

**ARTSMART CITY**  
**A DEVELOPMENT AND IMPLEMENTATION GUIDE**  
**FOR A PUBLIC ART POLICY AND PROGRAM FOR**  
**COMMUNITIES**

by

ANGELA N.C. SHURB  
Bachelor of Science (4-Year) (Brandon University, 1999)

A Practicum  
Submitted to the Faculty of Graduate Studies  
in Partial Fulfilment of the Requirements for the Degree

MASTER OF CITY PLANNING

Department of City Planning  
University of Manitoba  
Winnipeg, Manitoba

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# ArtSmart City

## A Development and Implementation Guide For a Public Art Policy and Program for Communities

Angie Shurb, B.Sc.  
In partial fulfillment of the requirements for the degree of  
Master in City Planning

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Leo Mol Garden, Assiniboine Park, Winnipeg, Manitoba, Canada

**ArtSmart City**

**A Development and Implementation Guide**

## **Abstract**

This practicum features an analysis of public art programs and policies within the North American context. 'Public art' for the purposes of this practicum encompasses many forms of visual art within – or accessible to – the public realm. Public art programs and policies were analyzed to pull out the successful attributes of each program and to identify a set of recommendations to guide such policy-making and programming.

Recommendations resulting from this research guide municipalities from the policy development process through policy and program implementation. Defining public art, determining policy applicability and outlining options for stable funding mechanisms are reviewed and assessed. Guidance regarding public art policy components, including committee development and necessary clauses are also included.

Public art programs and policies were investigated through the lens of placemaking and collaborative planning theory and through investigation of precedents of relevant experiences in successful organizations. Interviews with key informants from municipalities and arts organizations offered key insights about development processes and policy implementation in various cities. This research builds upon relevant planning literature and understanding by applying planning theories in a new way through municipal policy and programming in the realm of public art. The research will help guide municipalities or other organizations in establishing tailor-made policies or programs.

This practicum contributes to planning knowledge of collaborative planning and placemaking using public art as a catalyst. The practicum introduces planning professionals as well as planning academics and students to public art policy. Public art policy is a relatively new concept in mainstream planning education and practice. However, it offers a new medium where planners can employ their skills while contributing to the practice of making communities good places to live and introducing

an aesthetic value into the environment. Public art policy development and implementation exposes planners to collaboration with different sectors of the community with varied strengths and perspectives than might surface in other planning projects.

The practicum findings illustrate that public art policy development and implementation requires cooperation, expertise and endorsement from a wide range of community members including artists, design professionals, community members and political leaders. The research also shows that clear definitions of public art, and policy applicability in the development stage are required in order for a policy to be implemented successfully.

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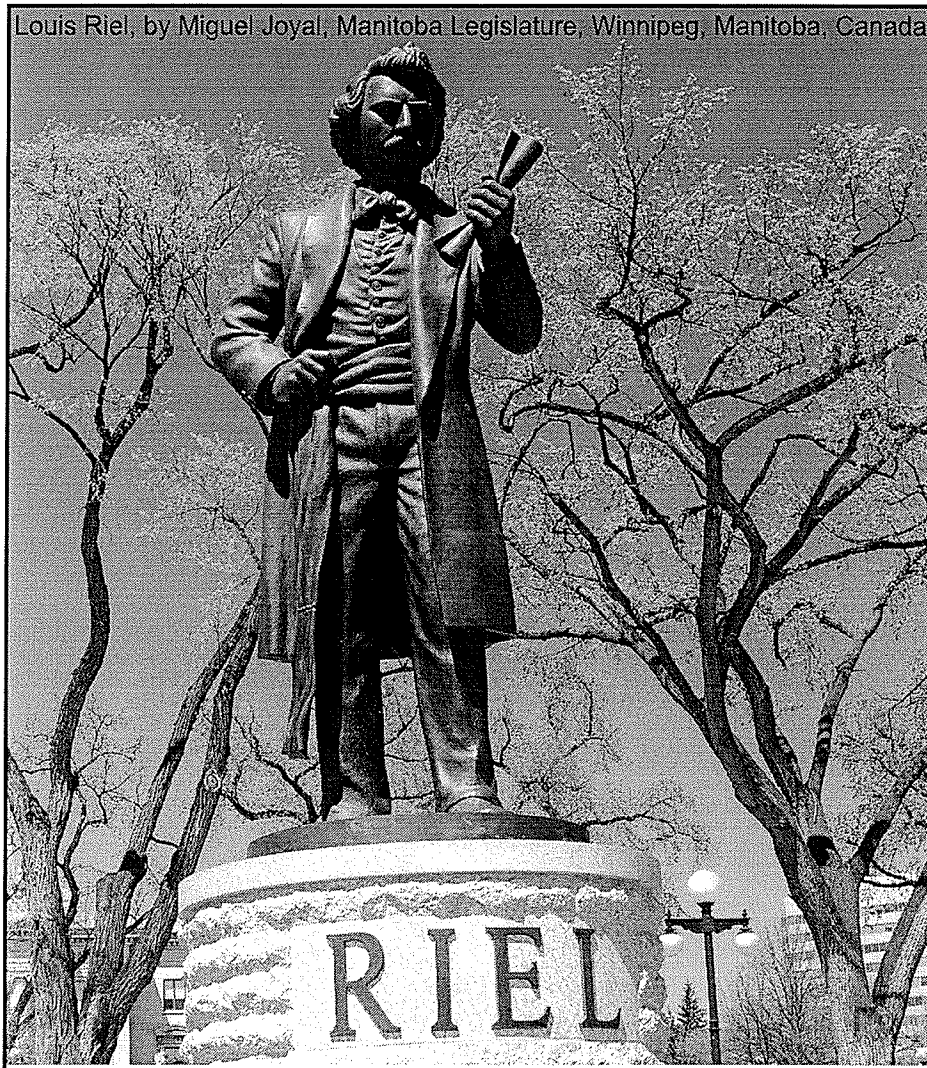


Photo: A. Shurb

Public art is the most ubiquitous of all forms of art. Unlike literature or performance art, which we can choose to ignore or attend, the plaza sculpture and the community mural are unavoidable.

- Paula Gustafson, Editor, Artichoke

## 1.1 Preamble

*This practicum is concerned with the contribution that public art can make to municipalities through related policy and program development, and with implementation, from a city planning perspective.*

“Public art and decoration is a city comfort because it reminds us that we are not entirely alone. It is a sign of life: another human hand’s direct touch which we find comforting in a world of great and faceless natural forces and enormous and anonymous institutions. What art and decoration provide is the comfort of another human’s touch.” (Sucher, 1995, 157)

This practicum is inspired by a personal interest in the arts, and an interest in making communities good places to live. It lays the groundwork for creating strong, innovative public policy. This study is based on the belief that towns and cities require more than just infrastructure and that quality of life can be improved by (re-)introducing aesthetics into the urban environment. More comprehensively, this practicum is concerned with introducing an aesthetic value into the environment, while providing opportunities for collaboration among different sectors of the community, drawing on different strengths and perspectives, and helping to make the built environment healthier.

Increasingly, planners have the opportunity to apply their training, education, and experience in different environments. City planning has moved beyond traditional land use and physical planning. Planners have widened their scope of involvement within the community and are applying the skills acquired through education and experience in varied environments. New segments of the community are increasingly recognizing as desirable the skills planners develop and use on a daily basis. This study is concerned with the role of the planner as guide and participant in the public art policy development and implementation process. It investigates the role planners may have in the process of successfully introducing art into communities. At the same time, citizens are looking for

new ways of becoming involved in their community and new ways of addressing the issues that arise. Public art offers one such way of looking at old and new civic issues in innovative ways.

The premise of this practicum is that, in addition to the hard services that cities need to function successfully, they also need “softer” services, such as successfully implemented public art policies, in order to flourish. For the purpose of this practicum successful public art is that which is accessible, fosters a sense of ownership, enhances quality of life, and is positive from a community perspective.

One assumption of this practicum is that public art contributes to a city's general aesthetic quality. The definition of public art, for the purpose of this research, consists of paintings, murals, sculpture and movable or fixed objects. Public art can be a temporary or permanent installation, an indoor or outdoor project and can be incorporated into infrastructure or can stand-alone. This practicum utilizes a wide definition of public art in order to draw upon the variety of policies and programs available for investigation. Aesthetics in a city context are often associated with amenities. This practicum investigates public art as having an aesthetic component that improves the nature of the environment. Any and all of these forms of art can enhance the aesthetic quality of the urban fabric. While investigating how public art can contribute to a city's aesthetic value, this practicum also considers the deeper effect public art can have on the people in the city.

### **1.2 Rationale**

Many municipalities throughout North America are developing public art programs. In many cases, policies are developed as part of – or in response to – the ‘grassroots’ efforts of a group of volunteers who see the value in a public art program. However, each municipality develops a policy relatively independently and as such runs the risk of

producing a policy that is belaboured, incomplete or inconsistent. This practicum has two goals. First, the practicum draws on the experiences of municipalities that have developed policies and attempts to pull out meaningful guidelines to be used by other municipalities wishing to develop and implement a public art policy.

Preliminary research showed that public art has an impact on the physical environment and social dynamic of a municipality; it also needs to integrate with both the physical surroundings and social setting. As such, there seems to be a role for planners to play within this context. However, that role is often undefined. The second goal of this practicum is to find roles planners can play and niches they can fill in public art policy development and implementation by developing guidelines. Initial research also showed that there is a gap in planning literature and academia with regard to public art links with planning. The meaning public art can give to a space and connections that have been developed within communities through public art are rarely systematically documented. Building on this documentation helps engrain public art-related knowledge into planning education and practice.

### **1.3 Problem Statement**

The primary purpose of this study is to examine the roles a planner can play in public art program and policy development. It examines how a planner can involve a community in related policy development and program implementation processes. The practicum investigates the processes and models involved in public art policy development, and the processes and results of implementation. The research briefly outlines the types of public art programs that exist in North American communities today, while outlining the successes and failures other cities have had with their public art programs. The study investigates various models to identify the successful components of each. It highlights the

methods used to successfully implement a high quality public art policy, while also identifying potential pitfalls. The practicum compiles a “do’s and don’ts” list for developing a public art policy, from introduction to implementation, while considering the benefits that public art programs in particular can have on the community. Realizing that all new programs need financial support, the research investigates the funding options that are available to communities. The objective of the research is to document public art program implementation processes used by other communities, and to make recommendations for undertaking this process in the future for any city.

The practicum explores these topics primarily through the theoretical concepts of placemaking and collaborative planning. The history of place (Hayden, 1995), placemaking (Winikoff, 1995), the idea of planning in the communicative vein (Innes, 1995), and collaborative planning (Healey, 1997), infuse this practicum and, ultimately, the recommendations that result from this research.

### **1.4 Research Questions**

Four key questions are examined in this practicum. The first question introduces the benefits public art can add to an environment. This question examines why communities should consider public art, and why planners should become familiar with and be open to the opportunities that public art offers. The second and third questions link the theoretical basis of the practicum - collaborative planning and placemaking - and real world actions. The fourth question informs the recommendations concerning process and roles for the planner developed throughout the research.

The four main research questions addressed in this practicum are as follows:

1. What benefits can public art have for a community?

2. What particular roles can planners play in the public art policy development and implementation process?
3. What models enhance collaboration among planners, artists and the community, when public art is incorporated into the built environment?
4. What methods and processes may best be used when undertaking public art policy development?

### **1.5 Purpose of the Practicum**

The idea for this study originated from a comment made by Dr. Rae Bridgman that art and cultural events and related activities could have just as positive an impact on communities as their sporting event counterparts. The study focuses on how policy can enable public art programs and projects within communities. Through the evolution of the project, I have found that there is a wealth of literature on the arts and urban art installations, but very few links to the key subject of this practicum – i.e. public art programs and related policy connected to city planning.

This study is significant in part because of the contribution it makes to the city planning literature. Contributing new knowledge and understanding for planners expands the role of the planner, the profession, and planning education.

As well, additional links are made to the concrete contributions that public art programs can make to quality of life and community development.

This study also serves as an information resource for communities that may be contemplating (or that may never before have contemplated) developing a public art program for their city.

Through the development of public art policy guidelines a city may access informed recommendations about developing a public art policy. For some cities, a policy could



include encouraging a positive public art environment through the development of a cultural district.

## **1.6 Scope of the Practicum**

This practicum tackles the subject of public art. The practicum focuses on how placemaking and collaborative planning approaches might influence the programs and policies that municipalities develop and implement. For the purposes of this research it is not possible to research all public art programs and policies existing worldwide nor even those within North America. Particular municipalities, with public art policies already well-established, were examined. Municipalities that seemed to have attended to the concepts behind placemaking and collaborative planning were selected for further investigation.

## **1.7 Research Methods**

The research component of this practicum comprises a government documents survey and key informant interviews. It was determined that these two methods would most accurately uncover the information needed to answer the research questions. The document survey investigates the “nuts and bolts” of each municipality’s policy or program, while the interviews unearth development and implementation information – the working processes established in each municipality. Document review allows programs and policies to be evaluated for content, gaps, and prescribed process. Therefore, it answers the “what?” portion of the research question. The interview portion of the research tackles questions beyond the specifics of the policy or program. They involve a critical examination of development and implementation processes, especially to identify areas that can be

improved. As such, the interviews move beyond the “what?” question into answering the “how?” question.

### **1.7.1 Research Instrument – The Interview**

Background research for the practicum consisted of an analysis of public art-related activities undertaken by selected North American municipalities up to the present. Civic plans, policy statements, and projects have been surveyed to answer the question, “what is happening elsewhere?”. Interviews with key informants for key precedents focus on the questions “how is it done?” and “why is it done?”. This practicum references particularly relevant precedents to supplement the information gained during interview sessions, to help form generally significant recommendations. A case study approach – in this case, multiple case studies – allows the researcher to collect extensive information by pulling together a variety of data collection methods over time (Yin, 1989). The materials used to collect the required data include a literature review of journal articles, books, newspaper articles, city policy documents, and reports.

The primary research component focuses on semi-structured interviews, using qualitative research methods to pursue the key research questions. Seven detailed interviews were conducted in winter 2004 and averaged one hour each. Qualitative methods were used in order to study relevant cases/precedents in-depth and in detail. In addition, the data are not constrained or strictly categorized (Patton, 1987). Qualitative interviews are

a type of interview in which the interviewer has some freedom to ask different questions or the same questions in different orders for different respondents as long as certain predetermined topics are covered. The predetermined questions constitute an interview guide (Jones, 1996).

In addition, qualitative interviewing does not force respondents to fit their experience into a fixed set of responses. As Patton (1982) has outlined, the fundamental principle of qualitative interviewing (vis-à-vis a closed interview) is that respondents are able to express their own understanding of a concept or event in their own terms. This is important because it allows for discovery of the intricacies that distinguish good implementation from bad implementation. It allows the researcher to address situations where good policies and models have been put forth, but where implementation has been poor. In many cases, policies and implementation processes may have similarities, but are not identical, from program to program. This method affords the opportunity to investigate the unconventional ideas that are unearthed. Interview guide characteristics are outlined in Table 1 adapted from Patton (1982).

Table 1: Interview Guide Approach – Pros, Cons, Characteristics

Type of Interview	Characteristics	Strengths	Weaknesses
<p><b>Interview Guide Approach</b></p>	<p>Topics and issues to be covered are:</p> <ul style="list-style-type: none"> <li>▪ Specified in advance</li> <li>▪ In outline form</li> <li>▪ Interviewer decides sequence and wording of questions in the course of the interview</li> </ul>	<ul style="list-style-type: none"> <li>▪ Outline increases comprehensiveness of the data and makes data collection more systematic for each respondent</li> <li>▪ Logical gaps in data can be anticipated and closed.</li> <li>▪ Interviews may be fairly conversational and situational</li> </ul>	<ul style="list-style-type: none"> <li>▪ Important or salient topics may be inadvertently omitted</li> <li>▪ Interviewer flexibility in sequencing and wording questions can result in substantially different responses which may reduce comparability</li> </ul>

The interview guide approach also allows the interviewer to use her time wisely and steer the interview toward a more systematic outcome, by limiting the topics that will arise in the prescribed time-frame. An interview guide allows the interview to have an informal tone, allowing the interviewer to follow trains of thought that may arise, but also provides a framework for the interviewer to return to when necessary (Patton, 1987). These aspects provided the interviewer with a structure that proved helpful in this research. This structure helped in obtaining as much information as possible during the interview.

The interview guide approach encouraged consistency between the interviews, which was particularly useful when the scheduling of interviews had to be stretched over an extended period. This format afforded useful flexibility and eased analysis of the results (Patton, 1987).

Key informants were drawn from arts organizations, institutions, civic departments, and artists – both from the Winnipeg context, as well as from other cities that have experienced public art program or policy development in the past, or are currently doing so.

Key informants included:

- Public Art Director
- Social and Community Planner
- Parks Planner
- Urban Designer
- Cultural Planner
- Municipal-level Arts Council officer

A list of the questions used in the interview process is attached at the end of this document (see Appendix A for the interview protocol).

### **1.7.2 Document Survey and Multiple Case Studies**

The document survey portion of this research draws upon general public art program related literature, and includes public art policies and public art ordinances from various North American cities. Official growth management plans (including Plan Winnipeg 2020) were also investigated where applicable. Municipal development processes were investigated where applicable to determine how public art implementation fits into such activity, if at all. Documents featured are from municipal government sources primarily. Community-derived publications, including websites and community newspapers, were also included in document surveys.

For this study, several research methods were used. Information gathered through the literature review was supplemented by an Internet search. The two main research instruments – the document survey and key informant interviews – complemented the literature review.

An Internet search was undertaken to scan North American cities for established public art policy and programs to be identified for further consideration. The initial search included all major cities in Canada as well as selected North American cities that emerged through the literature review (namely Richmond, BC and Albuquerque, NM).

Cities chosen for this study were selected based on their relative similarity in size, (illustrated in Table 2), the processes used to develop and implement the respective public art policies and programs and their geographic location (as a North American municipality). All cities chosen are within the 0.5 – 2.7 million population range with the exception of Richmond, BC at just over 150,000.

All municipalities, with the exception of Winnipeg have established public art policies or programs.

Table 2: North American Municipalities Examined

<u>Municipality</u>	<u>Population</u>	<u>Year</u>	<u>Policy/Program Status</u>
Winnipeg, MB	619,544	2001	Policy pending
Vancouver, BC	545,671	2001	Policy established
Ottawa, ON	774,072	2001	Policy established
Richmond, BC	164,345	2001	Policy established
Albuquerque, NM	1,792,823	(2001 estimate)	Policy established
Portland, OR	518,770	(2001 estimate)	Policy established
Seattle, WA	2,398,146	(2001 estimate)	Policy established
Chicago, IL	2,689,346	(2001 estimate)	Policy established

Source: Statistics Canada

Source: U.S. Census Bureau

### 1.7.3 Data Analysis and Interpretation

Data analysis and interpretation were done following completion of all interviews.

This approach was chosen to attempt to keep experiences separate from association with a particular municipality or key informant. While it is difficult, in some cases, to approach each interview with an entirely unbiased perspective, doing so is an important step in the data analysis stage. As Seidman (86, 1991) explains:

“Although the pure separation of generating and analyzing data is impossible, my own approach is to avoid any in-depth analysis of the interview data until I have completed all the interviews. Even though I sometimes identify topics in early interviews that appear to be salient, I want to avoid imposing meaning from one participant’s interview on the next as best I can.”

By initially keeping each interview as isolated as possible each interview stands alone. During the analysis and interpretation stage themes begin to emerge based on the ideas or experiences rather than associations with particular individuals or places.

Analysis was done in three steps. Initially each tape-recorded transcript was read and passages of interest were marked. Once passages were marked a profile of each theme was created. Identities are kept anonymous at this – and all other – steps of the interview

process and the first person is used to express the ideas that are presented. As Seidman (1993, 1991) describes:

I cannot stress too much how important it is to use the first person, the voice of the participant, rather than the third-person transformation of that voice. To illustrate the point for yourself, take perhaps 30 seconds from one of your pilot interviews and craft it into a mini-narrative using the first person voice of the participant. Then try using your voice and describing the participant in the third person. It should become apparent that the third-person voice distances the reader from the participant and allows the researcher to intrude more easily than when he or she is limited to selecting compelling material and weaving it together into a first-person narrative.

Once profiles were created, the profiles were utilized to help form recommendations and guidelines in conjunction with the precedent analysis.

## 1.8 Overview of Practicum

This MDP is organized into six chapters. **Chapter 1** introduces the subject matter to be discussed. The first chapter outlines the purpose of this study and the significance of this study vis-à-vis city planning literature, the planning profession, and the larger community. It clearly identifies the objectives of the study in terms of the research questions examined. This chapter also describes the research methods used to collect information for the study, and explains the rationale for choosing the method, including how this method will be implemented.

**Chapter 2** comprises a literature review of related theory and relevant precedents addressing the general importance of art in the context of a city, and examines the impact art can have on different communities. The chapter begins with an introduction to the theoretical framework employed during the course of the study. It also examines how public art programs are implemented in, and benefit, other communities in Canada and in the United States. This section of the chapter documents some of the issues experienced

and lessons learned in other cities to help determine their applicability for general guidelines.

**Chapter 3** outlines the results of the interview research and collates some initial findings.

**Chapter 4** analyzes the results and relates them to the practice of planning. This section discusses interpretation of the interviews and document analysis. This chapter also outlines lessons learned from the research, and uses those lessons to draw key recommendations for cities wishing to embark on a public art program.

**Chapter 5** includes a discussion, involving analysis of the findings of the research, in terms of revisiting the initial research questions, namely:

What are good guidelines for developing a public art policy?

What lessons have been learned?

**Chapter 6** concludes the practicum. This chapter includes a summary, final conclusions, public art policy recommendations and recommendations for further research. The chapter responds to the questions:

What tensions are inherent in the project and in the topic?

What experiences can be passed on?

What general advice is appropriate?

What other research directions could be useful in the future?

What research questions remain unanswered?

## 1.9 Limitations and Biases

The limitations to this study relate to the scope of the study areas and accessibility of information. The scale of this study was general public art policy and the related policy components rather than an in depth look at specific projects. Limiting the study in this way



is an attempt to make the research manageable. As a result, there are many possibilities for future studies at different scales. Based on this research to date, the researcher feels it is important to acknowledge the complexities that exist at the local level as well as the broader 'do's and don'ts' that are investigated here.

A second and significant limitation was the availability of information on programs and policies that have been unsuccessful. Very few communities were anticipated to be eager to publicize unsuccessful attempts, with even fewer having published accounts of the failed process. A related limitation is the possible bias that local key informants may have had regarding public art. Interviews revealed that in the past, local attempts to develop public art projects have been relatively unsuccessful. Lack of success in the past may have tainted local participants' opinions.

A third limitation was the financial constraints of the researcher. Many of the policies and programs studied in this practicum are from cities scattered across North America. Site visits to each location to witness public art or public art programs "in action" was not possible.

A fourth limitation to the research was that no artists were consulted during the interview process. This choice was made in the early stages of the project because the nature of the document is policy development and implementation analysis. In addition, the definition of public art used for this practicum is broad and retaining public artists who would have the ability to speak as broadly on public art policy was expected to be a struggle.

Finally, the relative lack of Canadian precedents could diminish the strength of the recommendations advanced at the end of this study. There are disparities in the funding climate for Canadian public art programs and support when compared to their American counterparts. This may not be too problematic however, as it is the quality, rather than quantity, of ideas that is of value.

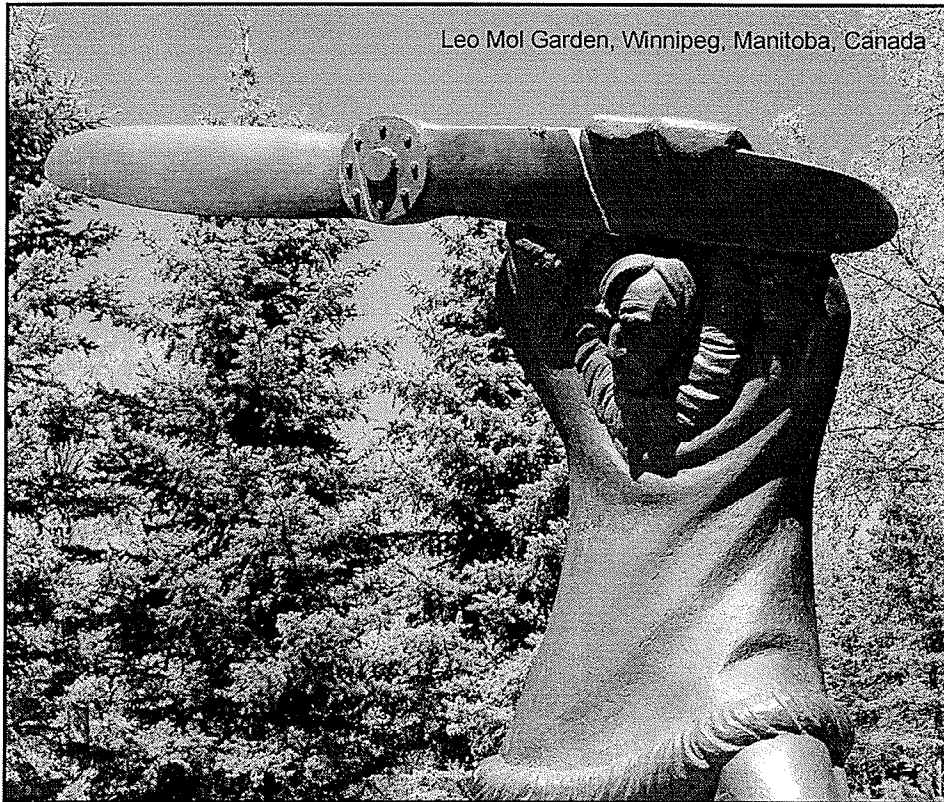
A bias that is inherent in the practicum is the link to “art”. Art can be highly subjective. I believe that public art programs have the power to mobilize communities and individuals. In order to counter the possible associated subjective bias, the focus of the research was on the quality of the programs and the policies being investigated, rather than the quality of the art that resulted from them.

This study also assumes that recommendations resulting from the research may apply to all municipalities, regardless of geographical location and size. In some cases, different political climates, government structures and administrative organization, may affect the ability of a municipality to implement the study’s recommendations.

In spite of the potential biases and limitations, it is believed that this is a worthwhile study; its significance outweighs potential drawbacks.

### **1.10 Chapter Summary**

This chapter has introduced the subject matter of this practicum. It highlights the inspiration behind the work and the context and organization of the research, while providing a sense of the scope and objectives of the practicum for the reader.



Leo Mol Garden, Winnipeg, Manitoba, Canada

Photo: A. Shurb

Art can intervene in the urban space dominated by practical interests to encourage imagination and inspiration on another, more human, level. Contemporary artworks tend to infiltrate their place, encouraging another level of possibility. It can be very rewarding to look up, look around, and discover the artwork around you.

- Art Gallery of Windsor, ON

## 2.1 Introduction

This practicum argues that planning can bring public art policy, collaborative planning theory and placemaking together to actualize public art installation and the potentially beneficial processes that lead to installation. Theory is an important aspect of this research because it frames analysis of the research. The theories selected for study were chosen based on their aspects of promoting inclusionary practices, citizen involvement and empowerment. The research findings show public art policies are more successful when broad sections of the community are consulted and invited to participate in the process.



Image 1: *The Wall of Respect*, Community Artists Chicago, IL

Karasov (Vale and Warner, 2001, 332) relates an event in Chicago in 1967, when a group of artists began painting the side of a two-storey building in the city's south side. The building was semi-abandoned and the artists chose the building as a canvas to express their experience. This piece became known as *The Wall of Respect* (see image 1) and publicly presented ideas and images contrary to traditional "art." This

piece of art influenced society to look at art in a different way. *The Wall of Respect* challenged the norms at the time while tapping the psyche of the community.

“When looked at together, we have a body of powerful public work that asks (1) What politics inform accepted images of the city; and (2) How can we empower individuals and communities to change the conversation?” (Lynch, 2001).

This particular piece of art was destroyed by fire, then demolished, but the questions it evoked laid the groundwork for similar projects – and public art policy – in years to come. Placemaking and collaborative planning theory draw on the same ideas that this piece of art was based on.

Placemaking and collaborative planning have become semi-buzzwords in both the academic and practicing planning realms. Both theories conjure up expectations of involving community with the result being a better space – or place – for people to live. This practicum references the two theories to illustrate how public policy – in this case public art policy – can be influenced by concepts fleshed out in the theoretical realm.

This literature review surveys what has been published to date on the theories of placemaking, collaborative planning and public art by other researchers, authors and municipalities. Through this survey a better understanding is developed as to how public art relates to both the theoretical realm and the everyday practice of planning. The literature review shows the two-way links between planning theory and practice.

While the primary research for this practicum is drawn from the North American context, background material was collected for cities other than those of the key informants and in some cases for cities outside of North America. Important background literature was drawn from:

- Minneapolis: Minnesota Public Art Policy
- San Diego: California Public Art Program
- Tampa: Florida Public Art Program

## Chapter 2 – Literature Review: A Theoretical Basis for a Practical Public Art Policy

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- Toronto: Ontario Public Art Policy
- Calgary: Alberta Public Art Policy
- UK Public Art Policies
- Australia Public Art Policies

Current planning practice combines many strategies beyond traditional land-use planning. Planning now encompasses many departments in the municipal administration and community sector networks. Placemaking and collaborative planning both address one of the purposes of public art – i.e. to use art to help make a 'place out of a space' while also increasing the aesthetic value of the built environment.

Public art links art and city planning in a way that was common throughout history. Unfortunately, this link has been lost in the past century and public art policy is attempting to re-make this relationship. Talen and Ellis (2004) explore the aesthetic dimension of city planning and suggest that the separation of art and planning is a relatively recent occurrence. They indicate that the link between planning and art was evident until the mid-20th century. As Talen and Ellis note,

Unfortunately, the separation of art and planning has been accomplished to a large extent. A review of city planning journals from 1960-2002 reveals that the artistic component of city planning is rarely discussed, and when it is mentioned, it is usually in the limited context of aesthetic regulations governing signs, building materials and landscaping (22).

Based on this view, planners appear interested in art only on a superficial or menial level. That view is changing with the emergence of public art policies. Public art policies build upon collaborative planning theory and placemaking to formally integrate public art into municipal procedures.

## **2.2 Collaborative Planning, Placemaking and Public Art**

The literature review has influenced key informant selection and framing the interview questions. The first section outlines the theoretical framework of the study. It examines how the theories of placemaking and collaborative planning influence both public art and planning, and provide a link between the two. Community empowerment, community participation, and creating a sense of place, are now emphasized by theorists such as Patsy Healey, Judith Innes, Linda Schneekloth and Robert Shibley as a basis for planning processes. Placemaking and collaborative planning have been referenced in this study because of the links between these two theories and issues related to improved quality of life. The practicum examines how planners can develop public art policy and programs, with stakeholders, to improve the physical and social conditions in a community.

The second section focuses on what public art means in various city contexts by investigating definitions of public art and corresponding manifestations. This section briefly investigates the roles public art has played in cities throughout history. From this general history the focus shifts to recent selected public art programs, based on the kind of role each plays in their respective community. This investigation also includes the key players and the roles they play. Funding options and challenges for various programs are also examined.

The scope of consideration of these contemporary public art programs is the North American context. Cities have not been chosen based on size. Instead, cities, and their respective programs and policies, have been chosen based on the quality of the program rather than size of community. This section concludes with an examination of the policy implementation specifics that helped make these programs possible. The

study includes a survey of both successful and unsuccessful examples. The recommendations arising from this practicum are intended to be informed by the identification of potential pitfalls as well as success stories.

### **2.2.1 The Role of Theory in Public Art Policy Processes**

Collaborative planning and placemaking were chosen for the theoretical framework of this study based on the assumption of the researcher that public art projects are catalysts for community involvement. Public art projects give communities the opportunity to become involved in making their community a “great place.” Both the development of public art policy and implementation of the policy give planners the opportunity to work with citizens in a new way. Collaborative theory addresses the need to involve the community, artists and planners in policy planning processes with each group contributing its own knowledge and expertise. Placemaking addresses the changes that occur from the development of a public art project and the impact the objects themselves and the corresponding art-making processes can have on a space. Collaborative planning ideas can help guide the process. These two theories together have the opportunity to empower both the community as a whole and the individuals involved. Healey (1997), in her work on collaborative planning theory, offers that there is a role for collaborative planning in government to encourage soft infrastructure with a focus on relation-building. Public art policy clearly points to this kind of “soft” infrastructure through policy development and implementation. Further, like collaborative planning theory, public art policy links the harder, established infrastructure services such as development fees, or public works projects, with softer public art funding provisions. Public art policy provides the vehicle to link both infrastructures.



Hard infrastructures are improved by including contextually appropriate public art installations while those same installations are made possible through funds provided by development fees or capital funds slated for infrastructure improvements or development projects. This idea is explored further later in this research.

Healey's collaborative planning model also reflects processes used in public art policy implementation and development in other ways. The collaborative planning model promotes organizing stakeholders and political groups to work towards managing and creating shared environments. This model recognizes diversity within communities and encourages groups and individuals who may operate in isolation to work in a collaborative, consensus-building manner to address challenges facing their community (Healey, 1997,5). Like placemaking, this theory respects diversity and promotes participation and encourages all sectors of the community to participate in processes that will affect their environment at neighbourhood or municipality-wide levels. Opening the dialogue between groups allows for an understanding of others and this knowledge can be used repeatedly. Open dialogue proves to be a key theme as research on public art policy development and implementation unfolds. As Innes (in Healey, 1997, 33) explains "a store of mutual understanding is built up, a sort of 'social and intellectual capital'". This intellectual capital contributes to the development of meaningful policy.

Schneekloth and Shibley (1995) describe placemaking as an enabling and facilitating practice where the professional placemaker may offer expertise in planning, design and so on. They are careful to note that sharing professional knowledge between professional participants and local counterparts is key. Trust and appreciation of diversity is the result of this collaboration. Public art policy development and implementation is the perfect process to engage placemaking practices. Artistic, planning and local expertise and participation are required to create public art policy.

Sandercock emphasizes that placemaking ensures “local knowledges (are) written into the stones and memories of communities” (1998, 4). Placemaking draws upon the people who live in a place and are affected by changes to that place. This allows placemakers – whether they are planners, designers or architects to draw upon valuable contextual knowledge (Schneekloth and Shibley, 1995,2). Public art policy allows residents to participate in placemaking along-side planners, designers and architects, and the process is a vehicle for local expertise to be shared. Public art gives a physical form to local knowledge through installations.

### **2.2.2 Placemaking**

“Placemaking is the way all of us as human beings transform the places in which we find ourselves into places in which we live.”  
(Schneekloth and Shibley, 1995)

Placemaking as a practical planning concept has some of its origins in Australia and addresses two of the practicum’s goals. Public art can represent a unique means of creating a sense of ownership while enhancing quality of life. The City of Adelaide, Australia incorporates the idea of “placemaking and expressing local creativity” in street arts, youth arts, cultural walking trails, and other activities (City of Adelaide, 2001, cityartsintro.doc).

Placemaking does more than simply create inviting urban spaces. Placemaking focuses on involving the people who will use the space in the process – what Schneekloth and Shibley refer to as the “people-in-place”.

Placemaking aims to turn public spaces into places; places which engage those who inhabit them, places through which people do not merely pass,

but have reason to 'stop and become involved'; places, in short, which have meaning, which evoke pleasure or contemplation, or reflection and, most importantly, an appreciation of cultural and environmental diversity. (Ryan, 1995).

Placemaking also promotes the empowerment of the public, through taking pride in their communities, and taking action on specific projects. Placemaking allows people to re-establish their roles in the community by reclaiming their roles as community builders. In many cities, this role has been taken away from the community. Shibley and Schneekloth (2000) refer to this as "expert appropriation". They explain that there is no desire from the general public to make new spaces into something special because this work has been turned over to the experts – architects, planners, managers, designers, and engineers. Citizens feel they have no control over what happens in their neighbourhoods and therefore lose interest in the process. Shibley and Schneekloth offer the idea of "borders" as a solution to expert appropriation. Borders refer to a safe area where people can share information, and expert roles are crossed, mixed and blurred. In terms of a planner, this border area affords opportunities for planners to open their expertise up to the community and, in turn, to gain insight from the community.

Winikoff (1995) notes that the ability and willingness of professionals, government and community to work together is perhaps the most important element in implementing a successful placemaking project. Thus, there are roles for professional planners to play in the placemaking process; the key factor is the collaboration between community and professionals, not simply the expertise of one group and this may be contrasted with the so called "expert driven" approach.

Cynthia Abramson Nikitin has found the expert-driven model to be ineffective. She notes that, while citizen involvement is mandated by the majority of 'percent for art' directives – a concept that will be investigated in greater depth later during this study –

the involvement is often limited to a token role (Nikitin, 2000). When only offered as a symbolic gesture of involvement, the public may feel powerless or not skilled enough to make decisions, especially when surrounded by those in so-called “expert” roles.

Placemaking and collaborative planning offer planners, public arts administrators and policy developers a means of avoiding such pitfalls. Placemaking allows key players from different but related professions to be brought under the same umbrella of placemaking along with community members. Incorporating these kinds of ideas into public art policy embraces the notions of participation, and collaboration results in community-centred projects. Some North American cities have successfully adapted this idea to specific projects. These projects and the related policy are documented in this practicum.

### **2.2.3 Collaborative Planning**

The work of Patsy Healey forms the basis for the collaborative planning portion of the theoretical framework for this practicum. Healey describes planning as a convention built on a mixture of traditions.

It represents a continual effort to interrelate conceptions of the qualities and social dynamics of places with notions of the social processes of ‘shaping places’ through the articulation and implementation of policies” (Healey 1997).

The aim of developing and implementing public art policy echoes this idea. Collaborative planning is based on a communicative mindset where the focus is on consensus-building practices (Healey, 1997). In order to embrace this communicative action idea we must embrace the idea of mobilizing change through collective efforts. By adopting this way of thinking, communities can address the issues that affect them and have a role in changing situations for the better. As will become apparent in this

practicum, many public art development and selection methods feature group involvement. Collaborative planning approaches underline the strength a project can develop by drawing upon positive, open discussion. Healey outlines the positive aspects of open discussion:

Through such discursive practise, people learn about each other, about different points of view and come to reflect on their own point of view. In this way, a store of mutual understanding is built up, a sort of 'social and intellectual capital', which can be drawn upon when dealing with subsequent issues. It also serves to build 'institutional coherence' through which shared problems about the way urban region space is organised can be collectively addressed (Healey, 1997).

Communities that embrace collaborative planning and placemaking expose individuals and the community as a connected unit to new ways of looking at their environments and the processes that shape them.

Collaborative development of strategic place-making helps to articulate a shared language which can relate the realities of lived experience with general principles and ideas" (Madanipour et. al. 2001).

Public art that is developed with the idea that communities have a shared reality will reflect the principles of a neighbourhood. Public art itself can help provide linkages between and within communities, where previous relationships did not exist. Healey reiterates the ideas of Bryson and Crosby (1992), that placemaking can involve a wide range of people, who are all stakeholders, while addressing horizontal linkages and their interactive quality: "through placemaking people and agencies are drawn into new activities in new ways" (in Madanipour et al. 2001).

### 2.3 What is Public Art?

Public art makes the physical environment a more interesting, engaging and beautiful place in which to live. Ideally it will furnish a medium, become a way for people

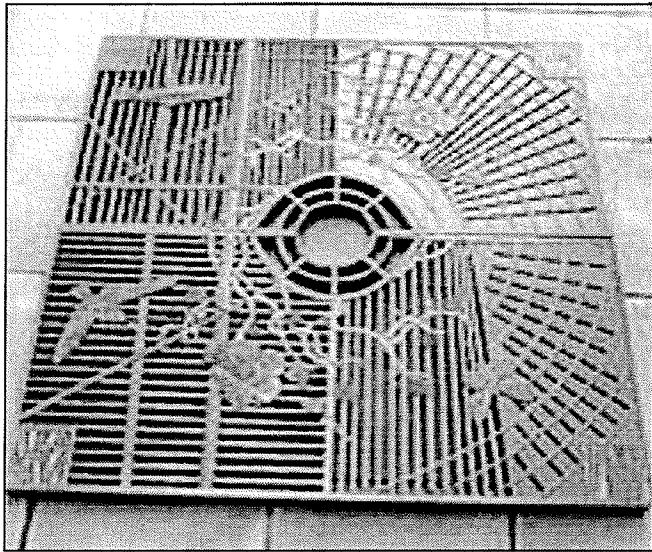


Image 2: *The Four Corners* by Colleen Dixon, 2000 City Centre Street Grates, Richmond, BC

to interact with their surroundings and add depth to everyday experiences. Public art, as a general term and as a particular installation, means different things to different people. In that sense, public art can be a vague term, conjuring up multiple ideas from different sectors of the community. In many cases, public art can evoke an emotion rather than a definition:

Public art functions in more than one way: as a conversation piece to foster the causal human exchange that is at the heart of the city's purpose. A piece of public art, or an artist's skilled transformation of some other-wise mundane street furniture, gives us something to observe, ponder and mention. And there is no more sure-fire way to start discussion or to animate one than to ask 'And what do you think of \_\_\_\_\_?' (Fill in the name of the most controversial public art in your city.)" (Sucher, 1995).

Winikoff (1995, 71) emphasizes the roles public art can play in the social and aesthetic realms as well. "Public art could be regarded as the social and aesthetic pulse of a society, expressing its values, beliefs and dreams." She continues to explore the resurgence of public art beyond decoration as it is integrated into design and structure. As such, one can recognize the numerous opportunities for public art in municipalities.

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However, for the purposes of this research, a definition must be developed. A wide definition of public art was considered most useful for the purposes of the initial stages of this research. Public art can include, but is not limited to:

- Paintings, murals (see image 1)
- Sculpture (see image 8)
- Movable or fixed (see image 3)
- Temporary or permanent
- Indoor or outdoor (see images 6, 7)
- Incorporated into infrastructure or stand alone art (see image 2)
- Programming (see image 5)

This section of the practicum outlines examples of some of the public art definitions that have been developed. Ultimately, a more comprehensive list is

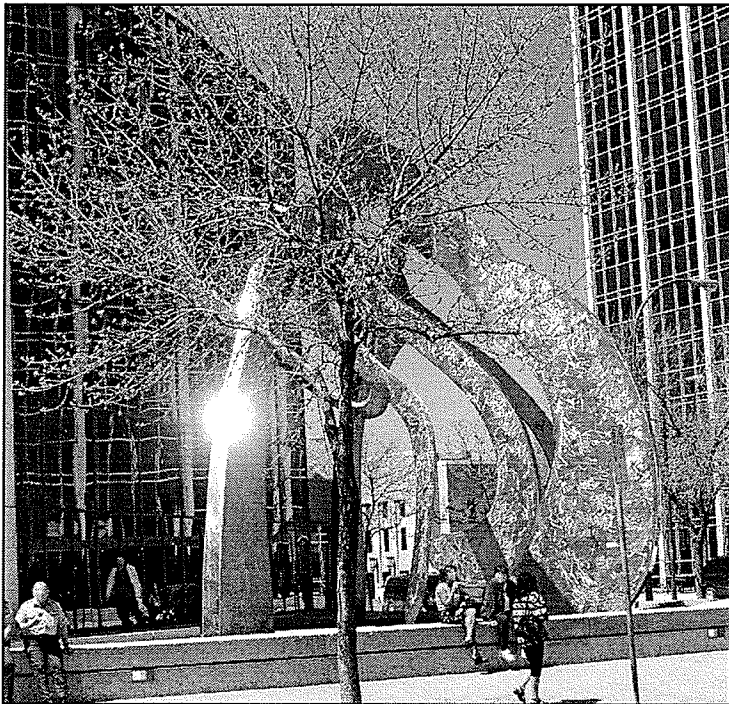


Image 3: Law Courts, Winnipeg, MB

generated through interview sessions. Each definition is critiqued and a final detailed, inclusive definition of public art is developed.

The City of Chicago, Illinois outlines public artwork as “all forms of the visual arts conceived in any medium, material, or combination thereof, commissioned or purchased by the City including those received as gifts to the City of Chicago” (City of Chicago, 2003 PublicArtOrdinance.html).

*Americans for the Arts* (2000) describes public art as being different from studio art or museum and gallery art because it has most or all of the following criteria:

- The art is accessible to the public
- The art reflects an awareness of its site, physically and socially
- The art involves a community process in its creation

When developing public art *Americans for the Arts* also outlines the following approaches:

- Art as a discrete object, such as sculpture, murals and so on in public buildings or spaces, as an attempt to beautify or humanize that environment
- Art integrated into architecture where functional elements are combined with high aesthetic innovation through a multi-disciplinary design team approach
- Art implemented in neighbourhood redevelopment or other large-scale projects as a result of artists working with policy makers, design professionals and community groups
- Art integrated through urban design for the enhancement of public infrastructure
- Non-permanent artwork that responds to a specific physical or social environment



- Art incorporated in community development programs working with a specific community or to address a specific public.

Many of these approaches respond to the needs of a city by adapting to fit the environment. Through such ideals, this practicum examines public art definitions from the cities selected for investigation, towards drafting a public art definition that is comprehensive and clear. The definition accompanies the guidelines developed as the main outcome of the research.

Ultimately, the definition of public art arrived at for this practicum incorporates the idea that public art comes in many different forms. Public art should be accessible to the public, be suitable for its environment and involve the relevant community (be it a particular group of people, a neighbourhood or entire city) in its development and installation.

### **2.3.1 Contemporary Public Art Programs**

The practicum studies selected public art projects that have been developed and implemented. The following section outlines the public art projects selected. It outlines some of the positive impacts projects have, or could have, on a city.

In recent decades, the arts have been engaged in communities in the form of tourism, art on the street, art institutions, and converted buildings as live/work space for artists. Art and tourism interests typically form partnerships manifested as festivals. Annual film festivals, street festivals, and music festivals also have an impact on municipalities. This kind of art in the city affects the municipality both in the form of positive impacts on the community, and on the artists. Art is visible in the community in institutions that house artist groups, or serve as their performance venues. Artist

live/work space provides one type of space unique to artist-friendly communities.

Live/work space varies in types of operation, financial needs and form (Schroeder 1998).

It is a way to revitalize a neighbourhood by creating 24-hour communities as well as encouraging further development in an area. Part of the economic impact of the arts often comes in the form of artist live/work space development. The Mount Pleasant area of Vancouver and the “Arts District” of Edmonton are two examples of geographic areas that were set aside by municipal governments and dedicated to artist live/work space (Schroeder 1998).

*The Rudy Bruner Award for Urban Excellence* is an award designed to identify urban places which have made major contributions to the quality of life in American



Image 4: Project Row Houses by Rick Lowe and Houston artists, Houston TX

cities, often in very difficult conditions.

The winners of this award are often creative and innovative (Rudy Bruner Award for Urban Excellence 2000, [selection.html](#)). This award has been in place for a number of years. In 1997 projects involving art in the city received special recognition from this foundation. Project Row Houses in Houston, Texas; Centre in the Square in Roanoke, Virginia; and the Cleveland Historic Warehouse District, are three projects that have utilized art to improve quality of life in their communities (Bruner Foundation

Inc. 1998). Projects that win this award are inspiring examples of what is possible within a supportive environment.

The *Project Row Houses* (see image 4) in Houston involve the rehabilitation of 22 historic “shotgun” style houses to act as an art gallery, showcasing the work of African-American artists. As well as playing the role of an art gallery, the space is now a place for housing, daycare, after-school programs and support services for single working mothers (Rudy Bruner Award for Urban Excellence 2000, [selection.html](#)). The Young Mothers Residential Program is located in seven houses adjacent to the ones committed to housing art. It offers transitional housing, helping mothers develop skills and education while working in Project Row Houses (Project Row Houses 2000, [ymrp.html](#)). The project focuses on neighbourhood revitalization, historic preservation, community services and youth education in a neighbourhood that is historically and culturally rich (Project Row Houses 2000, [default.html](#)). The project incorporates art innovatively and responsibly. The project has addressed many different aspects of community while pursuing its goals. The foundation of this project has been adapted to the Watts House Project in Los Angeles, the May Street Project in Philadelphia, and the Detroit Project.

The *Centre in the Square* project in Roanoke restored a 1914 warehouse that now acts as a cultural centre in the downtown area, housing various art institutions providing rent-free space. The area, aside from supporting the Arts, has acted as a catalyst for downtown revitalization (Bruner Foundation 1998). This project approached community development in an innovative way, having a major impact on education, economic development and tourism, as well as quality of life. The Centre in the Square has revitalized downtown Roanoke by attracting new businesses, residents and tourists. One result of the success of this project has been 18 new major capital projects in the

downtown area. It is estimated that the project's economic impact has been \$25 million annually (Centre in the Square 2000, centerinthesquare.org). The project is also important to educational institutions in Virginia. The arts organizations in the area offer opportunities for students who are not able to access some resources through their schools.

In Cleveland, Ohio, the *Warehouse District* has preserved historically significant Victorian Houses adjacent to the financial district. The result of this project is a new mixed-use neighbourhood (Bruner Foundation 1998). This project was developed with a citywide Committee for Public Art and its goal was to work in collaboration with artists and businesses. The projects developed in this area lent meaning to the district, which attracted people to the area.

In Edmonton, Alberta, the *Art and Design in Public Places Program* (ADPPP) has the goal of developing and locating art and design in downtown areas of Edmonton. The goal is to raise the livability profile of the area, increasing the number of businesses setting up in the downtown area, as well as increasing residential activity, and tourism. Economic benefits, such as creating employment and increasing the tax base, are objectives of this plan. Fostering a sense of community is a spin-off effect of the ADPPP (The Works 2000, theworks.ab.ca). This program is adopting some placemaking principles by attempting to establish a variety of developments with the goal of creating a community, rather than just a business sector, in downtown Edmonton.

The *Art City* program in the West Broadway neighbourhood of Winnipeg, Manitoba (see image 5) has used art as a vehicle for community development. The *Art City* mission is to address the unique needs of the community by creating a positive impact on the community. Their program is designed to foster self-expression, to encourage a sense of ownership, self-respect and pride in the community. Art City is a

part of the neighbourhood that is safe, comfortable and supportive. Participation in the program is free and offers a high quality of programming with national and international



Image 5: Art City by Art City staff and participants, Winnipeg, MB

professional artists involved in the project. Art City strives for long-term success and works to be a sustainable entity available to the community for years to come while acting as a model for future community art centres (Art City, not dated).

Art City acts in a capacity similar to a community centre, but the focus is on art – an option not always available in traditional community centre programming. Art City has engaged the neighbourhood as a whole through outdoor murals. The murals are painted on the walls of local businesses and not only brighten the area, but help infuse a sense of pride in the neighbourhood.

These examples represent a sample of the public art programs that work with the community and use planning to foster community development. Art and cultural projects provide abundant opportunities for contributing to the health of a community. Art in a city can cross socio-economic barriers. Art can help individuals who may not use traditional outreach programs. Art can be used as a communication device crossing cultural and

ethnic boundaries. Public art can be used for economic development as well as strengthening community pride. When cultural programs are established in a community there are a variety of spin-offs that can occur. Cultural resources can lead to, strengthen, and expand economic development initiatives within a community (Partners for Liveable Communities 2000, CBC\_Page.htm).

### **2.3.2 Who Funds Public Art?**

Public art, like any other municipal or private development needs secure funding in order to be a stable, effective element of the physical environment and municipal structure. Public art programs are generally funded through a combination of sources including government grants, private donations and other funding mechanisms including “percent for art” programs. The key to public art funding is to establish a funding mechanism that is stable and sufficient to address all parts of a program including development, implementation and maintenance aspects. Often, public art programs are funded through a federal, state [provincial] or municipal program (Americans for the Arts, Dec. 2000). The law typically stipulates a percentage of a construction budget must be set aside for the acquisition and commissioning of artwork. This kind of funding, known as percent for art funding, is the main funding mechanism investigated in this practicum. However, to determine which funding method, or methods, work best, the following two schemes have been examined to inform the final recommendations.

### 2.3.2.1 Percent For Art

“Percent for Art” is a means of funding art where “one percent for art” is required of public capital construction projects (de Herrera, 1997). Percent for art funding laws vary from city to city but three criteria generally apply in all cases. *Americans for the Arts* (2000) defines these criteria as:

- 1) Most cities will have a definition of “eligible capital improvement projects” to determine which building projects will be eligible for percent for art mandates. This definition is based on type of building project or minimum project value, among others.
- 2) The percentage mandated for public art projects also varies from city to city but typically ranges from 0.5 percent to 2 percent. The percentage chosen is based on cost of the artwork, cost of implementation and cost of maintenance.
- 3) All percent for art programs should include guidelines for use of funds. Those guidelines should address how much of the funds collected will be used for the art itself and how much of the funding will be used for administrative purposes.

Percent for art policies can apply to any new development in a municipality, to civic or privately developed projects, or only to projects with a large budget.

As an example, the City of Chicago, Illinois Percent-for-Art Ordinance implemented in 1978 (and augmented in March, 1999) outlines that 1.33 percent of the original budgeted cost in a renovation or construction budget for a project that affects 50 percent or more of the square footage of a public building or an outdoor site improvement project where there will be public access goes to public art. This

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percentage is applied to the original budgeted cost of construction or renovation of the structure or the project itself, excluding land, architectural design fees, construction management and engineering fees, fixtures, furnishings, streets, sewers and similar accessory construction. The 1.33 percent is appropriated and deposited in the Public Art Program Fund to commission or purchase artwork that will be located in a public area (City of Chicago, 2003 PublicArtOrdinance.html).

The City of Vancouver, British Columbia has adopted policies and provides funding to promote the incorporation of artwork and contemporary art practices into civic and private-sector planning and development. The City of Vancouver prescribes that, for private-sector developments, where re-zonings greater than 160,000 ft<sup>2</sup> are required, the developer may be required to contribute \$.95 per buildable foot to public art. Private developers often sponsor these commissions, but because the commissions are often on public land the title is transferred to the City upon completion. To accommodate maintenance costs, ten percent of the budget is allocated to the Public Art Maintenance Reserve for ongoing artwork maintenance (City of Vancouver, 2003 paPrivate.htm).

In 1980 the City of Portland adopted ordinances dedicating 1% of the total construction costs of major capital improvement projects to public art. The scope of this ordinance was broadened in 1989 when an additional 0.33% of the total construction costs were geared to the administration and establishment of a Public Art Trust Fund (City of Portland, 2003 papolicy2.html#Anchor-17761)

The practicum comparatively examines the advantages and disadvantages of a “percent for art” model for the policy development through implementation stages as well as highlighting some municipalities who have substantively reviewed and revamped their policies.



### **2.3.2.2 Government Grants**

Government grants fund public art projects at all levels of government. These projects are often funded for a limited time or for a specific project to support ongoing operational costs.

The City of Vancouver sponsors a Community Public Art Program where \$75,000 is available, split between 5 or 6 projects that help organizations, residents, artists and design professionals collaborate to create permanent art works for significant neighbourhood sites (City of Vancouver, 2003 PublicArt/CPA.htm).

The practicum examines the advantages and disadvantages of government grant funding models.

## **2.4 Chapter Summary: Theory and Precedents**

This chapter has explored collaborative planning theory and placemaking theory within the context of its relationship to public art. It has also outlined the broad definition of public art and highlighted some public art projects that have reflected the themes of those two planning theories. It outlined general funding mechanisms that are in place to enable public art policy/program implementation and the governing or administrative bodies that are responsible for public art development and implementation. Attention is now given to examining specific public art policies and programs, identifying both development and implementation processes.

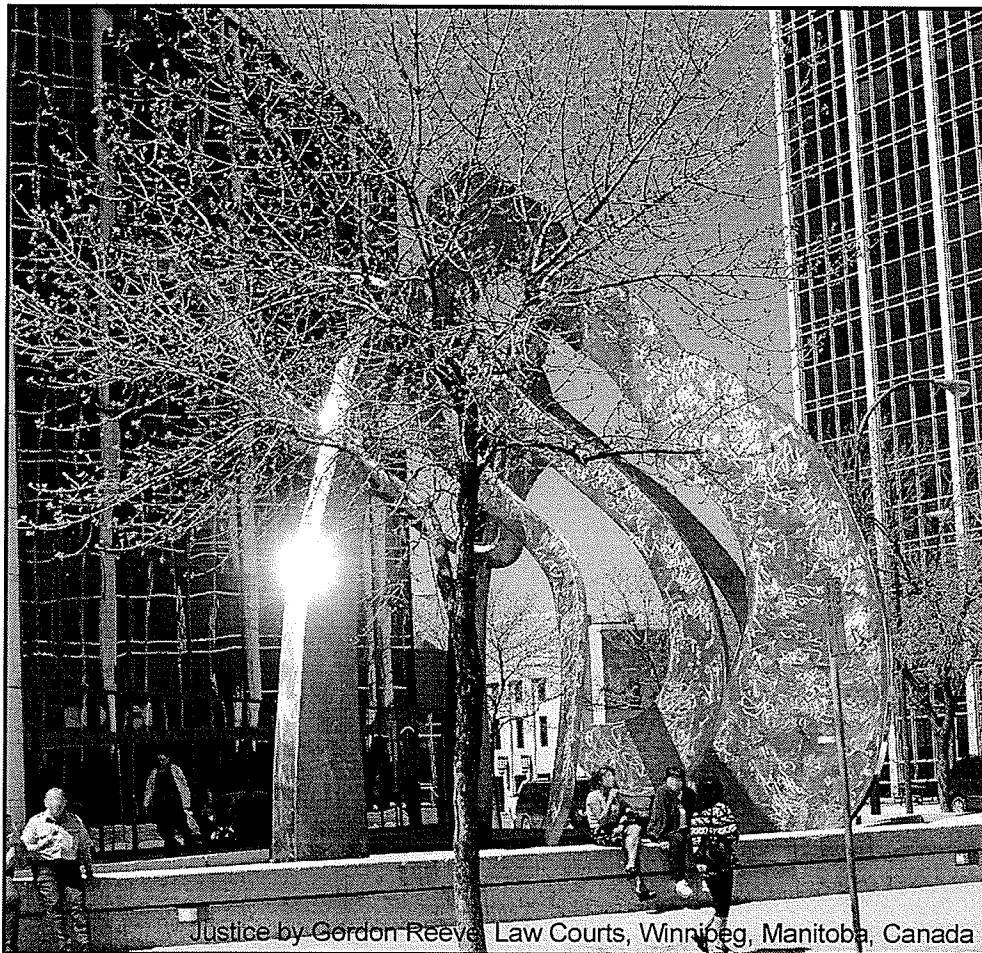


Photo: A. Shurb

Perhaps the most contention revolves around the issue of community's approval and understanding the work and whether the art is there to educate, provoke reaction, stimulate the imagination, embellish the environment, or simply to please the public mind and eye.

The very passion which art can arouse in the public is its value – the expectation that people have of art which is produced for the public domain is that will communicate their collective history, attitude of mind and aspirations. Often a consultative or collaborative process will act to inspire the artists, implicate the community and clarify the purpose for which the art is being produced.

(Winikoff, 1995, 71)

### **3.1 A Survey of Programs and Policy**

Each municipality investigated in this practicum has developed a public art program and implemented a public art ordinance. The ordinance – or policy – is the vehicle through which public art is installed in that municipality. Each policy considers acquisition and maintenance of public art, the budget associated with it and the people and process involved in implementing public art. Eight North American municipalities are investigated, reviewing components of their policies to gain a better understanding of what needs to be part of a policy to ensure its effectiveness. Some have been chosen because they correspond with key informants who were selected for the second main component of the research. Others were chosen based on the elements addressed in the policy.

Richmond, British Columbia; Winnipeg, Manitoba; Chicago, Illinois; Vancouver, British Columbia; Albuquerque, New Mexico and Portland, Oregon have been selected to illustrate the components that can be included in a policy. Public art definitions, policy goals and implementation actions are explored. Private development, public or capital projects, and community programs are discussed, to convey the scope and depth of policies.

### **3.2 Richmond, British Columbia**

The Richmond public art program is relatively new and is associated with one of the smallest municipalities investigated. The program is well defined and addresses key components in its policy.

### 3.2.1 Public Art Program for Richmond – Program Goals and Key Policies

As part of setting a framework for a public art policy, Richmond outlined a general program goal for the policy that includes specific objectives. The Program Goal for Richmond's public art program is

to promote and facilitate the integration of public art throughout Richmond which expresses the ideas of artists and the community (City of Richmond, 2003 prog97.htm).

The program works towards achieving this goal by providing a strategy and process through which public art can become a reality. The program establishes and implements policy, procedures and actions that support public art. A second program goal is to be a catalyst to introduce and support public art. This goal serves to increase public understanding, awareness and enjoyment of the arts in everyday life. The Richmond Public Art Program acts as a forum for discussion on ideas or values through which civic pride and community identity can be fostered. The third goal is to lead public art planning and public art integration through development of the public realm, the private sector and any other public interest or agencies. This goal also ensures the program is a vehicle by which community members and artists can participate in the design of the public realm.

Key Policies in the Public Art Program for Richmond are broken into five main policies (see table 3)

These five policies relate to projects ranging from the establishment of a commission for public art through to private and public projects to community projects. A valuable key policy item relates to monitoring and evaluation that will be elaborated later.

Each Key Policy has 'Implementation Actions' associated with it. The Implementation Actions component provides a means for the policies and goals highlighted above to be translated into action.

## Chapter 3 – Public art Policy Approaches: What Works and Why?

Table 3 Key Policies, Richmond, BC

<b>Key Policies</b>	<b>Goal</b>	<b>Implementation Item</b>
<b>Public Art Commission</b>	<ul style="list-style-type: none"> <li>▪ Establish a commission to advise on policy, planning, education and promotion</li> </ul>	<ul style="list-style-type: none"> <li>▪ Oversee all public art issues on behalf of Council</li> <li>▪ Work with public art staff</li> <li>▪ Oversee public art competitions, guidelines for donations, siting, funding</li> </ul>
<b>Civic/Captial Works Projects</b>	<ul style="list-style-type: none"> <li>▪ Incorporate public art into development or renovation of civic infrastructure</li> <li>▪ Encourage collaboration between the Commission, City staff, artists, engineers etc</li> </ul>	<ul style="list-style-type: none"> <li>▪ Commits 1% of the annual capital works budget – over three years – to public art components of capital projects</li> <li>▪ Creates a public art reserve to hold funds</li> </ul>
<b>Private Sector Initiatives</b>	<ul style="list-style-type: none"> <li>▪ Encourage private sector support through financial donations, sponsorship and funding</li> </ul>	<ul style="list-style-type: none"> <li>▪ Establish a public art reserve to receive both art donations and funds</li> </ul>
<b>Community Initiatives</b>	<ul style="list-style-type: none"> <li>▪ Provide opportunity for artists and public to collaborate through art</li> </ul>	<ul style="list-style-type: none"> <li>▪ Establish a public art reserve that holds funds used to support community art projects, education and awareness</li> </ul>
<b>Monitoring &amp; Evaluation</b>	<ul style="list-style-type: none"> <li>▪ Monitor and evaluate private, public and community art projects</li> </ul>	<ul style="list-style-type: none"> <li>▪ Annually review goals, policies, resources and procedures</li> </ul>

### 3.2.2 Richmond Public Art Commission – Policy and Implementation Actions

The first key policy outlined in the Public Art Program for Richmond relates to the establishment of Richmond Public Art Commission that is appointed by council. The Commission is meant to advise on all aspects of the policy, including planning, education and promotion. The Commission also allocates funds from City sources. It oversees public art issues on behalf of city council, and handles all implementation matters that may arise. The Commission is comprised of artists, arts-related professionals and community members. Each member is appointed for a two- year

term. The Commission works with a staff liaison to carry out its duties (City of Richmond, 2003 prog97.htm).

The Richmond Public Art Commission established a series of implementation actions including 'who will be involved' and 'what components need to be considered' and are listed here:

- Establish a public art commission appointed by Council
- City and Community Arts Council appoints members to commission
- City appoints staff to provide management and assistance
- Adopt Code of Conduct to oversee public art competitions, guidelines for acceptance of public art gifts and deaccession
- Inventory existing art
- Commission and staff identify funds necessary to support the objectives and policies of the public art program. The commission and staff also deals with ongoing operational funding.
- Develop criteria and mechanisms to determine appropriate locations for art installations as well as key target areas.
- Present annual report to City Council (City of Richmond, 2003 prog97.htm)

### 3.2.3 Public Art Initiatives for Civic/Capital Works Projects – Policy and Implementation Actions

This policy is designed to incorporate public art into the development or renovation of civic infrastructure at the planning stages. In the context of this Public Art Program, civic infrastructure can include buildings, parks and bridges. This key policy also encourages collaboration between the Commission, City staff, artists, engineers, design professionals and the community. Civic or capital works projects must have a high degree of public realm impact, have opportunities for community participation and complement existing artworks or other public amenities (City of Richmond, 2003 prog97.htm).

The City of Richmond commits to providing the equivalent of 1% of the annual capital works budget, over a three year period, for planning, design and development of capital art as an integral part of capital-driven projects. The City of Richmond has also

created a Public Art Reserve to hold these funds, until the commission establishes a use.

The City of Richmond prepares an annual capital works plan – as part of a larger annual capital works plan – and a budget to implement a wide range of public art projects. The City identifies and prioritizes areas of Richmond and types of capital works projects where introducing art into capital works projects is appropriate. The City ensures that art is developed as part of the major capital projects area is maintained in a manner that will allow for public access.

#### 3.2.4 Public Art Initiatives and the Private Sector – Policy and Implementation Actions

This policy is similarly structured to its civic projects counterpart but is intended to assist developers, art consultants and artists – among others – to plan public art projects. This policy also encourages collaboration with artists, the community and design professionals and encourages private sector support for integration of public art through donation, sponsorship, partnerships and funding. There are a number of strategies for private sector contributions to public art. The City of Richmond helps guide an applicant through the process to ensure the best strategy is engaged (City of Richmond, 2003 prog97.htm).

The City of Richmond established a Public Art Reserve to receive private donations of funds. The City of Richmond encourages voluntary private sector financial donations to the Public Art Reserve and gifts of art to the City through the development review process.

The City of Richmond ensures that public art revenues provide the greatest benefit to the community. Outlining a strategy for private sector development as well as for donations is considered critical to capitalizing on public art opportunities.

### 3.2.5 Public Art Initiatives for the Community – Policy and Implementation Actions

This policy is geared towards providing opportunities for artists and the public to become involved in public art. This policy promotes both individual and collective ideas. These collaborations support public art as a means to build community pride, and to enhance local areas and identity thereby strengthening Richmond's identity.

The City of Richmond has established a Public Art Reserve to hold funds for community public art projects, education and awareness. The Public Art Reserve is used as a catalyst to match private and public funding sources for community and artist-initiated proposals. Richmond investigates alternative ways for the public to participate in community-based art projects. This program initiates at least one project per year in a park and/or neighbourhood while ensuring projects represent a wide range of proposals.

The City of Richmond initiated an education and information program to raise awareness, and to provide opportunities and experience to use public art as a community-building tool.

### 3.2.6 Public Art Program Monitoring and Evaluation – Policy and Implementation Actions

This key policy ensures initiatives are monitored and reviewed. The monitoring and evaluation relates to private, public and community projects. The evaluation is reported to Council annually. The City of Richmond annually reviews public art program



goals, policies, procedures, and administration resources, to recommend any required changes. The City also monitors the Public Art Program for the first three years. Regular review of a program helps to ensure its effectiveness and responsiveness.

### 3.2.7 Richmond Defines Public Art

The City of Richmond has a broad definition of public art, including: park benches, plazas, engineering works designed by artists, art in architecture, art in landscapes, and environmental art projects wholly integrated into their community.

Public art in Richmond is officially defined as “artwork in the public realm, which is accessible to the public and possesses



Image 6: “Ford Grove” by Doug Taylor, Richmond, BC

aesthetic qualities” (City of Richmond,

2003, [art\\_prog97.htm](#)). Artwork can be permanent, semi-permanent, functional or temporary. Artwork can include all forms of art conceived in any medium, material, performance, media or combination thereof, including but not limited to civic infrastructure and furnishings, sculptures, landscape, paintings, drawings, parades and kinetic works ([art\\_prog97.htm](#)). Public realm includes places and things, buildings

facades, parks, public open spaces and streets that provide for unrestricted physical or visual access to the general public (art\_prog97.htm).

### **3.3 Albuquerque, New Mexico**

The City of Albuquerque has a public art program that is “dedicated to inspiring the human spirit throughout our community” (Guidelines Public Art Program, 2003, guide.pdf). This public art program is framed by two city ordinances – the Public Art Program and Works of Art.

This program makes information about arts and cultural information and services available to the public. The Public Art program includes:

the entity and the activities including the Arts Board and City staff, which develop and implement the purpose and goals of the Art in Municipal Places Ordinance, following city policies and procedures (Guidelines Public Art Program, 2003, guide.pdf).

The ordinance that made the public art program a reality in Albuquerque is the Art in Municipal Places Ordinance (often referred to as the “1% for Art Ordinance”). The City of Albuquerque has defined ‘One Percent for Art’ as “one percent of the amount of funds for each bond purpose shall be set aside for the acquisition of Works of Art and administration of the Program” (Guidelines Public Art Program, 2003, guide.pdf).

The ordinance was introduced and approved in 1978 and its purpose is to:

“promote and encourage private and public programs to further the development and public awareness of and interest in, the fine and performing arts and cultural properties; to increase employment opportunities in the arts; and, to encourage the integration of art into the architecture of municipal structures.” (Guidelines Public Art Program, 2003, guide.pdf)

### 3.3.1 Program Goals

The City of Albuquerque Administration and the Albuquerque Arts Board developed eight goals to guide the Board and staff when developing the Public Art Collection.

“1) The Public Art Collection will reflect the diverse spectrum of beliefs, cultural heritage and traditions, and artistic expressions of Albuquerque and New Mexico.  
2) The Public Art Collection will include Works of Art representing a broad variety of media and styles and support community interests to have an aesthetically pleasing built environment.

3) The Public Art Program will endeavor to provide opportunities for artists of all racial, ethnic and cultural backgrounds, artists with disabilities, and artists of all other diverse groups.  
4) The Program will identify and pursue additional sources of funds and donations of Works of Art to the City of Albuquerque.

5) The Program will develop public art projects, which enhance the urban environment of public spaces as well as the visual design form and content of the city; which enhance a particular community; and, which may enhance the tourist and economic potential of Albuquerque and particular sites within the community.

6) The Program will pursue opportunities to inform the public regarding public art including possibilities for public participation in all phases of the public art process.

7) The Program will promote the visual arts of Albuquerque and New Mexico and inform and work to increase understanding within the community about the purposes and meaning of the Works of Art in the Collection.



Image 7: Celebrating Nature/the Landscaped Underground by Barbara Grothus and Steve Peters

8) The Program will document, maintain and conserve Works of Art in the Collection, regardless of the source of acquisition.” (Guidelines Public Art Program, 2003, guide.pdf)

### 3.3.2 Albuquerque Arts Board

The Public Art Program is administered by the Albuquerque Arts Board, which is a group of eleven individuals appointed by the Mayor. The members are chosen, for their professional capabilities and experience in visual arts, from knowledgeable laypersons. The main objective of this group is “to promote and encourage private and public programs to further the development and public awareness of, and interest in, the visual arts and fine crafts and cultural properties” (Albuquerque Arts Board, 2003, cipatr5.html). Each member serves staggered three-year terms and is responsible for liaising between the Board and the Artwork Planning Committee. It then works as a team with the full Board to make recommendations to the Mayor.

In addition to the Albuquerque Arts Board, administrative staff is available to support the program. Staff is drawn from the City’s Capital Implementation Program and is responsible for administering the guidelines through the recommendation process.

### 3.3.3 Funding Options

The Albuquerque Program is funded through a number of sources ranging from private to public mechanisms.

G.O. Bond Funds – 1% for Art Funds

These funds provide the basic funding for projects. In Albuquerque, 1% of the costs of all capital projects are set aside as General Obligation Bonds. The funds are to be used for both acquisition and installation of art at that site.

Revenue Bond Funds

This is a major funding source for City construction and, by association, for public art acquisitions. An authorizing body must approve the 1% for Art that is set aside.

Urban Enhancement Trust Funds

This fund is used to enhance the culture and appearance of the City. The interest on the fund is used to support projects that a citizens committee recommends to city officials for approval. Projects can include acquisition of works of art, enhancement of public buildings or spaces and the projects are planned and managed in collaboration with the Public Art Program.

Other Funds – Public Sector or Private Sector

Funds can be solicited from other public sector agencies, foundations, granting bodies, businesses, organizations or individuals. Funds can include in-kind services or materials or works of art. The Board recommends or denies approval of projects to the Mayor, and donated funds or works of art are subject to the same administrative procedures, criteria and approval as the projects that are generated from all other funding sources.

3.3.4 Albuquerque Defines Public Art

Albuquerque defines 'work of art' as:

“any work of visual art, including but not limited to, a drawing, painting, mural, fresco, sculpture, mosaic, photograph, work of calligraphy, work of graphic art (including an etching), works in

clay, textile, fiber, wood, metal, plastic, glass, and like materials such as rock, fountains, reflecting pools, sculpture, screens, benches, and other types of street furniture). Except as provided herein, the term “Work of Art” does not include environmental landscaping or ephemeral arts such as dance, voice, music or poetry unless expressed in a manner defined above.” (Guidelines Public Art Program, 2003, guide.pdf)

### 3.4 Public Art Policy for Winnipeg, Manitoba

On September 23, 2003 the City of Winnipeg Executive Policy Committee recommended that the Public Art Policy of the Mayor’s Task Force on Public Art in Winnipeg be approved in principle. This recommendation allows the Policy to be sent to the Chief Administrative Officer to work towards developing the procedures necessary for implementing the direction of the policy, including funding and governance. (EPC minutes No. 385).

This new policy is reflected in the general plan guiding Winnipeg’s growth. Plan Winnipeg...2020 Vision outlines the City’s commitment to arts, entertainment and culture in policies 5D-04 “Recognize Importance of Arts, Entertainment, and Culture”, 5E-01 “Promote High-Quality Urban Design” and 5E-02 “Designate and Enhance Image Routes and Scenic Drives” and, most specifically, 5E-05 “Implement Public Art Strategy”:

“The City shall implement a public art strategy to promote and facilitate the incorporation of art into existing public spaces and within appropriate new developments by:

- i) establishing requirements for public art, drawing on artistic expertise and community involvement, and introducing a funding mechanism to meet these requirements;
- ii) committing to the incorporation of public art in major public work initiatives; and
- iii) developing programs to exhibit temporary art in existing public spaces”

### 3.4.1 Policy Goal

Winnipeg’s public art policy is in its infancy and has purpose, mission and vision statements that reflect the age of the policy. The basic components – including funding procedures, administration and implementation – are identified in the draft policy and are listed in Table 4 (Draft Policy Sept 23/03).

Table 4: Public Art Policy Goal - Winnipeg

<b>Purpose</b>	<b>Mission</b>	<b>Vision</b>
<ul style="list-style-type: none"> <li>▪ Establish procedures for funding, administration, and implementation through a public art policy</li> </ul>	<ul style="list-style-type: none"> <li>▪ Contribute to the social, cultural, visual and economic development of Winnipeg through public art</li> <li>▪ Develop a program that is participatory, community-based, financially sound, professionally run, enriches the environment, embraces high artistic standards and reflects a diverse cultural community</li> </ul>	<ul style="list-style-type: none"> <li>▪ Engage artists and citizens, enhance the environment and celebrate community pride</li> </ul>

### 3.4.2 Winnipeg Defines Public Art

The Public Art Policy defines public art as artworks created for, or located in, part of a public space and/or accessible to the public. Public art includes works of a permanent or temporary nature located in the public domain and created in any medium, including:

- Artworks created for specific locations
- Exhibits/performances/artwork installations located in a public space
- The integration of art and architecture to enhance the design of urban or public spaces

- Collaboration of artists with architects, landscape architects, urban designers, planners and engineers to create unique environments or features, which integrate art into the urban fabric of the city. Examples include glass or water features, landscape elements, paving, furniture, and parts of buildings, sound and light works, earthworks, works that address design concerns or environmental systems such as waterways, garbage disposal, recycling facilities and landfills.
- Artworks produced through the involvement of the community (Draft Policy Sept 23/03).

### 3.4.3 Why Public Art?

The City of Winnipeg's downtown development document, CentrePlan, identified that a public art policy was a desirable course of action in 1995. The guiding principle was that a public art policy would enhance downtown Winnipeg.

“A public art policy and program would lead to an enriched urban landscape, an increased awareness of and appreciation for public art and aesthetics and a stronger local arts community” (CentrePlan, 1995, 31).

The recommendations included plans for percent for art funding and partnerships between the City, the development industry, art community and business improvement zones. However, this recommendation was not actualized until the draft public art policy was created in 2003.

In the new public art policy, the City of Winnipeg outlines the varied benefits public art can offer to a city as follows:

1. Public art defines identity



2. Public art builds strong communities
3. Public art enlivens social spaces
4. Public art encourages discussion and debate
5. Public art promotes development (draft policy, 7)

#### 3.4.4 Guiding Principles

The City of Winnipeg drafted guiding principles to indicate the reasoning behind the proposed public art program. Based on these guiding principles, the Public Art Program for Winnipeg will include the following:

- Be properly financed and sustainable
- Is designed to include professional artists throughout the design process of capital improvement projects
- Employs professional staff dedicated to program management
- Is a collaborative effort between the City of Winnipeg, the Winnipeg Arts Council and other levels of government
- Includes policies related to documentation, copyright, insurance, maintenance, liability, and de-accessioning
- Is fair and equitable in the selection and commissioning process
- Encourages artist/community collaboration on projects that respond to specific needs and aspirations
- Is designed to stimulate creativity in individuals through the provision of educational and public awareness opportunities for learning, participation, and experimentation in arts and culture” (draft, 8).

Winnipeg’s public art policy is in the very early stages of implementation. Efforts to bring public art to Winnipeg have been ongoing but formal adoption was only achieved recently. The City of Winnipeg allocated \$500,000.00 for public art for 2003 and anticipates this figure will extend to one million dollars in 2004.

### **3.5 Public Art Program for Chicago, Illinois**

The Chicago Public Art Program is overseen by the Chicago Cultural Affairs Department. The Program was originally established in 1978 to implement Chicago's percent-for-art ordinance. Through the establishment of this ordinance, public art has been installed in every neighbourhood in Chicago as well as in public spaces such as police and fire stations (City of Chicago, 2003 PublicArtOrdinance.html). This policy is one of the more mature such policies in North America.

#### **3.5.1 Public Art Committee**

When a location and budget have been chosen for the installation of a public art project a Public Art Committee or the Public Art Panel sub-committee selects the artwork. This panel is made up of the Director of the Public Art Program, representatives from the associated building, the architect for the associated project, two representatives from the Chicago arts community, and two members from the associated community.

This panel is responsible for: reviewing the project based on the criteria set out by the larger Public Art Committee; reviewing artists and/or artworks; making selections; and sending recommendations to the Public Art Committee.

The selection of artwork is based on:

- Quality
- Appropriateness of scale
- Material
- Form and content in relation to the project site

- Durability of the work
- Diversity of media with respect to the overall Percent-for-Art Program

### 3.5.2 Chicago's Funding Mechanism – Percent-for-Art Ordinance

The City of Chicago passed a Percent-for-Art Ordinance in 1978 and established a Public Art Program. The ordinance was augmented in 1999 and amended in 2003. This ordinance was passed because of the City of Chicago's desire to enhance its public structures and the environment through artwork located in public places

This ordinance applies to every budget for a new construction or a renovation that affects 50% or more of the square footage of any public building as well as every City of Chicago outdoor site, if the Public Art Committee has deemed the project as eligible for the public art program.

1.33% of the original construction or renovation of a project will be allocated to the Public Art Program Fund for the commissioning and purchasing of artwork. The 1.33% excludes land, architectural design fees, construction management and engineering fees, fixtures, furnishings, streets, sewers and accessory construction.

### 3.5.3 Chicago Defines Public Art

The City of Chicago Percent-for-Art Ordinance defines artwork as “all forms of visual arts conceived in any medium, material, or combination thereof, commissioned or purchased by the City including those received as gifts to the City of Chicago” (City of Chicago, 2003 [publicartordinance.html](#)).

### 3.6 Public Art Program for Vancouver, British Columbia

Vancouver's public art program operates independently from Richmond's program, but the two policies complement each other and contribute to a rich culture of public art in the region.

#### 3.6.1 Vancouver Defines Public Art

The City of Vancouver has defined public art as “artist creations or collaborations in any medium, for example: installation, sculpture, ceramic, glass, film, video, fabric, engineering work, architecture, painting, environment, landscape, photography, etc” (City of Vancouver, 7, 1994).

An Artist is defined in the Public Art Policies and Guidelines as “a practicing professional art-maker recognized by peers; or, a professional designer (e.g., an engineer, architect, landscape architect) commissioned specifically to create art work or collaborate with other design team members; however, project architects, landscape architects, or other project consultants do not qualify as artists for project commissions” (City of Vancouver, 7, 1994).

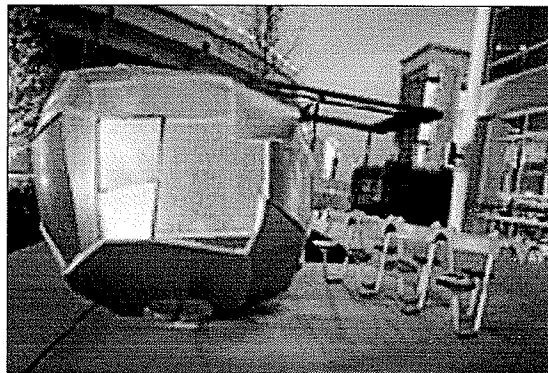


Image 8: Fulcrum of Vision by Mowry Baden, 2003, Vancouver, BC

An Art Consultant is “an advisor to the developer on art siting, selection, and artist issues. Consultants should have a broad knowledge of current art-making

practices and of artists able to work in public and development contexts (City of Vancouver, 7, 1994).

The Public Art Reserve is “the city fund which reserves monies for public and private sources for Public Art Program purposes” (City of Vancouver, 7, 1994).

### 3.6.2 Civic Public Art Program

Projects reflecting civic priorities are chosen each year from a list of infrastructure and park development projects. A budget is allocated for these priority projects. The process for selecting these civic public art priorities includes a review by city staff, the Public Art Committee, and a recommendation to City Council. A community consultation is undertaken, an artist call is sent out, a jury is selected and the submitted art is reviewed by the Public Art Committee.

### 3.6.3 Private Development Program

Effective November, 1994, the Public Art Program applied to privately-initiated rezoning. This includes all multiple residential, commercial or industrial rezoning that results in increased floor space. The City of Vancouver has included some privately initiated uses that are exempt from the Public Art Program including projects related to heritage preservation, formally constituted non-profits and government-assisted housing.

The formula used to calculate a public art budget portion is \$.95 per foot/\$10.23m<sup>2</sup> (City of Vancouver, 2, 1994) to go to public art as a condition of the zoning enactment. Participation in the Public Art Program is mandatory for rezonings of 15000m<sup>2</sup> or greater.

The public art process for private rezoning entails:

1. Applicants identify a public art consultant who facilitates the process. This consultant will, preferably, have experience to ensure the best results. City staff and the Public Art Committee are available to play a role for applicants who lack experience.
2. The consultant works with City staff to prepare a Public Art Plan consisting of a preliminary public art plan, a detailed public art plan and a final report.
3. The Public Art Committee reviews the Public Art Plan and assigns a subcommittee to each public art project to allow for a quick response to each plan.
4. A Public Art Budget Verification must be done with complete financial records of the process and consultant and artist contracts included.

Maintenance of public art is an issue that is also addressed through the Private Development Program. Privately initiated public art that is proposed for public lands is allocated 10% of the budget to a Public Art Maintenance Reserve so that the interest generated by the reserve is used to maintain artwork. Art installed on private land is the responsibility of the owner.

The Public Art Program for Private Development provides guidelines to help developers, art consultants, artists, landscape architects and other parties to navigate the process. Because this program is mandatory, the City provides three options to fulfill the public art requirement:

Option A requires the full public art process as outlined previously. This is the preferred option and often results in exciting projects.

Option B allows for payment of 100% of the required public art budget to the City's Public Art Reserve. It allows the applicant to option out of providing public art directly.

Option C allows the developer to spend 60% of the total development budget allocated to the public art budget on the private development lands while allowing

the other 40% to be paid to the City's Public Art Reserve. (City of Vancouver, 5, 1994). This option allows the developer to have a greater influence on the art work while offering 40% of funds to go towards other art work.

Option C requires developers to work with the Public Art Program Manager prior to a rezoning application, but allows the developer to skip the Preliminary Public Art Plan and Detailed Public Art Plan. The art work must be completed and installed before an Occupancy Permit is issued. In this option, the site and nature of proposed art work are covered on the Development Permit. City staff review the proposed work and consider general development review items such as urban design, circulation and crime prevention but do not comment on artistic merit of the proposed work. The developer chooses the site, artist and art work with the assistance of a consultant. The consultant advises on all artistic merit and technical aspects of the art.

Option C requires that the artwork be located to ensure free and unobstructed access. This generally dictates that artwork is installed in outdoor venues, but indoor venues are also considered if access is granted during normal business hours.

#### 3.6.4 Community Public Art Program

This component of Vancouver's public art strategy provides an opportunity for residents or neighbourhood organizations to work with artist and design professionals to create art work for neighbourhood sites. This program helps foster neighbourhood identity through artwork, supports the leadership of residents while respecting artists and their creativity, and encourages art work that has high artistic quality along with community benefit. This program has been successful in installing 63 projects since 1994 (City of Vancouver, 2003, [PublicArt/community.htm](#)).

The Community Public Art Program is different from the Civic and Private Public Art Program in that it is a competition. A group of sponsoring organizations provides \$75,000 that is split between approximately five or six projects. In order for projects to be considered, proponents must collaborate with artists, the neighbourhood and with an appropriate non-profit society to receive funds on behalf of a project.

City staff review applications before an Advisory Committee recommends projects. This committee is comprised of artists, program staff, a youth representative and a community link. The final decision is made by City Council.

Project requirements include: art work that is permanent – minimum 5 years, vandal resistant and safe; art work that considers the required maintenance; art work that is publicly accessible; approval from site owner; documentation supporting the project by adjacent residents; demonstrated capacity to complete the project within a one-year time-frame (Community Services, 2003, [PublicArt/community.htm](#)).

### **3.7 Public Art Program for Ottawa, Ontario**

The City of Ottawa published the Ottawa 20/20 Arts and Heritage Plan in April of 2003. This document is a growth management plan, defining a twenty-year vision, identifying strategies, policy statements and action items to be implemented over the next five years. This plan identifies five strategic directions, ten strategies and policy statements as well as short-term actions. All items are related to building and sustaining Ottawa as a creative city.

Strategic Direction Four – Revitalize Public Places and Natural Spaces Through the Arts is in place because of the recognition that the arts can be successfully used as part of a revitalization effort. The policy statement related to this strategic direction is



outlined as Strategy Eight: Nurture Public Art in Ottawa's Neighbourhoods Public Spaces and Natural Places and is outlined as:

"The City will develop and implement a comprehensive municipal public art policy that results in:

- a) the integration of permanent, site specific works of art into municipal buildings, natural places, public spaces and structures; and
- b) expanded partnered efforts to integrate public art into all major, new and redevelopment projects in Ottawa" (City of Ottawa, 42, 2003).

The City of Ottawa created a public art program in 1985 with a mandate to develop and primarily exhibit works by local artists. Ottawa recognizes that public art can change the way people see the world around them and as such has integrated public art into the city's planning and infrastructure. It does this through a percent for art program that incorporates site specific works of art into municipal public space, open space, pedestrian corridors, roadways and transit (City of Ottawa, 2003, [publicart\\_1\\_en.shtml](#)).

### 3.7.1 Ottawa Defines Public Art

The Ottawa 20/20 Arts and Heritage Plan defines public art as:

"the integration of permanent, site-specific works of art into buildings, natural places, public spaces and structures through a community design process that includes artists, architects, city planners and citizens" (City of Ottawa, 41, 2003).

### 3.7.2 Ottawa Master Site Plan for Public Art

Ottawa's Master Site Plan for Public art emphasizes the role of public art and its relationship with the city. Through this Master Site Plan public art is integrated into civic building projects and infrastructure. This is done through improvements, new projects

and restoration – and can be applied to parks, roads, open spaces, bridges, transit and other areas.

### 3.7.3 Public Art Reserve Fund

One to two percent of a total capital budget of a project is designed to be set aside for the Public Art Reserve Fund. The Ottawa 2020 Arts Plan identifies an ongoing action item of providing funding for public art as:

- “Development of comprehensive municipal public art policy that harmonizes and expands upon pre-amalgamation public art policies (2003)
- Ongoing delivery of City of Ottawa’s existing public art program (1% percent for art, commissions)
- Other kinds of municipal reserve funds exist as funding mechanisms
- Increasing awareness around the need for conservation/rehabilitation of public art projects
- Official Plan recognition of public art
- Increased focus on creativity, innovation and design excellence within municipal design objectives
- City’s urban design strategy” (City of Ottawa, 2003).

As is the case in many municipalities, securing continued and stable funding for public art is a challenge. Many municipalities are constantly revisiting the funding mechanisms available to them to ensure public art programs are as stable as possible given fluctuating economic circumstances.

### 3.8 Public Art Program Implementation – What Models Work?

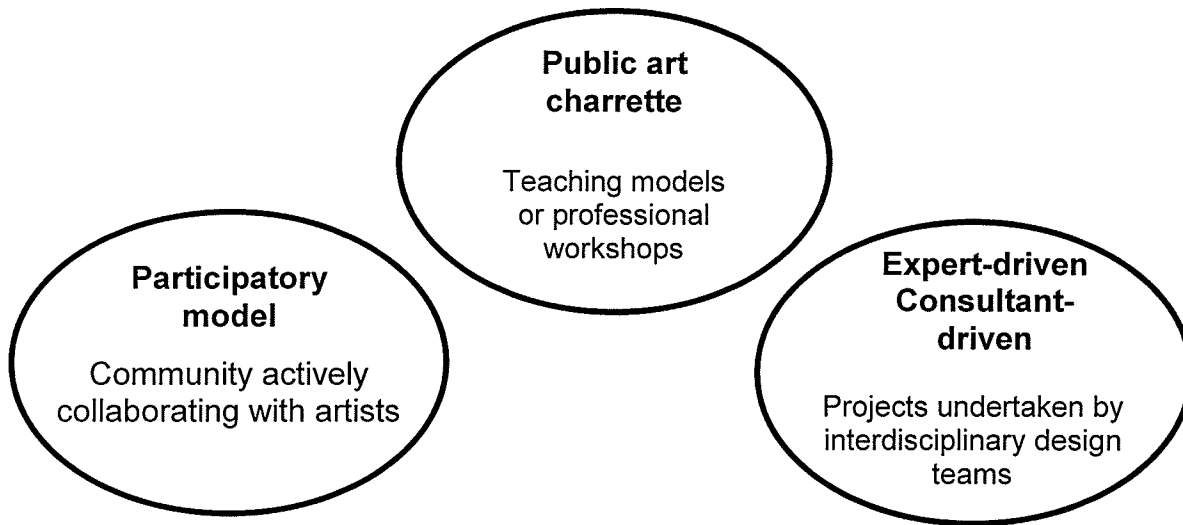


Figure 1: Public Art Program Models (adapted from Nikitin)

In addition to the number of public art funding mechanisms that are in place to financially support public art, a number of public art program models have been developed by cities to implement public art in communities. The following models are examined to determine the positive aspects of each, with those aspects being adapted into recommendations for public art policy development. Combinations of the following models are often used as well. The cities examined here all use different models to implement public art. Cynthia Nikitin (2002) outlines various models such as: a participatory model which highlights the community actively collaborating with artists; and public art charrettes, loosely based on design workshops often used as teaching models or for professional workshops. These are often intensive and short term. She also explores an expert-driven model, or consultant-driven model where projects are undertaken by interdisciplinary design teams (See Figure 1). These three kinds of

model incorporate both placemaking and collaborative planning theory as well as the policy items illustrated here.

Nikitin's models also link with a number of placemaking approaches. Winikoff (1995, 27) outlines placemaking approaches through different types of collaboration:

- 1) alliances between community groups that can influence the processes;
- 2) alliances between local government and communities;
- 3) forming organizations to initiate placemaking projects with communities;
- 4) promoting programs associated with governmental bodies that will assist, advise and advocate placemaking processes.

Each of these placemaking approaches links strongly with Nikitin's three models by promoting collaborations with the community (Participatory Model), urban planners (Expert-driven Model), and providing assistance and advisory programs (similarities with Public Art Charrettes).

### **3.9 What Cities Are Doing**

Policy development and implementation is the ultimate interest for this study. The literature review and interview components support the recommendations developed, which serve as the framework for the public art policy guidelines. The link to policy provides the link to city planning that is necessary for the practicum, and strengthens the significance of the research.

Policy is the backbone of many decisions that are made in civic environments today. Patsy Healey provides some background on the development of policy and its role in government:

The development of policy-making across all areas of government activity emerged this century as a mechanism to make government both more effective in delivery of its objectives and more accountable, providing political communities with principles by which to judge the performance of their governments (Healey, 1997, 213).

Identifying models that can work with public art processes is helpful to make the development and implementation process effective. Each city in this study uses each of the models outlined by Nikitin at various stages of the policy implementation and program development process. Charrettes, participatory models and expert-driven consultation techniques each have a role in the development and implementation stages. Each model – particularly public art charrettes and expert or consultant-driven models – highlights methods to gain expert knowledge. The participatory model allows for community input, information sharing and public education and awareness.

In all cases, municipalities have established funding mechanisms to support public art policies. Secure funding is increasingly important and as Whyte (1988, 144) indicates there is a clear role for government intervention.

“Governments are now taking more of a lead. A number of cities and the federal government have set up ‘percent for arts’ programs. Under these, up to 1 ½ percent of the capital cost of a government project is allocated for public art.”

As is indicated in this chapter, in practice most municipalities have adapted the percent for art concept to encompass projects beyond just government projects. The percentage in the percent for art concept varies as well, but the concept behind this kind of funding is popular, adaptable and therefore, often successful.

### 3.10 Chapter Summary

Reviewing public art policies helps determine which components should be considered and included in any new policy. This chapter highlights the amount of detail that needs to be incorporated to ensure an effective policy.

Each municipality's policy identifies the need for clearly defined components and each policy has made provisions for both public and private public art projects. Each municipality has also identified the desire, and in some cases a component, that addresses community-driven public art as well. Public art committees play a strong role in policy implementation and development. This is a component that is stressed throughout the research.

Each policy highlights a slightly different funding mechanism, but each is based on the principle of secure funding that is proportionate to each development. Funding mechanisms are often based on a percentage of the development funds for each project. However, each municipality has worked out funding mechanism that reflect the local economic climate.

The next chapter moves beyond components of a public art policy and the processes that are in place to implement and develop a public art program. Key informants provide insight into their experiences in actually developing and implementing a public art policy. Challenges experienced and lessons learned are highlighted to assist in better developing and implementing a public art policy.

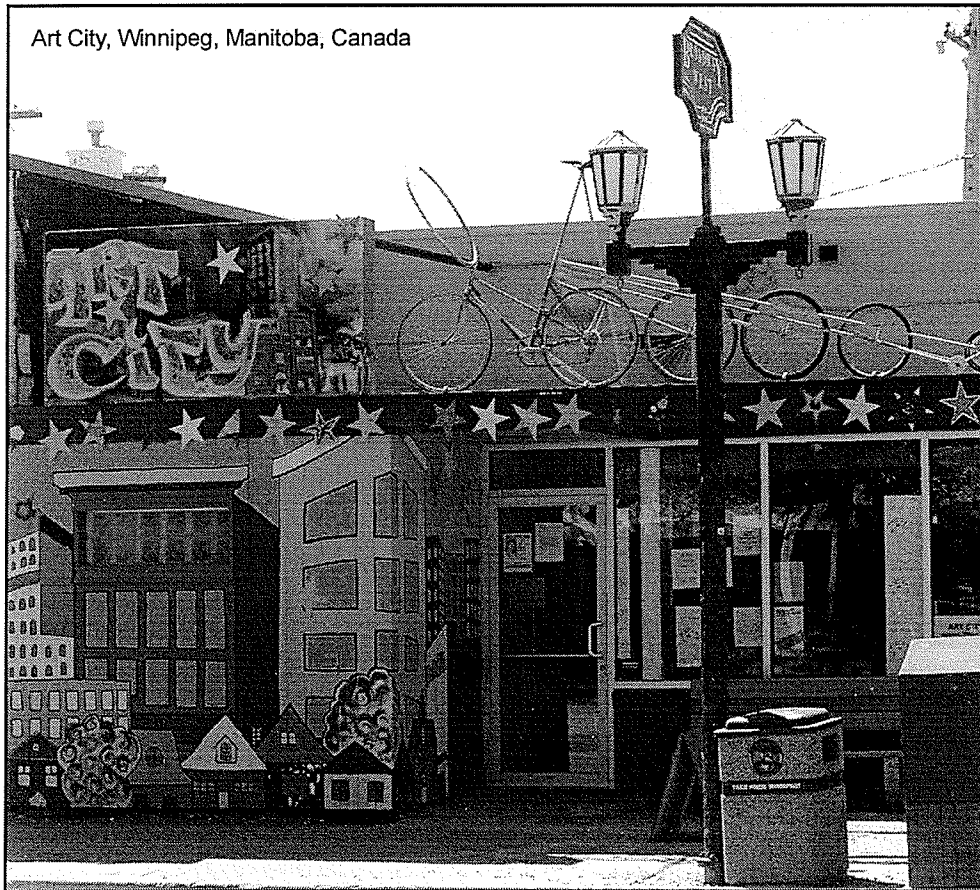


Photo: A. Shurb

"It's an industry that people go into because there is a complete love for that. They're either artists themselves who have then become administrators - most of the time, that's what you're going to get...and the non-profit organizations, then they go into either the government or whatever so there's a deep understanding of the arts community and the artist's practice, and a complete love of what they do. So they're there for the long haul...They're not going to say too bad, times are tough, I'm getting the hell out of here and am going to work in high tech. They say 'no, we're going to fight the good fight, we're going to weather the storm and we're going to keep it going because it's too important to your quality of life.' There's more to a city than roads and sewers.

You've got to humanize it."

- Key informant

### 4.1 Introduction

This chapter focuses on documenting the results of the research and begins analysis of the research towards a consolidation of findings, and the development of recommendations. Insight gained through interviews is related back to publications and helps answer some of the “how” and “why” questions arising from the initial document survey.

Qualitative interviews were completed during February 2004 with key informants drawn from various North American cities including Winnipeg. Municipalities were selected for the most part due to their comparable size. However, the key factor affecting selection was the apparent quality and comprehensiveness of the respective public art program.

Informants were chosen following initial research of cities that had adopted and implemented public art policies. Key informants were individuals who played a role in the development and/or implementation of public art policies. In addition, informants were selected based on their knowledge of how the public art policy was integrated within the municipal structure and how the policy influenced the greater community. Not all key informants had been with their respective municipalities from the beginning stages of public art policy development to the present. This did not compromise the validity of the results as all informants were well versed in the history of their respective policies, regardless of length of time in their current positions.

By providing key informants with an advance copy of the interview guide, informants were also somewhat self-identified, based on their own perceived ability to provide meaningful information. In some cases, originally targeted key informants were replaced by more appropriate choices – based on discussion with initial contacts. As a result, all final key informants were able to contribute fully, in response to the questions.



This chapter summarizes the findings of the interviews. The interview guide for this portion of the research is provided in Appendix A.

Based on this research, definite similarities were found regarding how North American cities have chosen to develop public art policies and programs. It is prudent to note, however, that – for various reasons – key informants played different roles and were from different backgrounds in each case. This common, but also diverse, perspective led to interesting and ample resulting information.

The questions posed during the interview process were developed to gain a sense of the process each municipality followed throughout the lifespan of the public art policy. Questions were geared towards initial stages, through development, implementation and, in some cases, into policy maturity. The following section outlines the results obtained, organized on the basis of the Interview Guide.

### **4.2 Age and Maturity of Public Art Policies**

The municipalities surveyed have varying ranges of policy maturity, from seven years in the case of Richmond, British Columbia to twenty-five years in the case of Portland, Oregon. All policies and the respective programs had experienced restructuring during their existence, and continue to do so. Public art policies and programs are dynamic, responding to the economic and political climate. Nearly all the public art programs have evolved and have been shuffled through various city departments but the core of each policy has endured. The variation in age of public art policy was assessed as not a key factor affecting the validity of the results. Newer policies had built upon the strengths of more mature policies while managing to avoid some of the roadblocks encountered by pioneering policies such as the policy for Portland, Oregon.

It is important to note that the roots of nearly every policy can be traced back prior to official adoption in one form or another. In each case, policies were developed unofficially through city departments or through volunteer advisory groups advocating passionately for public art in their cities. While this early stage of public art policy development cannot always be officially documented it is a key aspect behind much of the public art that exists today.

Table 5: North American Public Art Policies

<b>Municipality</b>	<b>Adopted Policy</b>	<b>Percent for Art Component</b>	<b>Private Development Component</b>	<b>Public/Capital Project Component</b>	<b>Community Projects Component</b>
<b>Richmond, BC</b>	1997	Funds equivalent to 1% of capital works projects	Yes	Yes	Yes
<b>Albuquerque, NM</b>	1986	1% of funds will be set aside for state projects exceeding \$100,000	No	Yes	No
<b>Winnipeg, MB</b>	2003	No. Funding is set aside through an annual capital grant	No	Yes	No
<b>Chicago, IL</b>	1978	Yes Percentage of cost of municipal building projects go towards a public art fund	No	Yes	No
<b>Vancouver, BC</b>	1986 (as a response to donations following Expo 86 1990 as a comprehensive program)	No	Yes Private-sector re-zonings greater than 160,000 ft <sup>2</sup> contribute \$.95 per buildable (FSR) foot to public art	Yes Annual budget item	Yes \$75,000 budget item

Ottawa, ON	1985	1% Commission	Yes	Yes	Yes
Portland, OR	1980	1.33% of the total construction costs of major capital improvement projects	Yes	Yes	No

### 4.3 Where Do Public Art Administrators Come From?

Key informants, while playing similar key roles in providing public art policy administration, came from various backgrounds and held various job titles and position descriptions. Public art programs are housed in various city departments and draw upon varying positions, professions and players to both develop and implement the policy. Public art administrators are based in cultural affairs, parks and recreation, and planning departments – with educational backgrounds in planning, landscape architecture, policy planning, urban design, fine arts and cultural planning. In many cases, key informants indicated that becoming the public art administrator was a role they evolved, or were seconded, into. While all key informants were passionate about public art or their role in the process, very few began their careers with public art in mind. As one key informant joked:

“I had been working with the parks department for a couple of years and I got sort of involved in the arts aspects at that time. I was quite a novice so I guess I was at the right place at the right time or the wrong place at the wrong time, I don’t know!”

Other key informants had different experiences, where their sole role and responsibility was management of the public art program. In these cases, the background of public art administration was often reflected in a fine arts context. As one key informant indicated:

“At this office we very much came from a visual arts background so you’ve actually got more credibility in the arts community, I think, if your arts administrators have that experience.”

#### **4.4 Public Art Policy and Municipal Structure**

As was mentioned previously, public art policies fit into the municipal organizational structure in different departments. There is often a lead department or agency responsible for coordination of services, but there is also a degree of overlap between departments in terms of the installation of public art. As public art policies evolve over time, the lead responsibility often shifts from one department to another, as the policy or structures are redefined. Many public art administrators have found public art programs to be difficult to situate. When setting out the structure for the program the policy dictates its intent and a department or body that can implement that intent, needs to be identified. As one key informant noted:

“It’s figuring out where a public art program is best positioned within a municipal structure. Is it a question of economic development - is it something that’s more in recreation and leisure services? Is it tourism? So it’s the never-ending question. ...Some municipalities have their public art programs in their city clerk’s offices, others have them in their economic development offices, some have them in with recreation and leisure type services.”

In some cases, public art policy was introduced into the municipal structure in the form of a task force, or volunteer-based mechanism, that evolved into a formal policy. In these instances, there is often no formal niche.

There is a distinct role for planners, planning departments and planning philosophy when determining where public art policy will be incorporated. As one key informant indicated:

“I guess it fell here [the planning department] because there was more empathy placed towards the importance of public art. And from a planning department perspective, we also do an awful lot of consultation with the community and processes that are similar to collaborative public art development.”

Another key informant alluded to the importance of gaining support for the policy in addition to receiving formal endorsement. Where the program fits into a municipality's structure has a lot to do with where you can get "buy-in" from the people who will be involved. The key informant noted:

"We had to make sure that public art was embedded into the city's official plan... that besides having a policy, you need the planners, and the architects and the people who are allocating the dollars to recognize its value and then to put into that sort of a document. And you get buy-in that way...of the city planners."

#### **4.5 Public Art Policy and Municipal Mandates**

In all cases investigated, public art policy has been adopted as an official city policy and is reflected in each municipality's master plan as a formal policy. While there are variations in each policy, they all contain provisions to allow the public art program to manage all aspects of public art activity including procedures, funding mechanisms and maintenance. The process varies from policy to policy but most programs investigated were developed to operate quite autonomously, following the adoption of a formal policy.

In other cases, as the policy has evolved, the public art programs have moved from being under the direction of a "parent" department towards a relatively independent form of operation. As one key informant indicated, when referring to the current public art policy:

"...it's [the public art policy] endorsed by council, so as a municipal organization there's a formal policy endorsing public art and a series of funding mechanisms to do that. And its now moved from being encouraged to be included in projects to a clear policy on public art being beyond aesthetics in public works, to be its own jury, an independent process."

#### 4.6 Key Players - Public Art Policy Development and Implementation

Once again, each municipality tackled public art policy development with a slightly different way that responded to the local context. In each case, community arts councils, departmental managers, design-related professionals, committed city councillors and artists were the catalyst. City councils stepped in near the end of the development stage to offer final – though very necessary – formal support.

In almost all cases, the initial thrust for a public art program came from a grassroots level – with a few champions educating people about the value of a public art program. As one key informant marvelled:

“The need for the idea to be spread throughout the community was strong and that role being played by many people was invaluable.”

Many key informants emphasized the major role that was played at the grassroots level. Campaigning for the importance of public art in a community lent credibility to the more formal work that followed. More than that, in many cases, the formal work that went into developing a public art policy would not have occurred had it not been for the promotion that took place informally. Another key informant echoed this idea, based on a similar experience in their community:

“And that group of people carried it into all sorts of other places and so the seed was kind of sewn in many little beds and sprung up in all sorts of places as whisperings that we needed an art program.”

The more support a draft policy has in the preliminary stages the more successful the policy will be as it travels through the channels that are necessary in order to receive endorsement. Widespread initial support seems to expedite formal endorsement as the process moves along. Another key informant echoed this sentiment when indicating who was involved in the development stage of that policy:

“These persons were—by profession—artists, curators, former art museum director, architect, landscape architect, lawyer. They were all heavyweights—senior in their professions and widely respected. They were supported by one staff (me) and many people in the artist community who had been making their wish for a public art program known, for a long time.”

Other cities felt strongly that a political champion was key in the preliminary stages of development. All municipalities need the official endorsement from city council as a whole in order for a policy to be ratified. Prior to this stage, finding a political champion has proven invaluable in many municipalities. Political support, whether it comes from the mayor or an influential councillor, helps disseminate public art information to a wider audience. As one key informant noted when asked who vital players, in terms of gaining support at this stage:

“That, came from a mayor...[the mayor] was very instrumental in getting the whole arts policy developed. [The mayor] had an arts task force and brought together key artists in the community. And out of that came a council for the arts and the festivals for the arts and the public art policy...it really kick-started an awful lot of things...”

Whyte (1988, 148) echoes this sentiment as well.

“In assessing public art programs there are many factors to consider. Almost always, however, it comes down to a person. In New York it was the late Doris Freedman, a remarkable woman with a gifted eye for the mating of art and site and a great ability to marshal the troops. It was thanks to her imagination that the ‘City Walls’ program turned blank walls of buildings into the canvas of artists such as Richard Haas. It was thanks to her campaigning that the city embarked on its ‘percent for art’ program.”

The development process involves support from a large number of people. All key informants highlighted the need to ensure widespread, public support in the initial stages of policy development. Widespread support helps the policy to be formally endorsed. In addition, initial support ensures the policy is meaningful and accepted by the public.

In all cases, the workload involved in implementing a public art policy falls on a few people, with the assistance of a committee. Committees are drawn from artist

communities, architecture and design professions, the artist community and often a citizen representative. In most cases, the policy implementation stage does not involve as many representatives as the development stage.

Public art policy implementation also draws on various municipal government departments. For civic projects, the public art administrator will often work with parks and recreation, public works and other associated departments to ensure public art is integrated into the project.

If public art is implemented in a neighbourhood setting local citizens will likely be engaged to help determine the kind of art that will be developed. Local citizens will help the artist capture the spirit of the community, while drawing on the creativity of the artist.

### **4.6.1 Municipal Involvement in Public Art Policy Development**

The interviews showed that municipal administration, elected officials and citizens are recognizing the role public art can play in their community and the positive impact public art can have on the environment. Municipalities are seeing public art as an investment in the fabric of day-to-day life and as such are becoming more and more receptive to ensuring public art has a formalized position in city structures and processes. When referring to one large-scale development in their city, one key informant explained municipal involvement in public art development this way:

“As a part of that development, people began to realize that a city needs more than just parks, roads and buildings and that it needs to develop its own sense of vibrancy and interests and discussion of what the community is. One of the ways to do that was to create a public arts policy and to basically allow the city, through the artist and through various components, to see itself in a different fashion, then it became different stories and different ideas on how people can discuss it, sometimes it’s controversial and sometimes it’s very unassuming.”



Other key informants specifically referred to public art policies as a response to a specific sector of the community – the artist community – questioning the absence of a public art policy. Artist communities were seeing public art policies springing up in other cities and felt a formal commitment to a policy was needed in their communities. As one key informant indicated:

“I think that it’s just part of the self examination as a community from the cultural community saying – what’s missing? Everyone says we’ve got a strong cultural community and we’re known for our culture and we’re known for having a community of artists who do excellent work. Why don’t we see it in our public realm? Where is it? There’s no evidence of it. So that question keeps popping up, and I think it finally reached that point where enough people said ‘why aren’t they doing something about it?’.”

#### **4.6.2 Development Processes**

A recurring issue during interviews was the importance of widespread communication with the community-at-large. Developing a public art policy incorporated an education component in each municipality surveyed. During the policy development stage each municipality brought in experts, and hosted visits to other municipalities. Many municipalities held public forums and consultations to gauge public opinion. Forums and consultations also provided an opportunity to educate the public on public art. One key informant underlined the importance of public consultations. In addition to garnering philosophical support for public art from the community, public forums are a way to obtain support for the “nuts and bolts” – the financial implications – of the policy. The key informant explained the idea further:

“It’s all public consultation. Because it’s the norm for municipalities to go through that...to be as transparent and as fair as possible to find out what people want, how they want to do it. Because it’s tax dollars, it’s public money.”

Another key informant outlined another argument for broad public consultation based on their municipality’s experience at the development stage this way:

“Initially, it was – we’ll write a policy, get it approved then everyone has to toe the line. That’s a relatively naïve approach. You can write the best policy in the world, but if people don’t understand it, aren’t applying it, it just doesn’t work. I mean, again, it’s on paper.”

In addition to gaining support from the general public, all key informants indicated there must be support from the municipal administration. Cooperation from civic departments means the policy will eventually be implemented smoothly and effectively. Determining where a public art policy fits within the organization can be key to the eventual effectiveness. One key informant spoke of the advantages and disadvantages to being placed into a cultural affairs department, versus a planning department, when the public art development process was getting underway:

“The advantage was that we had a wonderful relationship with the artist community, we had some knowledge and understanding of art and how artists would intersect in planning and development processes under civic jurisdiction, but the planning department actually had the machinery and the means and the legislation to find a way to incorporate artists and to require it through the private sector in planning and development processes.”

When asked why their public art policy was developed to be part of a cultural affairs department, another key informant indicated a clear disinterest in having a public art program implemented within that particular local planning department:

“It would open the artwork up to a tremendous amount of influence from the planning department, which is very hands on in this city, and frankly they would have just squashed the artwork right out and they would have dictated what it should be and where it should go as opposed to saying ‘well, look artists, what kind of work do you do and what do you do that would work in this context’. I haven’t really answered your question in terms of origins, but that’s why we went the way we did and we sort of did it with the resources we had at the time. We considered a master planning approach and then abandoned it. The city planning [department] and council was very down on the notion of master plans at that time. They wanted no grand visions so we sort of adopted a public art planning framework.”

A third public education component in the development stage in most municipalities concerned educating city council members. Most key informants indicated

that developing a public art policy required multiple attempts to obtain buy-in from city council. Many informal information sessions preceded a formal development policy. All key informants indicated the importance of doing as much work as possible in the early stages of development to ensure a smoother transition into adoption and implementation.

### 4.6.3 Roadblocks to Public Art Policy Development

All key informants indicated that there were roadblocks that arose during all stages of the process. Roadblocks included negative public perception, negative administrative perception and limited cooperation, as well as the financial implications that go hand-in-hand with implementing a public art program. Public perception of public art is a hurdle that must be overcome. One key informant explained it this way:

“Well, I think the roadblock is perception, attitude and awareness of what public art is and what it stands for. I think the primary attitude is that people assume that when you create art, or public art, it should be beautiful and if it isn’t beautiful, you don’t support it. But we who have been involved in it recognize that the most beautiful art, you can’t create an artwork that basically responds to everybody’s interest. You have artworks that sometimes you don’t like, but over time it becomes its own sense of interest. Some of it is quite novel or whimsical, loses its essence as time goes. The challenge is, I guess, in terms of what it is and how it relates to the urban environment and recognizing that sometimes an art piece can be very controversial and still be ok.”

Opposition often came from groups that seemed unlikely at first glance, such as architects, developers and engineers. Disagreement over who would control the process was also an issue in some cases. Redistribution of funds presented an additional reason for opposition. One key informant explained the best way to break through funding roadblocks was to prepare a policy that had specific plans for all financial aspects of a policy:

“I think one of the biggest hurdles in all this was money. And then getting buy-in from planners and architects, project managers...all the people who hold the purse strings to those capital dollars. That was a huge problem. The other thing that we didn't get enough of comes back to the dollars thing.... once you have an artwork you have to be able to conserve that artwork. So if your policy doesn't come with any teeth as far as how to trigger the dollars or to have a maintenance schedule set up, it becomes very costly and you end up going through insurance claims to maintain your artwork from vandalism and that sort of thing. As opposed to being proactive, you're being reactive. And that's not a way to manage a collection.”

Key informants stressed that preparation for and anticipation of roadblocks is the key to effectively handling them. One key informant agreed that roadblocks are to be expected:

“I think there's opposition in all these things, I think they're growing pains. And I think for any civic initiative which is new and different, there's going to be some opposition. And I'm not always sure you can predict where that will come from. You know, there'll be a councillor who'll be a champion of the little guy on the street who doesn't want any rusting steel imposed on downtown courtyards and you know that's the way they'll refer to it. There'll be somebody on city council that will refer to it that way.”

#### **4.6.4 Public Art Policy Development – Who are the Players and Why?**

After developing public art policies in their own municipalities each key informant had clear ideas about who needs to be brought in at the development stage and why. Each key informant stressed the need to be clear on what the policy will do and who it will affect when determining who will be involved in taking the policy through development and into formal adoption. One key informant explained it this way:

“I think you need to have everybody – any interests that you would think are representing the community. If you want developers to be involved then you have to have developers themselves participate, and architects and designers who design and build those buildings. If you want to have community people involved, community projects need to have community people involved and also if you want civic projects involved you need the range of departments that basically represent projects from civic buildings and properties to parks and engineering to be involved from the very beginning, and you also need artists involved and the lay people so you need basically every component of a community involved in a process because it isn't an objective of one particular

segment, it's everybody because once you get everybody involved they also become your allies and constituents and can promote the importance of art from external sources. And so if you exclude any group, in a sense it provides a weakness to the program when you have to start implementing it."

Key informants stressed that potential opponents of the policy should be brought in near the initial stages to gain both support and insight into various perspectives.

Including those interests throughout the process lends more credibility to the policy and makes it more attractive to city council. This is a lesson learned by many municipalities and was reflected by one key informant this way:

"Learning from what we learned and also I've worked in other communities since then, the broader base of support you can show to elected officials the better, because after all, they're elected and if you can show that there's support both within government and within the community, both heavy-hitters and just Average Joes. If the message is clear to city council or to the county commission that we really want this and can make strong arguments why it's a good investment, then what can I say...."

Another group that played a role in the development stage was the media. Key informants were divided on the level of usefulness of this group:

"The press was the least helpful...in terms of people who could have made a difference. And I need to be careful because we always had a few columnists and arts writers who were supportive, but the mainstream press and the mainstream art writers generally delighted in misunderstanding and misinforming the public about the public art process."

#### **4.6.5 Support for a Public Art Policy**

None of the municipalities surveyed received monetary support to develop a public art policy. In most cases, key informants indicated they were required to work with existing staff and resources. No funds were allocated to the public art policy until a policy was officially *endorsed*. Political support was given throughout the development process and in many cases was key to the ultimate adoption and success of each policy.

One key informant noted the importance of staff commitment to policy development as well as the commitment of volunteers.

“We didn’t get clerking, we didn’t get anything. We used to meet in one of their offices downtown. And in fact, I didn’t get assigned to it until after the program was developed and a lot of the work we did on the weekends...it was volunteer stuff to get it going.”

While no capital funds were allocated to the development of a policy, some key informants indicated that their municipality received funds through an external agency to hire a consultant for initial groundwork.

#### **4.7 Insights on Implementation**

All key informants were asked to comment on how well the policy developed had translated into a successfully implemented program. All key informants indicated there was an adjustment phase as each program was initiated. Many key informants noted the public art program had been shuffled throughout the organization to find the best “fit” in terms of department or staff. Key informants were asked how the artwork they have implemented as a result of the policy represents the intent of the policy. Most were positive and optimistic. One key informant noted an acceptance of the policy in the sense it has started to become ingrained in the culture of municipal business:

“One of the things that happened was that we started with a few projects and it’s now gotten to such a point that we don’t have to promote very much, it happens by itself.”

One key informant indicated that it is important to revisit a policy, regardless of its apparent success, on a regular basis. Regular examination of a policy ensures it stays dynamic, current and able to best reflect its community.

“Pretty good—I am satisfied if not proud—but we could of course do better, which is why I believe our program needs to be revised approximately every 10 years. It’s a constant struggle trying to balance a very thorough community process with

an efficient, timely delivery of public art projects and I have to say it's an ongoing struggle.”

Another key informant was quick to note that not every project has been as successful as they expected but still related back to the intent of the policy. Each work has to be reviewed, and the program is kept dynamic by learning from each project. One key informant noted the challenge of reviewing all the artwork by the same measure.

“I mean, our definition of public art includes just about everything. So in that respect I would say all of it because we're trying to build a high quality, varied, diverse collection of all the kinds of projects that I mentioned. Some of them worked better than others. Sometimes the budgets have been too small, or the artist hasn't pushed the idea far enough, but I would say in general, I'm pretty pleased with it.”

Key informants also indicated the challenge of evaluating the policy and the art rather than the policy or the art. They indicated that there is a tendency to look at one aspect or the other, but a program is only successful if the two components are able to harmonize. As one key informant indicated:

“Hmmm...you have to separate how successful is the artwork in the end, from how well did the policy implement into that. I mean, you could end up where your policy and everything went exactly the way it's supposed to, but the artwork in the end is not that successful. Or you've got a project that was a total nightmare to do, but the end result of the artwork is absolutely breathtaking.”

When asked about the success of implementing their policy another key informant noted the unpredictability of public art. He further noted that the unpredictability is amplified when artists play such a huge role in the process.

“Well, one of the things about art, is that it's processes, and also when you involve artists, you never really know what the outcome will be, so that's a hard question to answer. The question, I guess, is that we feel comfortable that we've set a range of art projects all the way across the board. One of the concerns a lot of people have – whether in the development [community] or council or some areas of staff, is that art isn't like designing a building or building a park where you see in advance what the outcome is. All you see in the beginning of an art project process is a concept and then the concept developed and it changes as it

goes through the process so you really don't know what is expected until the very end and that's where people either are shocked, surprised, happy, excited or whatever else. And so it's basically a process of trust, which a lot of the other aspects of city building don't have. So you're giving a lot of trust to whoever is creating it, so you come with a project that has been supported by the panel and that actually will result in some kind of good outcome."

Another key informant noted that evaluating the success of a public art policy depends a great deal on who the evaluator is. Different groups or people will have a different point of view. Over time, a program may gain widespread approval but initial, and sometimes ongoing, public perception can be difficult to gauge.

"The hardest part of public art is being able to evaluate public perception. I think it's something that all programs struggle with.... The selection process allows for citizen input to a limited degree – I mean, we have to keep these panels small. It's not strictly a 'do it to them' kind of approach where all of a sudden a piece of art will show up in your front yard across the street in the park and you've never heard of it before. I mean, that sometimes happens, but we typically try to make the process fairly transparent so people have a chance to get used to things as we go along."

When questioned about who is involved at the implementation stage most key informants indicated it is a scaled down version of who was consulted in the development stage. Typically, a staff member is hired or assigned to the role of leading the program from an administrative point of view. Less people are involved in terms of consultation groups but representatives from municipal departments are brought in as projects warrant.

"They're all involved because they need to be involved in terms of helping to create the project, monitoring it, and giving us money in certain parts to do the projects. So there's a whole slough of city staff people who are involved in the civic structure."

Many key informants felt strongly that there is a role for the planning department to play in the public art implementation process, but that the role should be secondary. Many key informants felt the public art program should be administered by a separate department or as part of a cultural affairs department.



“I think that the planning department has enough work on its plate and it’s not getting all that done. So this has to be, from everyone I’ve talked to who has programs going, it’s got to be a separate department, it’s got to be a department of culture that understands all of the issues around the arts and building a strong arts program for its city, not just the visual arts.”

Every public art policy incorporates a funding mechanism. Each key informant was asked to comment on how well the funding mechanism was addressing the needs of the policy. In many cases, funding mechanisms were forced to evolve over time in response to a variety of factors. In some cases public art administrators were able to increase funding over time due to favourable responses to public art programs. More often than not, public art administrators were forced to maintain programs with less funds when budgets were cut. Each city had a slightly different and very specific funding mechanism. However, most based their funding formula on a percent formula of some type. Funding mechanisms are so important to the smooth operation of programs that all key informants felt strongly about this issue.

“I would strongly recommend people to go with a percent formula. A) you get more money because it applies to the whole building. Ours [funding mechanism] under the Floor Square Foot Ratio calculation excludes a lot of things. And B) you are not everlastingly having to go back to city council seeking inflation area increases, which has the potential to put you in conflict with the developers lobby and the developers can say ‘well, forego the increase this time because times are rough’. You are always having that battle. Whereas if it’s a percent formula, if building costs go up, it goes up, if building costs go down it goes down.... so it inflates and deflates in exact ratio to the building. Also, it’s kind of a standard. People understand percent programs.”

Other municipalities use a floor area ratio formula outlining that a specific percentage of a dollar – for example, \$0.95 – must be attached to each buildable foot of a project to develop public art. Which projects are required to participate in this formula varies from municipality to municipality. Key informants recommended against this type of funding source, expressing that there are too many variables that affect the stability of the funding mechanism.

Another key informant indicated that their Floor Area Ratio (F.A.R.) formula is offered on a bonus basis, meaning that including public art is one component on a menu of bonuses that a developer can choose from. One key informant explained the F.A.R.:

“We have in our city code an F.A.R. – floor area ratio bonus – and one of those things a developer can do to get a greater density is public art.”

If a developer chooses to participate in public art, a certain percentage of the F.A.R. must be applied to incorporating public art in the development. The developer is given the choice of whether he or she wants to develop the art or turn those funds over to the public arts administrators.

Other municipalities receive a line item fund as part of a yearly budget. Other municipalities have investigated new mechanisms for funding. For example, these municipalities have stepped outside the realm of normal funding mechanisms and investigated becoming a non-profit. As one key informant explained when talking about the non-profit option:

“As such, we can more freely raise money but also what we’ve been doing is actually contracting out our public art management services to private and public agencies all over the place. Not just here, but across the country. So we can earn revenue by acting as consultants. It’s starting to happen more...Houston has become a non-profit, I think Charlotte, there’s not many, but it’s a model that people are looking at because you’re so much more flexible and nimble when you’re not part of government. And it just gives us many more opportunities.”

#### **4.8 Other Factors Affecting Public Art Policies**

In general all key informants struggled with budget cuts and changes in public perception. Key informants recognize policies and programs have to adapt and have to be dynamic in order to evolve with changing economic climates. One key informant explained it this way:

“The pendulum always will be going back and forth. So you just have to learn how to duck when it’s going the wrong way and fly with it when it’s the right way.”

While they were sometimes secondary components to official public art policies, many key informants expressed the pride they had in Community Public Art Programs. These programs are often developed as offshoots of the main policy and are more temporary in nature. Key informants expressed that the positive community development components of these programs were elements to build on.

### **4.9 Chapter Summary**

Key informants were candid about their experiences in both developing public art and implementing public art. Most indicated that even after developing the best policy possible there is still opportunity for conflict, misunderstanding and disagreement amongst stakeholders and the municipality-at-large. All key informants indicated that securing funding and achieving stability is a constant struggle. However, they also unanimously indicated that they find the work rewarding, interesting and feel it brings value to their municipalities. They indicated that the general growth in understanding and acceptance of public art was exciting, and they felt it was bringing a new depth to their municipalities.



Photo: A. Shurb

Public art can be traced from religious statuary and icons, through coats of arms which identified a clan or kingdom, and displays of wealth and power in architecture and heroic statues in modern nation states. On the west coast of Canada, the totem poles of the first Nations people still identify their villages from afar and tell who lives/lived there. Artworks in the public realm are creative expressions of identity, ideas and aesthetics.

- Art Gallery of Windsor

## 5.1 Introduction

Document survey and policy analysis provides a preliminary sense of what each municipality had developed in terms of policy components. Goals, definitions, policy age, components, partnerships and funding mechanisms are outlined in policy documentation. This information helped to identify what a municipality needs to consider in developing a policy. It also indicates the magnitude of the undertaking. Once the necessary components of a policy had been identified, the next step was to investigate process.

Determining an effective process is an essential step when developing a public art policy. Without a proper process, the message that needs to be sent will not effectively reach the audience, which will impede policy development. Key informant interviews informed the procedural component of the research. Key informants were able to offer commentary on their own experiences concerning unexpected roadblocks and unforeseen hurdles.

The key informant for each municipality worked in either a planning department or was a key player in the local public art community. Each participant was chosen because of his or her role managing that municipality's public art policy or program, or participating in the development of a public art program or policy. Some public art policies or programs are well established; therefore, it was not always possible to interview the leader or participant in the development of each policy or program. However, all participants were currently well versed in their respective municipality's policy or program.

## **5.2 Recommendations**

Recommendations are divided into two sections. The first section outlines components that should be included to ensure a comprehensive policy. The second section outlines steps to be included in a process to encourage smooth development and implementation. In order for policy development to be successful, these two components must work together.

### **5.2.1 Public Art Policy Components**

Based on this research there are a number of guidelines to be considered when developing and implementing a new public art policy for a municipality. The components listed below are “must haves” when writing a policy. What is the intended outcome of the policy? How will the landscape change as a result of the policy? Who are the players involved in the policy – in the development, implementation and audience areas? If these questions can be answered convincingly, a policy will perform as it is intended. A summary of these recommendations is provided in Table 6.

**Table 6: How To Develop a Public Art Policy – Guidelines and Recommendations**

<p><b>Define Public Art</b></p>	<p>A public art definition should be:</p> <ul style="list-style-type: none"> <li>▪ Clear</li> <li>▪ Broad</li> <li>▪ Include programming as well as installations</li> <li>▪ Encompass temporary art and programming</li> </ul>
<p><b>Determine Policy Applicability</b></p>	<p>Clearly define the parameters within which the policy will apply. Consider whether a policy will or can sustain:</p> <ul style="list-style-type: none"> <li>▪ Private development project components</li> <li>▪ Public or Capital Works project components</li> <li>▪ Community project components</li> </ul>
<p><b>Determine Stable Funding Mechanisms</b></p>	<p>Secure a funding source through:</p> <ul style="list-style-type: none"> <li>▪ Percent for art formula</li> <li>▪ Annual budget items</li> <li>▪ Grants and donations</li> </ul>
<p><b>Develop a Public Art Committee</b></p>	<p>Establish an arms-length committee – or committees – to assist staff members from the policy development stage through implementation and evaluation. Compose committees of:</p> <ul style="list-style-type: none"> <li>▪ Artists</li> <li>▪ Design professionals</li> <li>▪ Community members</li> </ul> <p>Charge committee members with:</p> <ul style="list-style-type: none"> <li>▪ Contributions to development of policy</li> <li>▪ Planning and education</li> <li>▪ Overseeing funds</li> <li>▪ Selection and siting processes</li> </ul>
<p><b>Include a Maintenance Clause</b></p>	<p>Develop a maintenance clause to ensure installed or programmed art remains:</p> <ul style="list-style-type: none"> <li>▪ high quality</li> <li>▪ aesthetically appealing</li> <li>▪ safe and secure</li> <li>▪ in situ for the prescribed length of time, then appropriately de-accessioned</li> </ul>

<p><b>Include a Monitoring and Evaluation Mechanism</b></p>	<p>Ensure the program and policy remains:</p> <ul style="list-style-type: none"> <li>▪ Up-to-date</li> <li>▪ Representative of the needs and desires of the municipality it represents</li> <li>▪ Can respond to changing economic environments</li> </ul>
<p><b>Education and Awareness Campaigns</b></p>	<p>Garner support for a public art policy when developing the policy through work of volunteer committees to reach:</p> <ul style="list-style-type: none"> <li>▪ General public</li> <li>▪ Municipal departments</li> <li>▪ Artist communities</li> <li>▪ Developer industry</li> <li>▪ Media</li> </ul>
<p><b>House Public Art Administration</b></p>	<p>Find a locally appropriate home for public art administration by integrating staff into:</p> <ul style="list-style-type: none"> <li>▪ Planning, Landscape Architecture or Urban Design Departments</li> <li>▪ Parks and Recreation Departments</li> <li>▪ Cultural Affairs Departments</li> <li>▪ Create a new body to deal with all aspects of the public art process and liaise with appropriate municipal departments and artist communities</li> </ul>

Table 6: Public Art Policy Development and Implementation Recommendations

- **Define “Public Art”**

Clearly define public art to best reflect the intent of the policy. A clear definition is fundamental in achieving an understanding of what public art is, how it relates to the policy and support for it. The public art definition will guide implementation through the life of the policy. The process of defining public art should include municipal administration, artists, community members and a scan of other municipality public art definitions. This process may be lengthy and should not be rushed.



- Develop a definition that is clear but broad. A broad definition provides opportunity for art to exist on its own as well as in architecture, urban design and in street furniture.
- Develop a definition of the public realm. Include a clause that defines what public or private spaces will be affected by the public art policy including:
  - private space visually accessible by the public,
  - interior spaces of public buildings,
  - interior spaces of private buildings,
  - exterior spaces of private buildings.
- Develop a definition that allows for the inclusion of public art programming as well as installations. Programming may include temporary art done by the community or educational components.
- Develop a definition that addresses permanent as well as temporary art installations and programming. Temporary art has a place within a public art policy and can be effective in terms of integrating into an environment and interacting with the community, but it must be recognized as such, and addressed appropriately in the policy.

Developing a strong definition will help guide the variety of art that is created and developed in a municipality. This will help to avoid conflict and controversy in the implementation stage.

- **Policy Applicability**

Public art policies vary in terms of scope. Clearly define the parameters to which the policy will apply. Different kinds of development will require different funding formulae and partnerships.

- *Geographic Boundaries*

Include geographic boundaries in terms of site selection. Indicate whether the policy will be focussed on the downtown area or if the policy will have municipality-wide applicability.

- *Artist Selection*

Determine if artist selection criteria will be limited to local artists or if selection will include national or international candidates.

Clearly outline competition processes to define open competitions, invitation only competitions or closed competitions.

- *Private Development*

Determine if private development projects will participate in the public art program. Private developer participation in a public art program allows for varying ways of contributing to a public art program. Set up mechanisms for private development to contribute, by providing public art through a specific project, or by providing financial contributions for art off-site to a general public art fund.

- *Public or Capital Works Projects*

Public, civic or capital works projects are projects undertaken by the city and offer opportunity to highlight public art in major developments initiated by the municipality.

- *Community*

Community public art programs are often developed secondarily to private and public components. If funding can be secured, community public art programs are valuable and can be very effective. A community public art component adds depth to a public art policy and increases the opportunity for direct involvement in the process.

- **Funding Mechanisms**

A secure funding source is one of the most important components to include in a public art policy. All key informants and much of the literature indicated that obtaining ongoing funding can be the biggest challenge throughout the development and implementation process.

- Percent for Art

Percent for art schemes vary from municipality to municipality in terms of the percent that is determined. Policies determine a percentage of a project budget (typically ranging from 0.5% - 2%) that will be devoted to public art at that site, or through a general fund to a separate site. Percent for art funding mechanisms allow for funds to vary as inflation varies, and as such are a relatively stable funding source.

Clearly define what projects will be subject to a percent for art mechanism.

- municipal department projects
- private development projects

- Yearly budget item

Funding coming out of an annual capital budget often comes in the form of a yearly line item grant. This funding source can be more volatile and dependent on the political climate of the day.

Determine if a development application process will be tapped into to help collect revenues for a public art fund.

- Grants and donations

Government grants and private donations are another funding source. This source is, again, less reliable.

Clearly define how donations of public art will be received or rejected.

Determine if a tax credit will be given in exchange for donations.

Stable – or unstable, funding has the power to greatly affect a public art program.

Policy should clearly identify what portion of funds collected will be allocated to what purpose. Administration and art installation are two key components that must receive funding. The majority of funds should be allocated to public art, not administration.

Until public art is universally seen as a necessary amenity, public art committees and administrators will be challenged.

- **Public Art Committee**

Establish an arms-length committee that will attend to elements of public art, with the assistance of staff members assigned to the public art program. This committee's role should be to:

- Take part in the public art selection processes and ultimately determine public art selection

- Advise on policy
- Undertake planning and education
- Oversee funds and be accountable to City Councils for funds expended
- Work with public art administration staff

The Committee should be comprised of representatives from the community.

Terms are often two-years and committee members should be appointed by city council.

The Committee administers the city council endorsed policy, based on their expertise in the art and design field. Committee members can be drawn from:

- Artists
- Design professionals
- Community members

- **Maintenance Clause**

Develop a maintenance section for the public art policy, to ensure that the public art that is installed remains of high quality, is aesthetically appealing, is maintained in a safe and secure manner, and is removed if and when a term is set to expire. A maintenance clause can be applied to civic, private, and community art components as well as to donated works.

Establish an inventory of public art that includes:

- Title of installation
- Artist
- Artist's statement
- Location
- Year created

- Maintenance instructions
  
- **Monitoring and Evaluation**

A monitoring and evaluation section should be developed as part of the policy to keep the policy up to date and representative of the needs and desires of the community. A built in evaluation component ensures the policy will respond to a changing economic environment by providing a regular opportunity to re-evaluate the funding mechanisms. Public art cannot be installed without an adequate flow of appropriate funds.

### **5.2.2 Public Art Policy Development and Implementation Processes**

- **Education and Awareness Campaigns**

Providing education about and raising awareness of public art, thereby obtaining support for a public art policy, are two of the most important steps in public art policy development. Develop strategies to address negative reaction to works of art. Gaining support for a public art policy from a broad cross section of the community helps build excitement and momentum. Work through volunteer committees and municipal structures to gain support from:

- General public
- Municipal departments
- Artist community
- Developer community
- Media

▪ **House Public Art Administration**

Based on the municipality and organizational structure, find the most appropriate “home” for public art staff and administration. Consider resources available, ties with the development process, types of public art to be developed and department mandates.

Public art administration can be integrated into:

- Planning, Landscape Architecture or Urban Design Departments
- Parks and Recreation Departments
- Cultural Affairs Departments
- Create a new body to deal with all aspects of the public art process and liaise with appropriate municipal departments

The best fit for a public art program depends on the organizational structure of a municipality and the funds available. Develop strong links between a public art committee – which is ultimately accountable to the city council – and public art administration.

### **5.3 Chapter Summary**

This chapter has highlighted the recommendations resulting from the research. Recommendations have been developed from all components of the research and compiled to address key features and processes, which must be considered in establishing a public art policy and program. It is important to note that the preceding recommendations are offered as guidelines, and should be adapted, based on local experiences, knowledge and history. Where and how a public art policy is developed and implemented will depend in large part on the municipal systems and community

culture. Drawing on the strengths of a municipality, using these recommendations to guide a policy through roadblocks, should create a locally-responsive policy.





Photo: A. Shurb

Public art can be a useful planning tool, but its skillful use has a great deal to do with its success. And even then, there are no guarantees.

Fortunately, experienced public art administrators are able to guide planners and artists alike to help us maximize the benefits and minimize the risks. They remind us all to take responsibility for wise use of the process and to assume leadership in refining the procedures. They stress the importance of working within the public sector – no matter how fabulous the product is, it will be tainted if the public process is flawed.

- Maria Luisa de Herrera, Kathleen Garcia and Gail Goldman

## **6.1 Introduction**

This practicum has attempted to link a highly creative phenomenon – art – with a highly regimented process – policy. In addition, placemaking and collaborative planning theory were introduced to provide a theoretical basis and additional support for the impact public art can have on a community, when applied through a properly developed policy.

### **6.1.1 Placemaking, Collaborative Planning Theory and Public Art**

It is safe to assume that formal placemaking and collaborative planning theory are not at the forefront of the public artist's mind when he or she is creating art. Similarly, public art administrators, planners or city council members, when developing policy, may consider neither theory overtly. However, most people who participate in public art creation or public art policy development and implementation recognize the key elements of these two theories, and are acting on the ideas underlying the theories in their every-day practice.

Placemaking theory contributes to collective action in the public domain and the argument of why we want to create public art for our municipalities – to reflect local knowledge and meaning. Collaborative planning theory contributes to the notion of how precisely we will do that.

### **6.1.2 Public Art Policies**

Public art policies create opportunities for art to be integrated into the environment and into the social consciousness of a community. Public art policies are

mechanisms that provide the guidance, funding and stability to ongoing art installation and programming. Thoughtful policy development is a strong tool when engineering change in communities.

### **6.2 Implications for Planning Practice**

In many cases, municipal administrators associated with public art policies or programs are not planners. Public art programs are housed in a number of different city departments ranging from planning departments to parks and recreation departments to autonomous cultural affairs departments. However, there is often a link between public art administrators and planners and there is certainly a role for planners in the public art process. One key informant who was affiliated with the planning department explained it this way:

“The only reason it has stayed here is because in planning it’s actually easier to get private developers to contribute to art than it would be in parks. And that’s why there’s been this hesitation of moving it.”

All key informants indicated there is a role for planners in the public art policy development and implementation processes, but that that role may be secondary. This attitude may change with time as public art programs are developed in more and more cities and as people become more familiar with, and accepting of, public art. Whether the role for the planner is a primary or secondary one, there is an opportunity for the planner to utilize his or her skill-set in the public art arena. This new skill-set will become more common as newer planners who have been exposed to placemaking and collaborative planning theory enter the workforce.

### 6.2.1 Integrating Public Art into Planning Academia

One way to incorporate a stronger planner role in the public art implementation and policy development process is to introduce the issues surrounding public art into the planning curriculum. Including material on public art in planning education helps ingrain public art acceptance into the practicing planning realm over time. Public art offers opportunities for planners and planning students to expand their work and research into different sectors of the community, by working with artists on projects. Public art offers a tangible project for planners and students to relate to placemaking and collaborative planning processes. Public art issues also provide interesting opportunities for planners and planning students to become involved in partnerships with artists, architects, landscape architects and other design professionals in a collaborative way.

Public art policy is a relatively new area of planning study and planning practice. However, as new planners with varied backgrounds enter the practicing planner realm, public art can be more easily accepted into the development processes that many planners work with on a daily basis.

### 6.3 Directions for Further Study

This practicum has only addressed the development and implementation of a public art policy. The research shows that there are areas meriting further study. While endeavouring to address the objectives outlined at the beginning of this practicum, new possibilities for further research have surfaced. Areas of future study include:

- **Develop criteria to determine the economic spin-offs a municipality can expect to gain – or lose – by implementing a public art program.**

Both key informant interviews and other components of this research have shown that maintaining consistent funding sources is a constant struggle for many public art programs. Research exploring and scrutinizing funding options would further build on the implementation portion of this work. In addition, research addressing the financial spin-offs associated with public art development could further underline the positive effect public art can have on a community.

- **Conduct long-term study to track the social benefits of public art programs.**

All the research indicates that public art is an amenity that offers social benefits to municipalities as a whole, and in selected neighbourhoods. This practicum does not document those benefits in depth. As public art policies mature, there is more of an opportunity to undertake an analysis of the role they play in placemaking and community building.

- **Survey citizens to clearly determine public reaction to public art installations**

There are few bodies of work that systematically speak to the impact public art has had on communities over a long period of time. Investigating how public art programming and installations become more embedded in the community and adapt to changes in the community could be a worthwhile addition to this practicum.

- **How can/should public art installation reviews be integrated into established planning practices?**

Planners well versed in public art policy and programming can facilitate smooth installation of public art into planning practices. Planners can work with public art administrators to ensure public art is not overlooked and that it does not compete with

overall urban design or land use practices. A detailed analysis of how this should be done is not part of this research. However, the guidelines provided here can help 'kick-start' the process.

### 6.4 Chapter Summary

The preliminary stages of this research involved asking four questions:

- What benefits can public art have for a community?
- What particular roles can planners play in the public art policy and implementation process?
- What models exist for collaboration, between planners, artists and the community, when public art is incorporated into the built environment?
- What methods and processes may best be used when undertaking public art policy development?

Through precedent review and key informant interviews these four questions were answered. Municipalities that developed community public art programs as a component of a policy recognize two things. There is a benefit to situating public art in a community and there is a role the community can play in creating public art as well. For example, Richmond, BC and Vancouver BC have both developed strong community public art programs that provide a direct link between citizens and art. Public art offers an opportunity for citizens to participate in a process that will ultimately change the physical environment of their municipality. When citizens participate in the implementation stage of a public art project they are given the opportunity to vocalize their opinions and share their local expertise. Public art installation or programming processes allows for a mutual learning experience between artist(s) and community.

This research showed that while there are roles for planners to play in the public art policy development and implementation process, there is certainly more that can be done to promote this role. The initial inference was that more planners would currently have a role in public art program implementation than is actually the case. However, this is a role that could and should be developed. The skills that planners can bring to both the development and implementation processes are desirable but are also underutilized. Public participation, collaboration and facilitation are all skills that key informants stressed were necessary for smooth policy development and efficient policy implementation. However, finding the right "home" for a public art program can prove challenging and municipal planning departments are not always willing, or able, to take on this responsibility. Planning departments need to be open to more collaboration in major projects such as public art policy development and more participatory roles in policy implementation. As new planners are educated and enter the workforce, new roles such as public art policy liaison can be developed.

Introducing public art into the environment employs the basics of collaborative planning theory as a model. Each municipality draws on this theory to create a model that will work in each circumstance. In each case, collaboration with the artist, administration and community at large was done to ensure the strategy that was developed reflected the needs of the community and was a medium that people would support.

This practicum may form the basis for much more research on this topic. It is a document that emphasizes that cities are much more than roads, sewers, government and bureaucracy. Public art is a vehicle for cities to draw upon the strengths and creative capacity that exist within their borders.

Planning academia and practice focus on the changing nature of cities and the social and environmental fabric that defines them. Public art is a visual, applied medium

where the history, present and future of communities can be examined. Planning is a profession that seeks out new ways of handling new issues. Public art is an innovative tool for enriching cities. As is always the case in planning, no one scheme is the answer to all urban challenges and issues, but public art deserves to play a bigger part.

Many aspects of public art are controversial, and a vision and knowledge must accompany public art – from the policy development phase through the public art development phase, to the installation phase and beyond. Planners need to be provided with the knowledge and tools to recognize the value that public art can have within a municipality and adapt, where necessary, to ensure public art is welcomed into the public realm. This is a stumbling block that appears time and time again as public art policies are developed. Fortunately, as North American public art policies mature and programs are allowed to prosper, the benefits of public art are becoming clearer. More and more champions of public art are becoming knowledgeable advocates of public art and are able to provide assistance. This practicum aims to further that cause.



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## Appendix A

### Interview Guide

*For the purposes of the interview guide and this practicum public art policy will mean any policy related to a wide range of public art so the experiences of all key informants may be considered.*

#### **Background Information**

1. How long has your organization been in existence?
2. How would you describe your role within your organization?
3. Where does public art policy fit into your municipality's organizational structure?
4. How is public art policy represented in your organization's mandate?
5. Who were the players in the public art policy development?
6. Who are the players involved in public art policy implementation now?

#### **Participation in the Development Process**

1. Why did your municipality become involved in the development of a public art policy?
2. What process did your municipality use?
  - Can you walk me through the process from the beginning stages to policy adoption?
  - Why was this process chosen?
3. Please tell me about any roadblocks that the public art policy development process encountered?
  - How could these roadblocks have been avoided?
4. Who should be involved at the development stage and why?
  - Thinking back, who was the most helpful in the process and why?
  - Who was the least helpful to the process and why?
5. What kind of support did the development team receive?
  - Funding? From whom?
  - Political support?

#### **Insights on Implementation**

1. Based on your experience, how successful has the public art policy been at implementing public art projects in your community?
  - How can the policy be improved to increase implementation?
2. Who is involved in the public art policy implementation stage?
3. What mechanisms or models does your organization use to fund your public art program?
  - Percent for art?
  - Municipal funds?
  - Other?
4. Think back on public art programs and/or installations that your public art policy and organization have implemented. Which have been most successful in terms of your public art policy mandate and why?

#### **Follow-up Section**

1. Are there any other components of your public art policy you would like to discuss?

## Appendix B

### RESEARCH PARTICIPANT INFORMED CONSENT FORM

Research Project Title: ArtSmart City A Development and Implementation Guide for a Public Art Policy and Program for Communities

Researcher: Angela N. C. Shurb, ( )

Advisor: Dr. Ian Wight, (204) 474-7051, ian\_wight@umanitoba.ca

This consent form, a copy of which will be left with you for your records and reference, is only part of the process of informed consent. It should give you the basic idea of what the research is about and what your participation will involve. If you would like more detail about something mentioned here, or information not included here, you should feel free to ask. Please take the time to read this carefully and to understand any accompanying information.

#### Purpose of the Study

The purpose of this study is to critically investigate existing public art policies in North American municipalities and the processes that were undertaken to develop those policies. This research will be analyzed and synthesized into a series of recommendations that any municipality could use to develop and implement a public art policy in the local context.

Interviews will be used to obtain information from selected participants, including yourself. The study will consist of a series of interviews with informed participants of public art policy development in other cities drawing upon the North American context. Each interview will be conducted with the same interview guide (approved by the Ethics Board at the University of Manitoba), and each interview will last no longer than one hour and a half. Each interview will be audiotaped for the purposes of reliability and analysis at a later date.

#### Consent

Only the researcher will have access to notes and audiotapes used during the interview. Data gathered may also be considered for future use in research papers. Data gathered will be securely stored in the home of the researcher, and will be destroyed following completion of the practicum. Once published, you will have access to the practicum report at the University of Manitoba library.

Your identity will not be revealed in the practicum. This means that your name, your position, your organisation's name, and any other information that would reveal your identity will not be included in the final report of this study. Any reference you make to individuals by name or position will remain confidential. No payment or reimbursement will be provided for any expenses related to taking part in this study.

Your signature on this form indicates that you have understood to your satisfaction the information regarding participation in the research project and agree to participate as a subject. In no way does this waive your legal rights nor release the researchers, sponsors, or involved institutions from their legal and professional responsibilities. You are free to withdraw from the study at any time, and / or refrain from answering any questions you prefer to omit, without prejudice or consequence. Your continued participation should be as informed as your initial consent, so you should feel free to ask for clarification or new information throughout your participation.

If you have any questions or concerns after this interview is complete, please feel free to contact Dr. Ian Wight at (204) xxx-xxxx, Department of City Planning, Faculty of Architecture, University of Manitoba, Winnipeg, MB, R3T 5V6, or myself at ( )

This research has been approved by the Joint-Faculty Research Ethics Board (JFREB). If you have any concerns or complaints about this project you may contact any of the above-named persons of the Human Ethics Secretariat at (204) 474-7122. A copy of this consent form has been given to you to keep for your records and reference.

Thank-you for giving your time to participate in this interview. Your responses are very valuable to this research project and are greatly appreciated.

Participant's Signature: \_\_\_\_\_ Date: \_\_\_\_\_

Participant's Printed Name: \_\_\_\_\_

Researcher's Signature: \_\_\_\_\_ Date: \_\_\_\_\_