizations are eligible for or consider partnering with a local arts non-profit on a grant application. Running artist calls through a non-profit can be a great way to bring support to local organizations, support artists, and build off local arts and cultural expertise. All municipal projects should work with and involve the [Arts Commission](#). There are a variety of ways that public art can be funding by municipalities including percent for arts programs for new development, and budget requests to engage artists in community engagement and public building capital projects. It is recommended to anchor funding proposals in regional visions like the Riverfront Action Plan principles that root public art in ongoing community development efforts.

- 1) ESTABLISH Northfield's Cannon River Regional Park
- 2) ENHANCE and activate your riverfront parks
- 3) COMPLETE your local and regional trail system
- 4) EXPLORE Ames Mill Dam reconstruction options
- 5) PROMOTE economic development and tourist destination

Funders to watch:

- 1) MN State Arts Board: <http://www.arts.state.mn.us/grants/>
- 2) Southeast MN Arts Council: <http://www.semac.org/>
- 3) Project for Public Spaces Community Placemaking Grants: <https://www.pps.org>
- 4) Local Foundations
- 5) St Olaf and Carlton collaborations

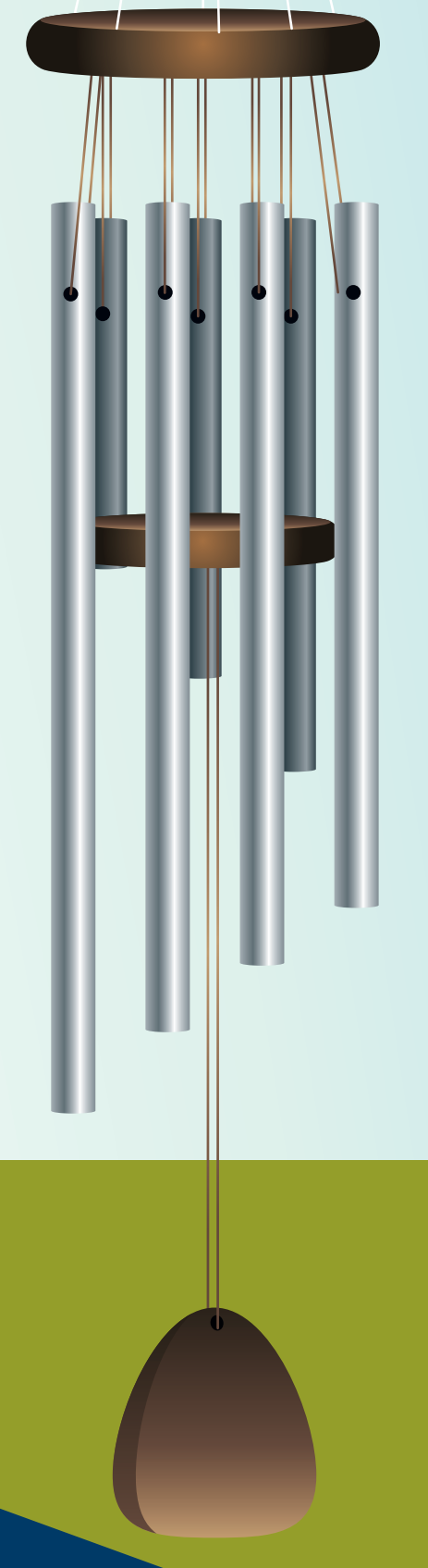
### **Step 3: Call for Artists**

Once funding has been secured, it is suggested that a call for artists is issued for multiple sites, artists, and pieces. It is important to first develop a set of selection criteria for the process, and to pull from other values and principles that are central to Northfield. The themes of history, education, rural-identity, industry, and ecology are all central to community planning documents including the Comprehensive Plan, and these are guideposts for selection criteria and artist selection. The artist may be asked to have personal connections to rural identities or have experience with working in historically significant spaces, for example. When the call for artists is issued, it is important to work with local art networks like the State Arts Board, Arts Council, Springboard for the Arts, and the Arts Commission, who can outreach through social media to regional artists. While national or international talent has great potential, there is a value in focusing the call on regional artists with connections to Northfield or demonstrates a clear alignment with other selection criteria. The call should clearly state the funding amount, a site map, information about the site, insurance requirements, community engagement requirements for the process, and a materials and artist fee budget. The selection and approval process should be clearly delineated as well in the call. An artist selection panel should be formed that includes a variety of perspectives including local residents and business owners, city officials, tribal partners, arts administrators, and artists. After the new pieces are installed is a great time for holding events and to celebrate new spaces. It is recommended to hire an arts administrator to facilitate the call and work with the artists.

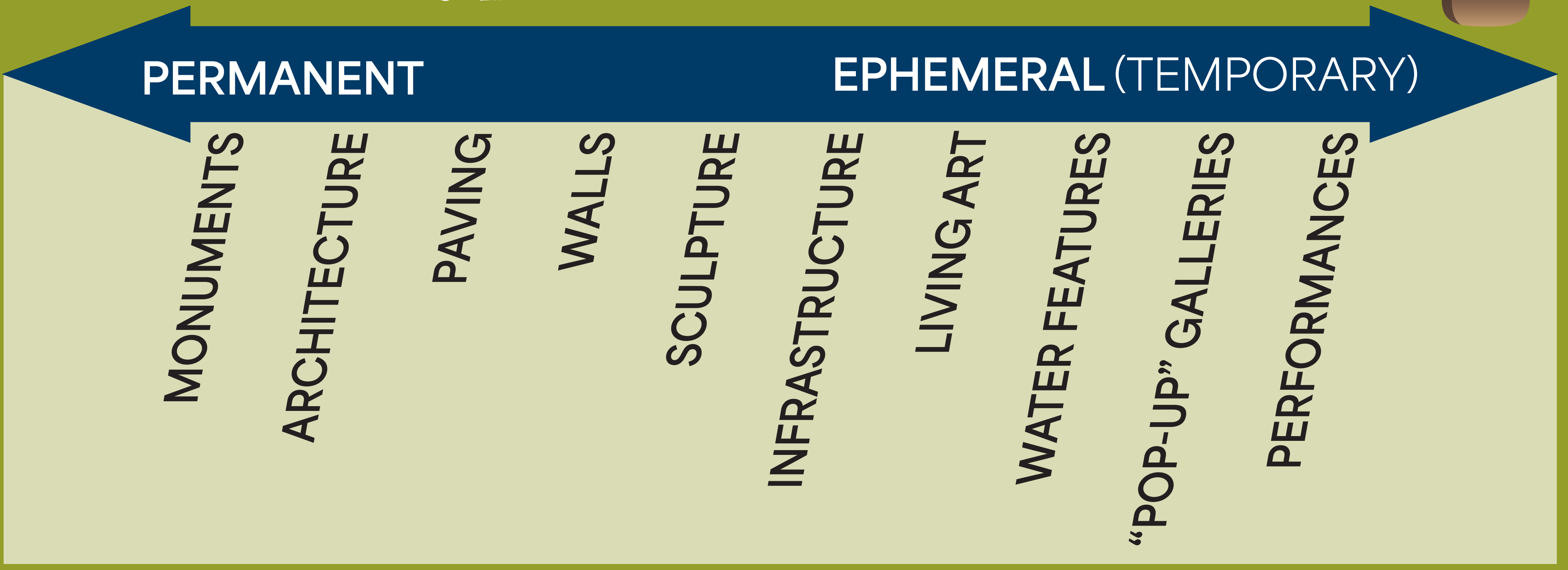
### **Step 4: Public Art Conservation Plan**

It is recommended that the city develop a public facing website that provides a public art inventory of all the pieces in Northfield. Along with this, an art conservation plan should be developed for each artwork to establish annual maintenance practices as well as a lifespan and deaccession plan for each piece in the collection. Public art can be considered any artwork in public, weather they are city owned or owned by another entity. As new pieces are introduced, an art conservation plan should be developed to ensure that artworks are preserved in accordance with the artist and art conservator best practices.

# Chime In on Public Art



## Types of Public Art



## Locations of Public Art



# What do you envision for *Public Art?*

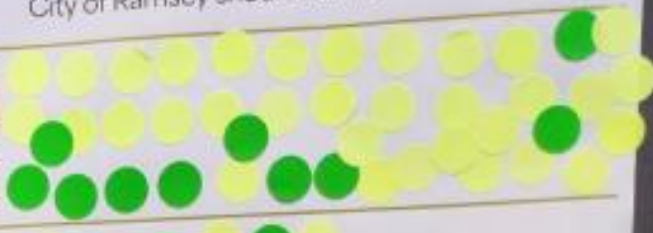
*Dotmocracy:*

Please place a dot in the category(s) you feel the City of Ramsey should consider for Public Art.

PERMANENT



Monuments/  
Sculpture



Architecture



Paving/Walls



Seating  
Areas



Infrastructure



Living Art



Water  
Features



"Pop-Up"  
Galleries



Performances



Events



EPHEMERAL  
(TEMPORARY)



## Vision Statement: 2025 - 2030

In five years, the Ramsey Community Foundation envisions the successful implementation of the Ramsey Public Art Plan and Policy, featuring dynamic art installations in city parks and community spaces that celebrate the unique identity of Ramsey.

By fostering collaborative relationships with city officials, staff, and private partners, we will ensure financial stability and sustainable support for ongoing projects.

Our commitment to public engagement will empower residents to participate actively in the artistic landscape, creating a vibrant community that honors our heritage while inviting creativity and connection.

## Our History

The City of Ramsey Foundation is a 501(c)(3) charitable organization and has been supporting our local community since 2006. In that time, we've helped fund, manage, and create new opportunities for residents and businesses - often in the background.

One of our many, and more widely recognized projects over the years, was the *Concerts at the Draw* music series. After ten successful years, the concert series was adopted by the City of Ramsey itself. The Foundation is currently working on new ways to make Ramsey more welcoming by enhancing its livability and character through public art.

## Our Mission

The City of Ramsey Foundation, Inc., is an inclusive organization of volunteers dedicated to improving the quality of life, creating cultural experiences, and fostering economic development in the City of Ramsey. We work in tandem with local government, businesses, and other organizations to ensure we meet the evolving needs of our growing community.



PO Box 234  
Anoka, MN 55303-0234

Visit our website:  
[cityoframseymission.org](http://cityoframseymission.org)

Send us an email:  
[info@cityoframseymission.org](mailto:info@cityoframseymission.org)



**United in Mission –**

*Serving Citizen and  
Community Needs  
in the City of Ramsey*



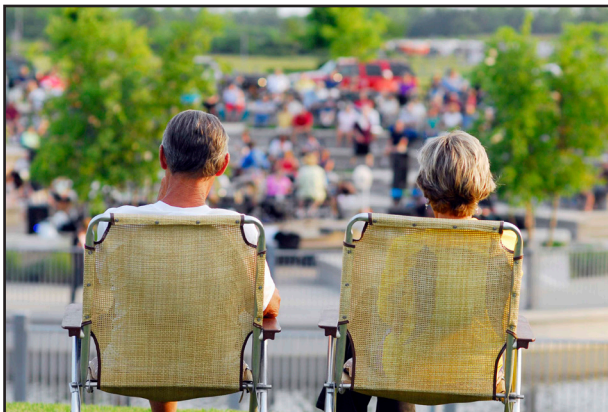
## Future Plans

The City of Ramsey Foundation is committed to creating a vibrant community that draws business and residents by its originality and quality of life. In 2023, the Ramsey Foundation committed to a multi-year plan to dedicate our time and resources to establishing Public Art in the City of Ramsey. The Ramsey Foundation will continue this effort with the goal of enhancing the City's character and livability.



## Service and Events

The Ramsey Foundation has been around for 16 years and has supported numerous projects – often in the background and funded outside of tax dollars through donations from citizens and local businesses. Some of our projects over the years include the pancake breakfasts at Happy Days, Heart Safe AEDs, the Community Garden on Nowthen Boulevard and The Draw Summer Concert Series. The Ramsey Foundation has helped support hundreds of events and will continue to do so into the future.



## Impact

As a growing city, it's important to realize the impact that a community can bring. Ramsey is a community of over 27,000 residents, and hundreds of businesses. As the community grows and evolves, so does the Ramsey Foundation.



## Volunteer

The City of Ramsey Foundation welcomes you and your ideas! If you know of a worthwhile project that aligns with our mission, we would love to hear from you.

We're always on the lookout for those who want to help out. Have an interest in supporting our events? Fundraising? Have a knack with Social Media? There are many opportunities to get involved.

For more information you can:

- Email [info@cityoframseymn.org](mailto:info@cityoframseymn.org)
- Visit [cityoframseymn.org](http://cityoframseymn.org)
- Complete and mail this form to:  
P. O. Box 234  
Anoka, MN 55303

### Volunteer Roles

- Website/Social Media
- Fundraising
- Event Planning
- In Person Event Support
- Join A Meeting  
3rd Thursday each month • 7:30 AM  
Ramsey City Hall in the Lake Itaska Room.

Name \_\_\_\_\_

Email Address \_\_\_\_\_

Phone \_\_\_\_ ( \_\_\_\_ ) \_\_\_\_ - \_\_\_\_

**Park and Recreation Commission**

**Meeting Date:** 01/09/2025

**Primary Strategic Plan Initiative:** Connect the community through Parks, Trails and Recreational Programming.

**Information**

**Title:**

Commission/Staff Input

**Purpose/Background:**

.

**Recommendation:**

.

**Outcome/Action:**

.

**Attachments**

Frostfest flyer  
back by popular request  
Saturday yoga

**Form Review**

**Inbox**

Brian Hagen  
Form Started By: Mark Riverblood  
Final Approval Date: 01/03/2025

**Reviewed By**

Brian Hagen

**Date**

01/03/2025 02:56 PM  
Started On: 01/03/2025 11:46 AM



# FROST FEST



2025  
FROST  
FEST

Join the fun at Central Park's third annual Frost Fest! Enjoy activities like a snow maze, sledding luge, and ice skating. Warm up with hot chocolate or taste treats from the chili cook-off. As night falls, the skating path will be lit with luminaries for a magical winter experience.

Become a chili taste-tester for \$5! Sample up to 15 homemade chili recipes and vote for your favorites until 6:00 p.m. Winners announced at 6:30 p.m. Enjoy the skating trail's luminary display from 5:00 to 8:30 p.m.

\* Snow features such as the snow maze and sledding luge will be weather and snowfall-dependent.

## DO YOU HAVE A WINNING CHILI RECIPE? ENTER THE CONTEST!

The Chili Cook-off is free to enter and limited to 15 contestants. Register by Sunday, January 26, at midnight or until full. Winners will receive cash prizes.

Contestants must check in by 2:00 p.m. and use 8-quart crock pots. You're encouraged to stay on-site but only required to be present for setup, 2:00-3:00 p.m., and 6:00-7:00 p.m. for awards/cleanup. By entering, you agree to follow Anoka County regulations.

Half of the proceeds from taste testers will be used for prizes, while the other half will support WoMn Strong, a non-profit focused on serving women and families in the northern Twin Cities area. Learn more at [www.womnstrong.org](http://www.womnstrong.org).

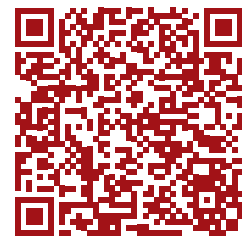
Saturday, February 1  
3:00-8:00 p.m.

Central Park  
161st Avenue NW, Ramsey

FREE - Outdoor Activities

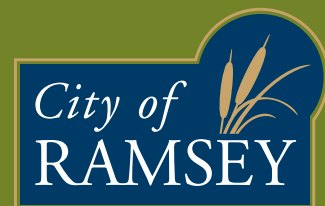
18+ years of age to enter  
the Chili Cook-off  
\$5 to sample offerings at the  
Chili Cook-Off

Max Enrollment: 15 for Chili  
Cook-off, register by Sunday,  
January 26



**REGISTER  
FOR THE CHILI COOK-OFF**  
[cityoframsey.com/parksregister](http://cityoframsey.com/parksregister)

**CONTACT**  
Mariah Albrecht  
Parks and Recreation  
Administrative Assistant  
[malbrecht@cityoframsey.com](mailto:malbrecht@cityoframsey.com)  
763-433-9820



**PARKS AND  
RECREATION**



# LINE DANCING



Join us for a fun night of line dancing! Each week features a new dance and a quick review of past ones, so no worries if you miss a class. Suitable for all ages and levels, no partner required—bring a water bottle and get ready to dance!

Led by Karen Ann Stark, an experienced instructor and former choreographer of the Bootscooters Dance Team.

**Tuesdays**  
**January 21**  
**February 4**  
**February 18**

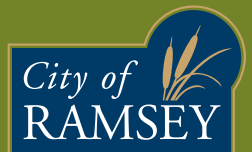
**5:30-6:30 p.m.**

**Central Park Building**  
**7925 161st Avenue NW**  
**Ramsey**

**All Ages**

**\$5 per session**

## PARKS AND RECREATION



### REGISTER

[cityoframsey.com/  
parksregister](http://cityoframsey.com/parksregister)

### CONTACT

Mariah Albrecht | Parks and Recreation Administrative Assistant  
[malbrecht@cityoframsey.com](mailto:malbrecht@cityoframsey.com) | 763-433-9820



# YOGA



Join Christina, a certified Yoga Teacher and Massage Therapist, for a rejuvenating monthly Yoga series. Each session explores a unique theme to inspire and revitalize your body, mind, and spirit. With expertise in yoga, massage, and holistic practices, Christina blends her expertise to create an enriching, accessible experience for all levels.

Attend one session or all—each class stands alone, so you can join whenever it fits your schedule. No experience is necessary—this class welcomes everyone. Bring a yoga mat, water bottle, and small towel, and dress comfortably for barefoot practice.

Youth under the age of 17 must be accompanied by an adult for the duration of the class.

## Saturdays

January 4	New Beginnings
February 15	Love & Kindness
March 15	Balance
April 12	Happy Hips
May 17	Nurture Yourself

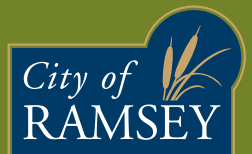
9:00-10:00 a.m.

**Central Park Building  
7925 161st Avenue NW  
Ramsey**

**Under 17  
accompanied by an adult**

**\$5 per session**

# PARKS AND RECREATION



## REGISTER

[cityoframsey.com/  
parksregister](https://cityoframsey.com/parksregister)

## CONTACT

Mariah Albrecht | Parks and Recreation Administrative Assistant  
[malbrecht@cityoframsey.com](mailto:malbrecht@cityoframsey.com) | 763-433-9820