



Winston Churchill
Memorial Trust
New Zealand



wellington sculpture trust

Changing Public Spaces

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Photography

Front cover: Joan Miro, 'Miro's Chicago' (1981) Chicago

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Acknowledgements

I would like to begin by thanking the Winston Churchill Memorial Trust for providing me with this opportunity, and its patience in allowing me in the times of Covid to delay my travel by three years.

I would also like to say how humbled I was by the generosity of the people I met in the United States of America who so willingly gave up their time to meet me and their openness in our discussions.

It is hard to articulate exactly how useful this trip was in both learning, thinking about things in new ways, and also affirming of what we are doing in the public art space in New Zealand.

My interviews were by necessity wide-ranging given the use it is possible for me to put all the information to.

Exploring the issues we all face when working in the public space meant there was a huge amount of common ground.

The pure joy of the research trip was not only to meet with some exceptional people but also to walk the miles and miles to view and document the art, to not only seek out those already known, but to discover so many more on my journey through the cities.

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INTRODUCTION

My research was multi-pronged and directly applicable to my work as chair of the Wellington Sculpture Trust, and my role as a founder and co-director of Public Art Heritage Aotearoa New Zealand. *See Appendix 1 for details on both these organisations.*

My quest for information about the commissioning of Public Art took me to five American cities, where I spoke to the local government's commissioning authorities; curators of sculpture parks; artists and urban planners; as well as major partners in public art commissions including business associations and independent public art trusts.

My travel was to assist in informing the future direction of the Wellington Sculpture Trust (WST) including commissioning of public works of art using new technologies, such as projection, light and interactive works; the commissioning of street-art and temporary artworks; fundraising; wayfinding and education programmes; maintenance; and the long-term protection of existing bodies of work.

With both temporary and permanent works there is an increasing desire to use new technologies such as digital, light, projection, and interactive works. With these come large maintenance obligations as well as large budgets.

Educations programmes and wayfinding with public artworks is also an area in transition. They too are being impacted by what is available for these purposes using digital technology.

There are a number of growing trends within public art, these include in addition to those already mentioned: increasingly site-specific works with greater community engagement to better reflect the diversity of each community; the growing trend in temporary installations (including performance work and street art), the growing number of large-scale temporary touring installations or performance works that come to a city for a short time; the rise of specialist digital art companies; and a growing movement in community based 'guerilla art'.

The key for me was to experience how these trends are balanced in public art policy and how they translate into the cityscape in these cities known for their public art collections.

Each of the five cities I visited had public art hutzpah, having been commissioning works since the early 60s. Each is renowned for their permanent and temporary public art; their arts policies and programming through both private trusts and city agencies; and their progressive use of new technologies.

My intention in the research contained in this paper was to flag the current issues in working in public spaces, to assess what have been the drivers of public art in my chosen cities, how the commissioning of public art is changing with a new social conscience around diversity and colonial histories; new collaborations and technologies, greater community engagement, the global move towards sustainability and care for the environment – all directly impacting on how and what public art is commissioned and how it is funded, cared for and sited whether it is temporary or permanent.

The cities visited were Chicago, Boston, New York, Seattle and San Francisco over a 4-week period from 4 June to 2 July 2023.

EXECUTIVE SUMMARY

The anchor stones of the public art collections of these five American cities I visited were their blockbusting works from the 60s and 70s created by legends of the then art scene from all over the world. A not very flattering epitaph for these works was: Plop Art, used to locate a certain practice of public art when modernist works of public art were sited in front of modernist buildings.

These grand works were most commonly the result of the Percent for Art Scheme that was introduced in the 1970s and required any large building project taking place in the city to set aside 1-2% of capital expenditure to be spent on public amenity including public art. With many of these sites in the CBDs the price tag might grow to several million, however, mostly the 2% schemes are capped at \$1m.

Where the schemes are still going – its benefits have reached beyond the CBD and increasingly tax-payer funds are helping in the satellite communities and suburbs with the same percent scheme self-imposed on the local government building of schools, libraries, and sports and cultural arenas.

The early ‘blockbusters’ were not site specific and not commissioned to tell local stories, but rather to be a testament of the power and glory of the corporate institutions whose entries or forecourts they adorned.

Each of the cities did, however, have works that have become major examples of place-making and through this role, when the quality endures, tourist magnets.

Works that have become Iconic to these cities usually fall into one or more of three camps: they symbolise a loved story, are incredibly strong place-makers, and/or they are exceptional examples of stand-out public art that would work in any city.

They not only attract tourists, they also add liberally to the creative reputations of these cities and their vitality. They, like the blockbusters, are sea anchors representing the stories, reputations, and culture of their respective cities – signature pieces which provide heft to their art collections.

With the rise and rise of selfies and mobile phone photography, there is a substantial hook in these works being reflective: A social media picture placing the person is worth millions to these cities in tourism dollars.

Such a strategy is unlikely to be adopted as an aim by the Wellington Sculpture Trust (WST). Our approach has been and will continue to be working with artists to tell

Wellington stories, with a wider aim that through creating our sculpture walks we are creating a body of work where the whole is greater than the sum of its parts. The collection of works adding to Wellington's reputation as a 'creative capital'.

Such an aim is rightfully more within the ambit of agencies of the city than a not-for-profit trust.

There was not one interview held across the five cities that did not mention Charlottesville and the Black Lives Matter movement when asked about public art.

The events of Charlottesville is often now seen as a turning point for the country – one that encouraged far right political violence, including the attack on the U.S. Capitol in 2021.

Many believed the events of the weekend in 2017 illustrated the reality of the racist forces ascendant in the country, in particular among elected officials.

What started in Charlottesville has permeated across the country and begun a national conversation about monuments.

City public art collections are being audited to ascertain what they have in the collection that could be viewed as offensive – especially monuments in public spaces.

Another major catalyst for change was the acceleration across America of the Black Lives Matter (BLM). A movement that started as a hashtag in 2013 and is now a global movement. In 2020 the world was shaken by the death of George Floyd which catapulted the BLM movement into the foreground of conversations across the globe, and organised protests around the world.

But what of the impact on art? Hundreds if not thousands of artworks relating to BLM have been created across America and the world. These works are either seen as a direct tribute to those who have died or more broadly to the movement. Often created in the streets to be more publicly visible.

Civic arts bodies were newly and, in some cases with rigour, grappling with their relationships with First Nation peoples, problematic monuments and how to better reflect their diverse communities.

The blockbusters and the tourist magnets do a particular civic job, but the community does not see itself reflected in these offerings.

Among the commissioners of public art, particularly those within Civic agencies, it was recognised that history is not easily discarded – nor should it be. The difficulty is in finding respectful ways of remembering, rather than being an excuse for simply forgetting the past.

There was a real sense across these five cities that public spaces in cities are now contested landscapes, where the ostensibly forward momentum of city life constantly demands new forms of understanding and new ways of advocating for the mutual

recognition of all its citizens.

This is the framework in which the powers that be are starting to read the art in their cities.

There is a huge upswelling of desire to give local communities a voice in their own communities through public art by them and/or for them. And this has seen the rise and rise of Street Art.

Throughout the cities tens of thousands of square metres of murals make their home on bridges, buildings, train stations, alleyways, derelict buildings and parking garages.

Mostly telling stories of faith and hope, race and immigration, struggle and success, family and joy; as well as local celebrities. Collectively they are seen as an integral part of the cities' progressive arts culture.

There is a real excitement about Street Art currently among civic agencies and what it can do in communities and how it can be a vehicle for engaging with communities. Cheap, fast, and possibly temporary, it is a really good way to enliven more derelict parts of the cities, or the 'undersides' of transport infrastructure such as bridges, tunnels, and motorway pillars.

In the new rush for more murals, it can be fair to say there are some very poor and amateurish examples in almost every city visited – but the question is – who is the guardian of 'good taste' in the public space? – if the work has been consulted on and a good community engagement programme has been undertaken- the only role a civic organisation can take is to ensure the processes are good and that the artist is capable of the project.

In fact street art and graffiti have become so mainstream, that even the latter is being provided with buildings that are self-managed by the graffiti artists themselves.

With this has been the rise of another form of 'Slap Art', with stickers being the new 'graffiti moniker' and they are being placed all over the cities on all available surfaces/signs.

With 'plop art' as good as dead, what was exciting about the works being commissioned in cities and in suburban communities now is the integration and layering that is taking place in the installation of the works and the consideration taken into how the community can continue to interact with the works after the install date.

Activation of works, events woven around them, and public participation is sought in a way that probably hasn't been seen since San Francisco in the 70s.

This idea of 'layering' and enticing people back to the CBD has taken on a whole new imperative across the globe in the wake of Covid where, world-wide, people are not coming back to the business districts and preferring to work from home.

Public art, light shows, digital works, and inner-city festivals/ experiences are being used by cities to reinvigorate their centres.

All over the United States the Mass Transit public transport infrastructure is also

being treated to art, in many cases painted murals as already stated.

Rapid transport is funded outside of the City Halls and has access to other State and Civic funding outside of the public art agencies. However, the most exceptional canvasses for public art have become the transformation of disused infrastructure: The Boston Greenway - the former highway and subway network, and the High Line in New York the former rail line.

These 'public parks' have become loved community assets, creating something defining and truly special for their cities.

Sitting alongside these are other smaller projects that are enlivening the cities: Utility boxes have become major projects, along with public toilets, bus shelters and information kiosks.

Of particular interest when I set out on this research trip was the use of new technology in public art. What I learnt was that in this space hopes and dreams are dashed! New technology permanent works are a truckload of trouble and Civic agencies are taking on a defensive strategy.

It was hugely disappointing to seek out water, digital and light works only to discover they were gone, not working, or in store.

The takeaway from my travels was that with new technologies in outdoor public spaces there is a need for them to be temporary.

Even with the large budgets of US cities, the civic agencies have decided to shy away from these works.

More often than not those undertaking temporary digital works outside were being presented by design companies that work specifically in the space of digital 'events'. And those undertaken by civic agencies were indoors within public infrastructure such as event venues.

Companies that specialise in the execution of large-scale projection and digital works are internationally offering a resource effective way for cities to offer these works with none of the headaches that come with the technology. Independent companies that offer their services to cities as 'clients' is the way temporary 'new technology' works are being commissioned by cities.

The lesson learnt from all the cities is that projection/digital works are almost overwhelmingly temporary and/or most definitely inside.

Something the Americans do well, and something I hadn't really thought much about before I left in a contemporary public art sense, were their monuments and commemorative works, much more part of the American culture than New Zealand's. Throughout these cities were memorials to events and to people – and as such they play an important role in community building when they are not 'problematic'.

American cities are full of memory places in the form of public art.

As said earlier in this paper: When looking at these monuments the public spaces can be seen as a contested landscape, where the ostensibly forward momentum of city life constantly demands new forms of understanding and new ways of advocating for the mutual recognition of all its citizens. It is within this framework that we need to read the art in our cities.

The face of public art is changing, new technologies are bringing about new ways of working. Public art is even less just the domain of artists - design/art/event/ lighting/ film special effects and architecture companies are providing roving installations and peddling their wares globally.

The speed at which this is happening in public spaces in the United States is influenced in large part by the Percent for Art Schemes – Architects are a large part of the commissioning process. The silos have well and truly been broken down.

Across the globe in public art and all other aspects of living, there is an increasing emphasis on sustainability, and environmental considerations – increasingly there are works that are part of the landscape, not placed on or in the landscape.

On my travels I saw disappointingly few environmental works, however, this was the nature of being mostly in the CBDs of large cosmopolitan historic cities.

The recycled infrastructure: The Greenway in Boston and the High Line in New York, are exceptions to this and in both the public art team working with the horticulture team on many of their projects, where artists are working with living materials.

What has also happened on the Greenway is recognition of the importance of indigenous voices and communities who are providing knowledge and wisdom on indigenous plants.

Planting is addressing such issues as climate change. How to live more sustainably is a huge topic which is being played out in public art.

Already on the Greenway the thinking is around what kind of trees and plants can survive the changes in weather, and the impact of global warming.

Add to this rethinking about planting is the work on both the High Line and Greenway to introduce such things as beehives, pollinator hotels.

This new thinking is enormously exciting for public art.

Less exciting, but vitally important for commissioning works was the chance to hear how these organisations were governed, commissioned works, raised funds,

promoted their activities, engaged with their artists, handled way-finding and signage, and maintained their works.

My research was not about what art I liked the best, but the processes used to commission the works and the answers to the following questions:

What do people ask of the art that shares their space in the city? How do they live with and around it? How is the relationship between artist and artwork, and city and public to be powerful and consequential, rather than merely ornamental or 'harmless' at best?

The art commissioners, the cities, and the public artists themselves need to attend carefully to the city itself as a constantly evolving ecology of communities and neighbourhoods.

Neither the art nor the city, no matter how much faith we put in the permanence and durability of the built environment, stays the same forever.

In the cities I travelled to: Chicago, Boston, New York, Seattle and San Francisco, the activities of the civic and private commissioners could be seen transforming the outdoor spaces. Each was giving due consideration to the questions above, and working transparently with their communities to respond to what matters most to them.

It was not only highly informative, but also a pleasure to hear and see.

Interviewees

Chicago:

Derek Wilson, Street Art tour guide of Buck Town, and Street Art historian

Alison Gerlach, Manager of the All-City Visual Arts programme, run by the Chicago Loop Alliance

Chantel Healy, Executive Director of the Chicago Public Art Group

Boston:

Audrey N. Lopez, Public Art Curator of the Rose Kennedy Greenway Conservancy

Karin Goodfellow, Director of Public Art, City of Boston

Lindsey Mis, Director of the Design, Art & Technology Institute, New Bedfordshire, Massachusetts

New York:

Carolina Llano, Senior Manager of Art, Conservation and Design, NYC Public Design

Susan Freedman, President of the New York Public Art Fund

Seattle:

Royal Alley Barnes, Seattle Office of Arts and Culture

Jennifer Blake, an artist working in public spaces.

San Francisco:

Mary Chou, Civic Art Collection and Public Art Director

Jill Manton, Director Public Art Trust and special initiatives for the city.

See Appendix 2 for details on these organisations.

1.1

FINDINGS, The Blockbusters

‘Plop Art’ a term coined by architect James Wines, is just one of many epithets used to locate a certain practice of Public Art, common in the late 1950s and 1960s (in NZ this was probably more 1970s/1980s) when modernist works of public art were sited in front of modernist buildings.

In the USA this movement was spearheaded by the National Endowment for the Arts act and the ubiquitous Percent for Art Programmes that commissioned artists to create works for federal, state, and city buildings. This programme continues to run in all the cities I visited, and these works form the anchor stones that make up their public art collections.

The Percent for Art scheme and the huge pool of funds this produced as new buildings went up in the central business districts of each city, meant that these collections include names from this era that could only be dreamed of in New Zealand – off the rack works, mostly monumental in scale, and with huge price tags.

The Chicago Loop boasted works by:

Alexander Calder, Pablo Picasso, Anish Kapoor, Marc Chagall; Jean Dubuffet; Sol Le Witt; Jean Miro; Henry Moore, Isamu Noguchi, Richard Serra, Frank Gehry; Jaume Hensa.



*Alexander Calder,
'Flamingo' (1974)
Chicago*

New York lays testament to the large-scale public works of:

Tony Rosenthal, Louise Nevelson; Jean Dubuffet; Isamu Noguchi, Mark di Suvero; Fritz Koenigs; Yuyu Yang, Keith Haring; Tony Cragg and Hebru Brantley.

Seattle CBD features:

Henry Moore, Isamu Noguchi; Tony Oursler; Buster Simpson; Jonathan Borofsky; Alexander Calder; Richard Serra;

Boston again featured: Alexander Calder Jaume Plensa

San Francisco had works by:

Roger Barr; Mark Di Suvero; Brian Goggin; Andrew Goldsworthy; Auguste Rodin; Keith Haring; Richard Serra.

Each of the works listed above, were fabricated in enduring materials to last as long as the mighty corporates who paid for them, or so it was believed.

It is the how they are paid for that made, and continues to make, them possible.

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It is the how they are paid for that made and continue to make them possible.

The Percent for Art Scheme:

These schemes were introduced in the 1970s and required any large building project taking place in the city to set aside 1-2% of capital expenditure to be spent on public amenity including public art. With many of these sites you can imagine the price tag might grow to several million, however, mostly the 2% schemes are capped at \$1m. Still plenty to go shopping with.

Where the schemes are still going – its benefits have reached beyond the CBD and increasingly tax-payer funds are helping in the satellite communities and suburbs with the same percent scheme self-imposed on the building of schools, libraries, and sports and cultural arenas.

Where the schemes are still going – its benefits have reached beyond the CBD and increasingly tax-payer funds are helping in the satellite communities and suburbs with the same percent scheme self-imposed on the building of schools, libraries, and sports/cultural arenas.

This scheme has ensured that many schools have works of art, although as the budget get smaller the works are more likely to be wall art (better known as street art), or works in communities telling the stories of local communities, (see street art section).

It is these block-busters that have helped to create the public art reputations of these cities – to such an extent that their art help define the successful modern cities that they are.

1.2

Place signallers & tourist magnets

The early ‘blockbusters’ were not site specific and not commissioned to tell local stories, but rather be testament of the power and glory of the corporate institutions whose entries or forecourts they adorned.

Each of the cities did have works that have become major examples of place-making and through this role, when the quality endures, tourist magnets.

Works that have become iconic to these cities usually fall into one or more of three camps: they symbolise a loved story, are incredibly strong place-makers, and/or they are exceptional examples of stand-out public art that would work in any city.

It is hard to get close to the ‘Charging Bull in NYC, or to view Anish Kapoor’s ‘Cloud Gate’ or the accompanying ‘The Crown Fountain’ digital work , by Jaume Plensa in Chicago, for the crowds that surround them.

When a couple visiting San Francisco, you have your photo taken next to “Cupid’s Span’ by Claes Oldenburg and Coosje van Bruggen, placed on the waterfront and talking to San Francisco being the home port of Eros. Couples can also be found in any number of American cities next to Robert Indian’s pop art ‘Love’ designs.

More subtle, but equally appealing is the “Fearless Girl’, by Kristen Visbal in NYC – huge numbers of people line up to be photographed next to the defiant young girl with her hands on her hips. She is an example of how public art can take on a life of its own. Currently she stands defiant in front of the New York Stock Exchange looking up at the monumental building, but she started in front of the ‘Charging Bull’ sculpture a few blocks away. Commissioned by an asset-management firm it was supposed to be a temporary placement to speak to the glass ceiling for women in the finance world, and that company’s efforts at gender diversity.

The move to the NYSE was prompted as much by controversy over the company’s right to have public space for this work, as the fact the ‘girl’ took attention away from the ‘Bull’. All this aside, the Greta Thunberg look-alike has won the hearts and minds. It draws huge crowds of people wanting to be photographed next to her.

These works attract tourists, add liberally to the creative reputations of these cities and their vitality. They, like the blockbusters, are sea anchors representing the stories, reputations, and culture of their respective cities – signature pieces which provide hutzpah to their art collections.

With the rise and rise of selfies and mobile phone photography, there is a substantial hook in these works being reflective: A social media picture placing the person is worth millions to these cities in tourism dollars.



*Anish Kapoor, 'Cloud Gate'
(2004), Millenium Park
Chicago*



*Arturo Di Modica,
'Charging Bull' (1989)
New York*

1.3

DIVERSITY: Problematic monuments

There was not one interview held across the five cities that did not mention Charlottesville and the Black Lives Matter movement when asked about public art.

What happened in Charlottesville?

Six years ago, there was a violent and deadly white nationalist rally. It was a showcase of deep-felt hatred.

Organizers had targeted Charlottesville for a 'Unite the Right' rally after the city voted to take down a massive bronze statue of Confederate General Robert E. Lee astride his horse 'Traveller', a part of the town's reckoning with a fraught racial history.

This event is often now seen as a turning point for the country – one that encouraged far right political violence, including the attack on the U.S. Capitol in 2021.

There was equally rising outrage at the fact that Neo Nazi, James Fields, who had rammed his car into a crowd was the only person arrested in the immediate aftermath of the Unite the Right violence. It took a civil lawsuit, brought against the organisers of the rally for there to be any accountability from the white nationalist leaders. A jury awarded more than \$25 million in damages to the plaintiffs.

Many believed the events of the weekend of 2017 illustrated the reality of the racist forces ascendant in the country, in particular among elected officials.

Since 2017 Civic engagement in Charlottesville has increased. Community activists are pressing the city on equity issues, including the quality of housing and public schools.

Another project has been the plan to transform the confederate statue of Robert E. Lee into one more inclusive. The city has donated the statue to the Jefferson School African American Heritage Centre, which has had a plan approved to melt down the bronze and use it for a new work of public art. There are lawsuits in play to stop this, but they are moving forward with the process of gathering public input and in a more inclusive way so as to include more voices.

What started in Charlottesville has permeated across the country and begun a national conversation about monuments.

City public art collections are being audited to ascertain what they have in the collection that could be viewed as offensive – especially monuments in public spaces.

In every one of the cities, I visited their civic arts bodies were newly and, in some cases, with rigour, grappling with their relationships with First Nation peoples, problematic monuments and how to better reflect their diverse communities.

The blockbusters and the tourist magnets do a particular civic job, but the community does not see itself reflected in these offerings.

All the cities were full of sculptures designed to commemorate a place, a person, or an event. But for many, as Susan Wells says in ‘Arts for the City: San Francisco: City Art and Urban Change: 1932 – 2012:

“Our cities, and particularly American cities are full of sculptures/statues designed to tell a story of a place a person, but these are ‘books’ that have come to be read differently over time.

“Many of the works of the early 19th century to late 20th century were created in a time when self-made men whose fortunes stemmed from mining and real estate , - many are now uncomfortable celebrations of paternalistic heroes – who stand over an allegorically compliant Native and gratefully submissive indigenous peoples with equal authority and pretend benevolence – demands another look.”

Many of these monuments memorialize nothing so much as how profoundly social justice and equity remain unfinished business. Way too many ‘statues’ are there to celebrate one culture’s version of ‘progress’ entailing the near total destruction of another culture’s way of life.”

While new interpretive plaques were mentioned in attempts to address these other perspectives, none of the people I talked to had so far introduced these.

Given the genesis and the civic momentum in these East and West Coast cities, it seemed surprising to me that they weren’t being installed with more haste.

Another major catalyst for change was the acceleration across America of the Black Lives Matter (BLM).

Nearly 140 statues and monuments were removed during the BLM demonstrations, 27 in Virginia alone. In Boston a statue of Christopher Columbus was beheaded and later removed.

Black Lives Matter began as a hashtag in 2013 and is now a global movement. In 2020 the world was shaken by the death of George Floyd which catapulted the BLM movement into the foreground of conversations across the globe, and organised protests around the world.

But what of the impact on art? See the section on Street Art on page 25. Hundreds if not thousands of artworks relating to BLM have been created across America and the world. These works are either seen as a direct tribute to those who have died or more broadly to the movement. Often created in the streets to be more publicly visible.

The following website documents 30 of the BLM murals considered the most powerful.

<https://www.theverge.com/2020/7/5/21304985/black-lives-matter-murals-round-up-artists>

Among the commissioners of public art, particularly those within Civic agencies, it was recognised that history is not easily discarded – nor should it be. The difficulty is in finding respectful ways of remembering, rather than being an excuse for simply forgetting the past.

There was a real sense across these five cities that public spaces in cities are now contested landscapes, where the ostensibly forward momentum of city life constantly demands new forms of understanding and new ways of advocating for the mutual recognition of all its citizens.

This is the framework in which the powers that be are starting to read the art in their cities.

Is public art there to be written and overwritten in real time?

Of the cities I visited:

The City of Boston have hired a consultant on a two-year agreement (a tribal member but not a local tribe). Conversations are being had and different tribes are working with government more generally. They like San Francisco have put out an RFP for a consultant to help with tribal relations.

The brief is for them to help the city work through questions of how to engage with tribes and other diverse communities and how to implement a plan. The approach is: In the first year the consultants do research, followed by a second year of implementation.

While I was visiting the Boston's Office of Art and Culture, they had employed an intern to undertake a project: "Opportunity for Change" – thinking about conversations and learning.

While the report above is being prepared, the Office is also working on addressing their post-colonial works. They conducted an audit after Charlottesville, and ironically on the same day the report above was provided to the commissioners, someone knocked the head of Christopher Columbus statue in Columbus Park.

The work was taken down and is currently still in storage. There is now a project to create a space in the Park to critically engage with those histories, and create a space for regeneration and healing. While I was visiting a performance piece had been planned for the Park.

The Office of Art and Culture have not deaccessioned any works yet.

New York City started addressing the issue of problematic monuments a bit earlier.

In 2018 they established a Monuments Commission – made up of Experts, the Commission of Cultural Affairs, the President Ford Foundation and other experts in public art and monuments. They studied about 10 controversial monuments and provided recommendations.

In 2020 after Charlottesville, the city is still working on what to do. However, first steps had already been made when the statue of J. Marion Sims was removed from Central Park in 2018, a recommendation in the report, but more specifically the work had been vandalised, and there were a number of activists pushing for this to happen following the publication of the book on Medical Apartheid in which Sims is a key proponent.

More proactively in 2023 there has been the removal of the big monument of Roosevelt which was removed and put into a library bearing his name. A recognition of the role he played in pushing out indigenous people from their land.

As far as Carolina Llano, the Senior Manager of Art, Conservation and Design, for the NYC Public Design Commission, was aware, there was no first nation engagement over public art. However, they do have positive discrimination in their register of artists they call upon for native American artists.

In San Francisco, as with NYC, they are currently working on a large project to review monuments and memorials. As a starting point they are working on how these should be evaluated. A report was done on a possible way forward and they are now undertaking community engagement for feedback.

In 2023 they received a \$3m grant to continue their work in this area and they see it as a three- year process:

1. Equity audit – assessing history/context/donors.
2. Determining what stories are not told – finding out what is missing.
3. Present temporary activations throughout city – across the city and learn from other cities.

They want to ascertain what form artworks should be: how could performance fit in? Open the city's public art up to different forms of expression.

Again, in 2020 post George Floyd's death and case, they removed works, although they haven't been de-commissioned, and they don't currently have a plan for these works.

It is no less easy for public trusts to navigate these waters. While visiting the Chicago Public Art Trust, they were grappling with the pitfalls of perceived tokenism, and how good process can be hijacked.

A work commissioned by the Trust in Chicago has proved to be highly controversial and complicated for the organisation.

With so little public art from indigenous artists in the city, the work commissioned by the Trust was leapt upon by government agencies, and others in the arts community – the work 'The Coiled Serpent Mound,' was seen as an indigenous culture/art experience at the cross-roads of Public Art and Art – seen as an in-depth, evocative experience of indigenous culture.

The website of the Chicago Public Art Trust says: “The earthwork installed along the western banks of the Chicago River in Horner Park, is seen as a homage to the ancestral practice of mound building educating the public about the rich cultural history of placemaking and activating the human connection to the river and its importance to Chicago’s development as a city.

“The monumental earthwork was created with the support of many community partners, leaders, members, and individuals, including Artist X, Landscape architect, Nilay Mistry, the Chicago Public Art Group, the Chicago Park District, 33rd Ward Chicago, and the Portage Park Neighborhood Association.

“The Coiled Serpent Mound is matched by Pokto Cinto (Serpent Twin), an earthwork mound created in 2019 by the Des Plaines River in Schiller Woods West. Together, the two earthworks pay homage to the Indigenous ancestral practice of mound building.

“These two sites are the anchors for a nine-mile conceptual outdoor museum trail called the 4000N. Through building with natural materials, promoting indigenous plant species, and highlighting restored habitats within urban public spaces, Chicago Public Art Group and the Portage Park Neighborhood Association activate our human connection to rivers and our existence with the earth.

“X, with Chicago Public Art Group, are recipients of the Joyce Foundation’s 2021 Joyce Award to create Augment Earth. Using a cell phone, visitors will be able to access a virtual layer of historical and current information about the site and its significance as they explore.

“As an ‘Indigenous Futurist’, X believes art can transcend representation and become something sacred that embodies life. He believes that through a multiplicity of creation and being, our knowledge can be embedded into the landscape providing access for future generations of prosperity”.”60608

Sadly for the Trust, with large numbers of people, groups, politicians getting in on the act and claiming the work there was over-zealous promotion of both the motifs and the artists. – with the work being about water preservation, ‘Coil – Serpent Mounds’ has got the Trust coming up against indigenous interests. The subject of water preservation providing indigenous nations a chance to open debate around water preservation, as well as airing a feeling of tokenism the work has ignited among indigenous artists.

Inadvertently the Trust has got into the middle of historic conflicts between tribes, and an animosity between tribes over ownership.

Talking to the director, it is clear the work has made the Public Art Trust battle weary. Too much emphasis on the indigenous artist has led to these problems, as has the fact the work was a collaboration, and the design more the work of the landscape architect involved in the project – ‘Earth Art Chicago’.

Her task has been to calm everyone down.

Seen as tokenism, and everyone wanting a piece of the project has just reflected the

huge desire across the United States to promote indigenous project.

The Director of DATMA in New Bedfordshire, had the same to say: “First nations are important to us but it is not easy. Here in America we are going through a lot of great conversations about race inequality, and it has been really intense. We are having to start conversations with partners again. Making sure that people feel comfortable in that. We’re coming from a place where we want to commission art, but it has to be inclusive and this is certainly slowing down the process, but it absolutely makes our projects better.”

Even in the Boston Rose Kennedy Greenway, a relatively new public park, until the current curator, Audrey Lopez, arrived there had been no acknowledgement of the land: “There was not even a conversation around it, so when I arrived in 2021 I saw it as really important to bring those voices to The Greenway, not only as an artist, but as original stewards of the land and as curators to envision, what this place could be.

“Across the states people are really interested in engaging those voices and building those relationships.”

Every city with a history of colonisation has dark and challenging histories.

In the Greenway they are looking to critically engage with those histories and create a space to contend with them, but also as a space of regeneration and healing.

New Yorks Public Art Trust, unlike the Mayor’s Office of Arts and Culture, did have a relationship with the local tribe, the Lanape, and they along with an umbrella group, have developed best practice for engaging with them, which they are happy to share with others.

In Seattle, they are perhaps the furthest down the track, their mantra in the public art space is: Equity and fairness – how to use public sector resources.

They have a Creative Advantage Programme where every child in Seattle Schools has access to arts which has been going for 10 years.

In Seattle under the current Mayor, the race and social justice lens is put on everything.

The director of the Seattle Office of Arts and Culture, Royal Alley Barnes, is focused on demonstrating arts and culture and the differences. She is wanting to develop social cohesion by building value in cultural differences. With native artists the investment is in social cohesion and in this she has a huge supporter in the newly appointed (2021) black Mayor, Bruce Harrell.

Royal Alley Barnes was very open about the intentionality she has brought to the funding of native works and getting closer to tribal communities. Her work as director of public art began with the calling of a Tribal Summit.

The city has recently established a Healing Centre. The building of three stories houses: dances, weaving and storytellers and is a collaboration of 29 tribes.

In Seattle they too are looking to build a ‘Healing Mound’ similar to The Coiled Serpent Mound in Boston, and she is already having conversations with the Tribal Council as to what that might look like. This in stark contrast to the problems that occurred in Chicago with their Mound work.

The city, like all others is working on its problematic monuments.

Perhaps the most moving work I saw on racial inequity and slavery was in New York on Governor’s Island. Created by black-American artist, Charles Gaines.

‘The American Manifest: Moving Chains’ is set on the waterfront with a panoramic view of the Statue of Liberty and the shores of Manhattan. The work is a walk-through steel structure clad in wood and topped by massive motor-operated chains. It is designed to evoke America’s economy that is built from conquest and enslavement.

Ironically, I visited the work on Juneteenth, the day America has a federal holiday to commemorate the abolition of slavery on June 19, 1865, and the work was not working – I did slightly feel they could have tried to get the work going again for this day of all days. However, it does highlight the problem covered later in this paper on using technology in public works of art.



Charles Gaines, 'Moving Chains' (2022) Governor's Island, NYC

1.4

GIVING COMMUNITIES A VOICE: the rise & rise of Street Art

There is a huge upswelling of desire to give local communities a voice in their own communities through public art by them and/or for them.

San Francisco has always been particularly progressive from as early as the 1960s, leading the way in giving local communities a voice. Although it would have to be said the focus was not particularly with the First Nation people.

The driver was more about the cultural dam breaking, and the arts moving from concert halls, theatres, and museums into local communities.

In May 1966, poet Kenneth Rexroth urged students at San Francisco State College to reject elite 'skyscraper cathedrals of culture' and diffuse the cultural life of the city into the neighbourhoods. It was a challenge that rapidly gained popular momentum,

In the late sixties and 70s across the States was a groundswell to bring recognition to the work of community-based artists and people of colour who had been ignored.

In San Francisco The Artists Liberation Front (ALF) was organising free weekend arts festivals, hauling rolls of paper, brushes, and buckets of paint to the Tenderloin and other low-income ethnic communities in San Francisco.

The streets of the city were erupting with impromptu 'happenings' rock concerts, rallies, and political theatre. Haight Ashbury a new home for artist was the epicentre of the next generation of counter-cultural youth, better known as 'hippies'.

What was happening in the environment of free love, the abandonment of conventions and the exhortation to 'turn on, tune in and drop out', was the lasting change, a dramatic democratization of the cultural environment.

The San Francisco Art Commission had already been running an arts festival, so in 1967 when it was approached about a ground breaking arts programme in the city's neighbourhoods a three-way partnership was conceived: San Francisco state would establish course and provide personnel to work in the communities, neighbourhood groups would take on responsibility for programming, and the Art Commission would provide technical support and equipment for programs and event on request as a service agency.

The programme was to recognize and nurture the city's vibrant community cultures, and so was founded the Neighbourhood Arts Programme (NAP).

The cultural identity movement in San Francisco found civic support through the

NAP, until 1970 when the Arts commission reorganised and brought it back under the City's full control. It expanded rapidly, attracting local and national funding, and drawing praise as the first community program of its kind in the country.

It was unique to San Francisco and a model for emerging community arts programmes in other cities.

The heyday of this community art culminated in the funding of official spaces and places for artists including large municipal galleries and performance spaces.

It died with a huge economic downturn in the late 1970s when art funding disappeared from schools and communities.

Recovery for public art came in the 1990s when the percent for art scheme came fully into place, when, as already mentioned, Public Art organisations across the city governments were commissioning works of art alongside all the new building projects.

By 1999 in San Francisco and other cities there was a fight back – a frustration among the arts communities with municipal 'plop art' in community spaces without adequate consultation and consideration.

As a result of this push back and the cultural mores of this time, civic public art commissioners started redoubling their efforts to engage residents and win early community support of civic art projects at the proposal stage, through greater access to information and opportunities for comment.

The rise and rise of street art occurred alongside the guerilla activities of the graffiti artists.

For the history of the development of both Graffiti and Street Art see page 82, but first to talk about the two we need some definitions I have used as reference points for my discussions:

Street Art:

Street art is visual art created in public locations for public visibility. It is usually painted with permission or commissioned, and image based.

Graffiti:

Graffiti is word-based, it is in and of itself a language – each artist having their own encrypted messages and monikers.

That said, Street Art and Graffiti overlap in many ways, but the key differences between the two lies in technique and intent.

Whilst territorial and rebellious in nature, street art tends to convey a social or political message that provokes discussion and reaction. Street art is often connected to activism that creates awareness about pressing social and environmental issues.

One is licensed and one is considered vandalism and illegal.

Promoting turf wars, Graffiti is a form of vandalism that damages property, causes public safety issues and can result in liability. It negatively impacts local neighbourhoods by making public spaces appear unsafe. More often than not, graffiti is also used as a means to mark territories and is seen as part of the ‘Turf Wars’.

Why is street art considered better than graffiti?

The more elaborate imagery of street art—specifically murals—is often what makes it more appreciable in the eyes of businesses and community organizations, while graffiti can often be perceived as difficult to read or understand by people who are not familiar with it.

All of this said, the cities I visited were working their way through how to work with both graffiti and street artists.

Chicago:

Possibly no place was doing it better than Chicago which has two main centres of Street Art and Graffiti: Buck Town (off 606 Logan Square) and the Wabash Arts Corridor.

The latter is considered Chicago’s living urban canvas in the heart of the South Loop neighbourhood. It was founded by Columbia College Chicago in 2013 and has grown to be one of the most expansive, diverse and accessible public art programmes in the States. A community driven project it weaves the visual, performing and media arts into daily life, with the community reclaiming public spaces.

In Chicago I took a Street Art tour through Buck Town with a Street Art historian, which gave me a much more informed and great appreciation of the ‘art’.

Throughout the city tens of thousands of square metres of murals make their home on bridges, buildings, train stations, and parking garages.

Mostly telling stories of “faith and hope, race and immigration, struggle and success, family and joy; as well as local celebrities.

Many of the works by acclaimed street artists such as Hebru Brantley, Jeff Zimmerman, and Gaia. Collectively they are seen as an integral part of the city’s progressive arts culture.



Nike Runner
Hebru Brantley, [Flyboys],



*Street Art
Congress Theatre (2023)*

In the Wabash Corridor there are 20 large murals, and the place has become a mecca for street art devotees.

In terms of graffiti the city has been progressive too. A standout model for community engagement with the competitive world of graffiti is the Congress Theatre, set for demolition or refurbishment it has been turned over to graffiti artists by the city's alderman.

The way the Congress Theatre is organised – and why it is palatable to these guerrilla artists, is that it has been handed over to a well-known local graffiti artist to run, BboyB, he organises the works and they are all temporary, if a work is no good it is painted over earlier by another artist.

It is an open invitation.

A wider reach is achieved by a movement called 'Live Nation' it takes a large number of disused buildings and provides them for street art.

Prior to these sorts of progressive moves, Chicago Police had a 'Vandal Squad' there to harass the artist, but they have now given up on this concept. However, if a graffiti artist is caught, they are still charged with vandalism.

Prior to the early 2000s in Chicago there were no safe places for artists to paint – spray paint was banned, and artists used to have to leave the city to get it. This just exacerbated the 'turf wars' where the artist would be crossing other gang neighbourhoods – you were either with them or against them.

Graffiti artists were 'bombing crews' and the law and police persecution added to the competition and excitement.

According to the Graffiti and Street Art historian I spoke to on the tour of Buck Town: "There will always be a tension between graffiti and murals".

Public art in the form of Street Art is now prolific and, on the rise, – some intended

to be temporary, but all to tell a local story or address a civic/national issue.

This proliferation was increased post 2013 with the Black Lives Matter movement.

In the 1990s many communities were afraid of the gentrification that was happening in inner city suburbs, there was suspicion of big property deals, prior to this there had been the 'white flight' from many of these suburbs.

Mural artists were invited in, and the judge and jury on each was often the graffiti artists, they would reclaim a wall if they didn't like the work or felt it was not part of the community. A reminder to the muralists of "who's king of the streets."

Interestingly, the Public Art Trust in Chicago started in the 1970s as the Chicago Mural Group – murals and mosaics, and only later came off the walls.

They too started with abandoned spaces in degrading buildings and are even today looking for three spaces to put three new murals.

The thing about street art is that it is affordable and therefore easier to fund for a charitable trust.

Boston:

In Boston, they too talked of a resurgence with new energy in street art. "In the 60s/70s there was pushback against street art, but it is resurfacing back now and 'connecting back to itself.'"

Many of the earlier murals are looking faded and the Boston Public Art Office are looking at how to look after these.

There is a real excitement about Street Art currently among civic agencies and what it can do in communities and how it can be a vehicle for engaging with communities.

In the new rush for more murals, it can be fair to say there are some very poor and amateurish examples in almost every city visited – but the question is – who is the guardian of 'good taste' in the public space? – if the work has been consulted on and a good community engagement programme has been undertaken- the only role a civic organisation can take is to ensure the processes are good and that the artist is capable of the project.

As Lindsey Mis the Director of DATMA said: "The question is how can you take a mural and do something more – we are engaging with our community through our street art with amazing results. It has been an overlap with the artist, technology, and our mission".

In each of the cities the commissioners of art and the communities are demanding more from these works that occupy 'their' public space.

This engagement can be readily showcased in Boston's Greenways project. The China town communities identified public art and murals as a place keeping strategy that they would like to employ to combat gentrification. They saw murals and artworks as anchors that helped define borders of their community and keep them in place over time.



*Rob 'ProBlak' Gibbs, 'Breathe Life Together' (2022)
Greenway Park*

This mural of the image of the little girl is also a great example of how mural painting in parks can be a great means for the community to engage with the process. Audrey Lopez Greenways director said: “With the China Town mural, the artist worked on the piece for 52 days straight with his crew, and people would just flock to the lawn, set up picnics n blankets and watch – that kind of interaction is an important part of the artwork.”

Seattle:

In Seattle, it is still a challenge: As Royal Alley Barnes said: “Where a space is not occupied it gets occupied – question is “do you want graffiti, or street art?”

In her view Street artist and anti- graffiti measures – have to be hand in hand. Barnes is creating RFPs and RFQs to create more opportunities with an aim to change behaviour of artists, communities, and the city.

There is a pervading view that ‘taggers’ are not good, but a recognition that it’s a voice. Seattle is trying to encourage recipients of open calls for works to make graffiti aspirational. This has certainly been achieved with the Congress Theatre as a tactic in Chicago. The serious graffiti artists are part of an insular and competitive community – they watch what each other does.

As part of this strategy the city is seeing its public toilets (128 of them) as a public art opportunity – as a social cohesion tool.

“Public toilets are gathering spaces – want to get the artists talking to the communities, talking to people and getting the toilets integrated into the fabric of their communities.”

Again, in Seattle, the murals are never one offs, they become a cohesive element and graffiti artists have left them alone when and where they tell a community story. Only occasionally do they get tagged.

Seattle too is providing a free wall for the merging of graffiti and murals. This wall is self-managed by the graffiti artists. The wall is city-owned, and perfect for the job, concrete and along a highly travelled area.

San Francisco:

In San Francisco City Arts Commission doesn't usually commission murals, this is more often than not commissioned by the not-for-profits.

However, within another arm of the SF Government is the 'Community Challenge Grant' and this office commissions and funds street art. Interestingly it is removed from the control of 'public art'.

It is hard not to see that from a local government perspective Street Art has become an easy vehicle for engagement: cheap, fast and possibly temporary, to reflect the neighbourhoods diverse community.

It is also a really good way to enliven more derelict parts of the cities, or the 'underside' of transport infrastructure, such as bridges and motorway pillars.

The transport agencies, that receive funding outside of the city funds have all undertaken beautification programmes with the use of public art – in particular street art. See the Infrastructure section page 36

What is next?

Guerrilla artists are getting ever so slightly gentrified – permissions are given, spaces provided.

In some ways as a reaction to this, a new trend is gaining momentum.

There has been a rapid rise of 'Poster art' – using wheat paste it was a marketing device used by advertisers, which originally came from the 60s rock and 90s punk rock movements - poster crews were employed to advertise music acts and venues.

Now this has morphed into sticker bombing or 'Slap Art' – stickers are placed all over the city on any available surface/sign, and like graffiti they have become a signature.



*Slap Art in Boston
2023*

So, what is Slap or Sticker art?

Not familiar with it before my research trip, in a graffiti context it is more often just called 'slaps', seen as a form of street art in which an image or message is publicly displayed using stickers. These stickers are used to promote an image, messages, and identities. Often, they have a political agenda, comment on a policy or issue, or comprise a sub-category of graffiti.

They are a quick and easy way for a writer to get their name out on the streets. Apparently, an essential tool in the endless goal of "getting up."

The art form is said to have various unknown pioneers, but the first officially recognized example of sticker art in the United States is the property of Andre the Giant, created in 1989 by Shepard Fairey. The first European (and non-American) sticker art project is I Sauri. , started in 1993.

Throughout my tours of these cities' stickers were evident on STOP signs, Lamp posts, crosswalk signs, and any other available signs or wall. Also placed in subway trains, transportation buses, and on places of high traffic.

The ease of use comes about from the fact that most slap tags are usually drawn on a standard label used by the United States Postal Service or printed by the tagger on a personal printer on paper with an adhesive side.

screen for curated digital works is a more likely path for the Trust to take.

1.5

LAYERING AND ACTIVATION: More than just the art

What was blindingly obvious across these cities is the use of ‘plop art’ is dead and has been for some time. What was exciting about the works being commissioned in cities and in suburban communities is the integration and layering that is taking place in the installation of the works and the consideration taken into how the community can continue to interact with the works after the install date.

Activation of works, events woven around them, and public participation is sought in a way that probably hasn’t been seen since San Francisco in the 70s.

This idea of ‘layering’ and enticing people back to the CBD has taken on a whole new imperative across the globe in the wake of Covid where, world-wide, people are not coming back to the business districts and preferring to work from home.

Public art, light shows, digital works, and inner-city festivals/ experiences are being used by cities to reinvigorate their centres.

The Loop Alliance Chicago:

In Chicago the Loop Alliance runs a one-day festival on State Street in the CBD each year, and for this they usually commission two artists to do a temporary work.

In 2023 the plan was for artists Josh Cohen to bring two wooden kinetic sculptures from Burning Man, the other group, Common Place Projects, more like architects than artists, had designed a shelter made up of swimming pool floaties with seating inside.

The Director of the Loop Alliance, Alison Gerlach had previously worked for the ‘Cultural Mile’ – the area in the city where many of the theatres, museums and galleries are located. In this role she had instigated ‘Dark Halloween’, bringing together local arts organisations for a parade, but also holding activities in the Millennium Park (home to CloudGate) teaching kids art in workshops throughout the day.

Alison Gerlach also instigated a 1-day Festival with food, art installations and booths, held on a Sunday. In its first year (2021) it attracted 50,000 people.

She went on to initiate this as a regular annual event. Dividing the street into themed areas – sitting areas, big, coloured blocks of space with a main stage and house music.

The aim of the one-day festival was for everyone to feel represented – huge numbers of organisations, and communities took part with over 200 booths. All participants paying for their booths. The cost to the city was \$100,000.

There was an application process, but the main stages were curated by Gerlach, with other pop-up stages. The event had a large volunteer group on the day to assist with wayfinding and helping participants.

Another programme run in the Chicago LOOP area was ‘Activate’ – a surprise event, where people can sign up without knowing what they were joining. The only thing the attendees know in advance is that they will get a free drink provided by a sponsor.

The LOOP would ‘Activate’ an alleyway. In 2022, it was held during the Pride Festival and so had a Pride theme. It included dancing with shadow screens, a ‘trading post’ where people could bring along anything to get a swap you had to do something: dance, song, hoola hoops, joke...

New York:

Another participatory event, FIGMENT, started in New York on Governor’s Island and is now held across the States. It is a not-for-profit daytime festival for everyone. Chicago has held it twice.

Fundamentally it is a forum for the creation and display of participatory and interactive art by emerging artists across disciplines.

See page 84, for more information.

There is a move within public art to create interactive social spaces, using architecture, food, design, and various performance modes to place the crowd inside the art.

Boston – Greenway:

The layering of public works of art is more than these participatory events, participation can be part of a temporary art piece, where the viewer is involved in its creation, it can be observational as it is being created. It can be performative around the work.

The Chinatown mural in Boston on the Greenway was a good example of where the creation became a community event. The installations of work can be layered into the wider public programme – the process can be participatory.

As Audrey Lopez from the Greenway said: “The China Town mural became experiential – the process had a participatory element, The energy created by the public also fed the artist and there is this beautiful synergy and energy that happened week on week without the use of temporary or permanent.”

The beauty of large parks or the curated planned re-use of transport infrastructure such as the Highline and the Rose Kennedy Greenway is the works can be integrated into the communities’ everyday lives, they can be layered with the plantings.

“The Greenway integrates not only the public art team, but also the horticulture team, and the capital projects team – we all come together to make it better”.

Artworks, planting, homes for flora and fauna can be integrated into a space to tell a multiplicity of stories and create a space with a sense of safety and a sense of presence.

The Greenway, supporters, and the venue of FIGMENT in Boston, is an excellent example of the above. The China Town project became the inspiration for the Sunflower art project and these two works have developed a conceptual connection.

In New York a big part of the public art programming is integrating performances around the permanent sculpture. Public programmes include other art forms such as dance, readings, and photography being used to activate the spaces around the sculptures.

1.6

INFRASTRUCTURE: Recycling & Refurbishing

All over the United States alongside the % for art schemes which ensures new buildings are getting art works, the back end, underside, over bridges, passageways of Mass Transit public transport infrastructure is also getting artworks, in many cases painted murals as already stated.

Rapid transport is funded outside of the City Halls and has access to other State and Civic funding outside of the public art agencies.

The most exceptional canvasses for public art have become the transformation of disused infrastructure: The Boston Greenway - the former highway and subway network, and the High Line in New York the former rail line.

These 'public parks' have become loved community assets, creating something defining and truly special for their cities.

Sitting alongside these are other smaller projects that are enlivening the cities: Utility boxes have become major projects, in Boston this is the 'Paint Box project'; in Seattle, the focus is on the public toilets, as the director told me, there are 128 public



*Utility Box, 'I have a dream'
San Francisco*

toilets – “each representing a street art opportunity”; in NYC the public art Fund (private) use advertising spaces in bus shelters for printed images; as well as their ‘Art on Link’ project, where art is put on the information kiosks around the city.

As alluded to, the major spenders are the municipal transport authorities which are State run.

Boston:

In Boston it is the Massachusetts Department of Transportation.

Arts on the line was a program devised to bring art into the Massachusetts Bay Transportation Authority (MBTA) subway stations in the late 1970s and early 1980s. Art on the Line was the first programme of its kind in the US and became the model for similar drives for art across the country. The first 20 artworks were completed in 1985 with a total cost of US\$695,000, or one half of 1% of the total construction cost of the Red Line Northwest Extension of which they were a part.

After the first 20 artworks were installed, Arts on the Line continued facilitating the installation of artwork in or around at least 12 more stations on the MBTA as well as undertaking a temporary art programme for stations under renovation, known as ‘Artstops’.

The MBTA installed temporary galleries in 6 subways stations, which were all undergoing renovations in the mid-80s. These galleries hosted temporary works for 18 months, and each temporary gallery was allotted US\$20,000 to spend on art.

Permanent works were also placed in the completed stations.

In 2011 the MBTA began a \$2.3m Federally funded programme to install 10 new works and restore 21 of the 72 existing works. The centrepiece of the programme was ‘Totems’ of light a pair of stained-glass windows at the rebuilt Airport station.

The upshot is a unique collection of art spanning 50 years.

New York:

New York’s Mass Transport Agency also has 50 years of curated art. The MTA Arts & Design commissions public art that is seen by hundreds of thousands of commuters daily on subways, railroads, and MTA bridges and tunnels.

As the MTA rehabilitates subway and commuter rail stations through its Capital Programme, it uses the 1% scheme to commission permanent works of art.

Each work is designed to create links to neighbourhoods or the architectural history and design context of the individual stations. They commission both well-established, mid-career artists as well as emerging artists. These have been created in the materials of the system, mosaic, ceramic tile, bronze, steel, and glass. The art can be seen in the miles of walls within the system, as well as in the gates, windscreens, plazas, and station architecture.

The MTA has more recently started to install digital art, viewed from a multitude of

display screens creating an immersive experience. In November 2014, Arts & Design launched the Digital Art programme in the digitally integrated Fulton Transit Centre, which connects to nine subway lines and the World Trade Centre PATH station.

The digital display network in the Fulton Centre has 52 screens on various levels, illuminating and transforming the centre into a welcoming contemporary environment. These range from 55-inch LCD screens that line the passageway on the mezzanine concourse level, to the massive LED walls measuring 31.5 feet by 18.9 feet at street level.

In 2022 the Arts & Design expanded its programme in the large-scale LED wall at the new Grand Central Madison terminal.

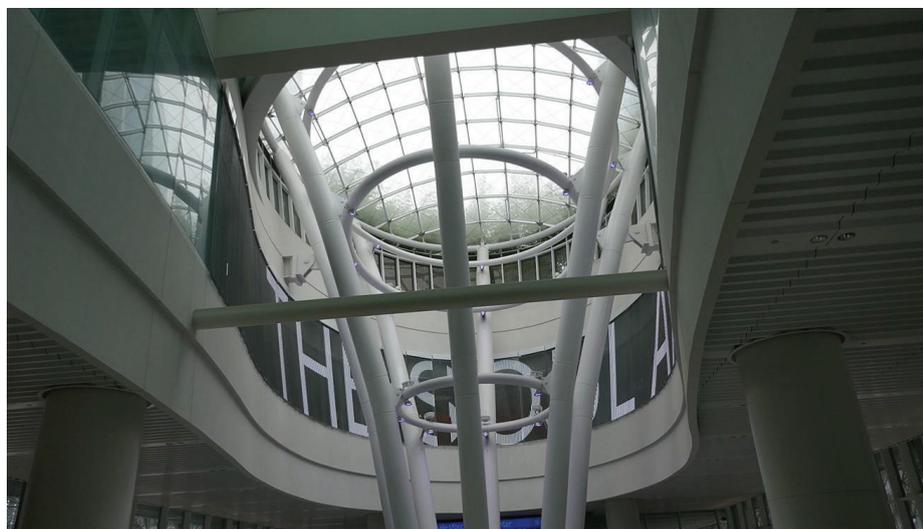
The MTA Art & Design has also expanded into photography, showcasing New York based photographers using large scale light boxes. These exhibitions rotate and are used at 5 different sites throughout the network.

San Francisco:

One of the largest contemporary transit projects underway was in downtown San Francisco, called the Salesforce Transit Centre, it serves as a hub for several municipal and private bus agencies, and will eventually include the regional commuter rail line and further high-speed rail lines. It is anticipated that 100,000 passengers will pass through the 4 story architecturally designed building every day when it is finished.

The San Francisco Arts Commission convinced the intergovernmental agency developing the centre to commit \$4.75 million to on-site public art. Ranging from designed floors to interactive fountains. This funding supported work by James Carpenter, Julie Chang, Jenny Holzer and Ned Kahn. The hub is connected to the neighbouring Salesforce Tower, the second tallest building west of the Mississippi.

The Salesforce Tower Grand Hall atrium is 20,000 sq foot, sun filled lobby. The hall's terrazzo floor designed by San Francisco based artist Julie Chang and is a lively



*Jenny Holzer
'White Light'
(2018)
Salesforce Transit Centre*

collection of California flora and fauna, named 'The Secret Garden' Chang envisioned this place as creating a refuge-like environment for passengers "where they can just be for even the moment."

Also located on the ground floor will be James Carpenters currently unfinished 'Parallel Light Fields' a light sculpture that lines a pedestrian passageway. Jenny Holzers 'white light' is a 182-foot-long LED screen that wraps around a glass enclosure within the Grand Hall. The screen currently displays text from 42 writers, and this will be added to over time.

On top is a large 5.4-acre rooftop park that runs the entire 1400-foot length of the transit centre. Here along with Ned Kahn's 'Bus Jet Fountain' is an amphitheatre, a small jungle gym, a restaurant, and several gardens from various ecosystems.

Kahn's

1000-foot-long fountain is fed real-time information about bus movements from the bus deck below, replicating that movement with traveling jets of water.

An incredible development that has had art and design integrated from the start with significant funding to make it spectacular.

Interestingly, the largest current project for art commissions is also in San Francisco and includes an entire island within the harbour. the San Francisco Golden Gate Park development and Treasure Island— with the funds of the 2% scheme, the whole islands redevelopment is having art integrated into it from the start.

Treasure Island was built in 1939 for the Golden Gate exhibition. In the late 1990s a development project for the island with hotels, housing was announced. The Office of Art & Culture asked mayor if they could have 1% of the Development Plan for art.

The upshot is that there is \$50m to be spent on the arts programme for the island. A master plan has been developed and special commissioners have been appointed by the mayor, including two architects, landscaper and a number of lay people.

The visual arts programme has a small subset of seven commissioners, and Treasure Island is designed to be, among other things, a destination for the arts.

According to Jill Manton, the director special Projects and Initiatives, "The large-scale redevelopment of Treasure Island provides an unparalleled opportunity to integrate and commission bold, imaginative, and forward-thinking contemporary art projects, both permanent and temporary, in diverse media to be displayed throughout the island at designated sites. The new artworks are intended to embody the spirit of innovation that characterised the 1939 Golden Gate International Exposition. The art programme designed to create and affirm Treasure Islands reputation as a remarkable place to live and visit and establish it as a magnet for cultural tourism."

Recommendations from the Arts Master Plan will be implemented over a twenty-year span with the availability of funds from the development. Each year's projects will include a balance of permanent and temporary commissions for the islands many public spaces Distinct from most government percent-for-art programs and their requirement for permanent visual art, the Treasure Island Art Programme will

feature visual, performing and media arts, providing an inclusive repertoire of art practices.

A recurring island-wide treasure hunt will be a branded curated exhibit of temporary installations consistent with the vision that “art works are the new treasures of the island”. An Artist in Residence program and partnerships with cultural institutions and arts organizations on both sides of the bay will enrich the diversity of curatorial program, attract new audiences, and ensure that Treasure Island is a local, regional and international destination for the arts.

“The plan is that these islands, uniquely positioned in the midst of the bay, will be a special place for artworks to be created and viewed through the lens of the island’s history, ecology and its breathtaking vistas and vantage points. Treasure Island’s early identity is inseparable from the spectacular and legendary artwork commissioned to create an island of grandeur and style for the 1939 Golden Gate International Exposition known for its spirit of innovation.

“Building up this history as well as its name as a source of inspiration the vision for Treasure Island is to be known as a destination for the arts and a laboratory for cultural experimentation. As much as \$50,000,000 will be generated by the 1% for Art in Private Development requirement associated with the construction of up to 8,000 residential units and 550,000 square feet of commercial space in new and adaptive reuse of historic buildings by Treasure Island Community Development, the master developer.

“In a significant and noteworthy departure for the standard practice of using these funds on a particular private development site, on Treasure Island these funds will be used exclusively for art programming to enhance and activate public spaces island-wide. This is a substantial and generous investment in the success of the public realm of the island and a rare opportunity to plan and integrate a new art program concurrent with the island-wide redevelopment.

The San Francisco Art Commission is spearheading the Treasure Island Art Programme with the development of an Arts Master Plan that sets forth a vision for the art programme, a curatorial framework and objective, identifies sites for art opportunities, describes the governance and processes that guide the implementation of the plan and establishes the new tradition of an island-wide Treasure Hunt as a branded and recurring event. The Arts Master Plan broadly defines public art to create a dynamic and inclusive programme that feature temporary as well as permanent art works by artists new and known, from near and far. The artworks, bold and innovative in all mediums, are envisioned as the new treasure of the island.

The Treasure Island Arts Master Plan was prepared by the SFAC in collaboration with CMG Landscape Architecture (CMG) and with the participation of TIDA, TICD, and the various open space design teams and members of the public.”

In many ways Treasure Island and its development is an amalgam of many of the topics covered in this paper.

1.7

NEW TECHNOLOGY: Lights, water, projection – no action

In this space hopes and dreams are dashed! New technology permanent works are a truckload of trouble and Civic agencies are taking on a defensive strategy.

It was hugely disappointing to seek out water, digital and light works only to discover they were gone, not working, or in store.

The takeaway from my travels was that with new technologies in outdoor public spaces there is a need for them to be temporary.

Even with the large budgets of US cities, the civic agencies have decided to shy away from these works.

More often than not those undertaking temporary digital works outside were being presented by design companies that work specifically in the space of digital ‘events’.

And those undertaken by civic agencies were indoors within public infrastructure such as event venues.

San Francisco:

The Director of Special initiatives, Jill Manton said: “Technology opens up a different level of expertise and maintenance, if they are technically advanced you want support, and the maintenance is intense.”

A number of commissioners of public art talked about the advances in technology happening so often they had to defensively protect themselves from these changes by purchasing larger quantities of stock at the time of installation.

San Francisco pre-purchased screens for one work and classify these digital works as temporary.

These cities tend to put a 25-year life expectancy on the works.

Jill Manton said most emphatically: “We don’t do water”!

“We have a black granite water infrastructure work, which involves huge maintenance. – it was incorporated into the wastewater treatment – great idea but won’t do water again!”

In the new Salesforce Transit Centre, the San Francisco Public Art Commission had already spent \$15,000 on fixing the newly installed Jenny Holzers text work.

Chicago:

In Chicago I was told by the manger of the All-City Visual Arts Programme, Alison



*Jaune Plensa,
'Congress Fountain' (2004)
Millennium Park, Chicago*

Gerlach: "We have had digital works in the past and video projects but not so much anymore".

Even the 'Art on the Mart', a large exterior projection project on an historic building on the river held on an annual basis is now handled by an outside agency that provides these projection works throughout the States. It is commissioned by the Chicago Cultural Affairs and Special Events team and has its own company.

'The Mart' projection work was created by company, Obscura Digital which is headquartered in San Francisco.

They specialise in the design and execution of large-scale projection works. Obscura designs and develops immersive, interactive digital art installations and experiences around the world. Specializing in custom video content, large scale interactive displays, architectural installations, kinetic sculpture, stage shows, and projection mapping that turns nearly any surface into a video screen.

Some of their best-known works include: The projected of images of endangered species on the Empire State Building for the film "Racing Extinction", 2015; projections on the St Peter's Basilica at the Vatican; and an 8-minute programme entitled "Chrysalis" in the world's largest geodesic projection dome (at 120 feet diameter) for Coachella.

This company and others internationally are offering a resource effective way for cities to offer these works with none of the headaches that come with this technology.

The above said, the not-for-profit, Chicago Public Art Trust, did receive money to commission eight virtual reality works prior to covid. The programme was slowed down with the pandemic, and they are now back looking for sites.

Independent companies that offer their services to cities as 'clients' is the way temporary 'new technology' works are being commissioned by cities.

Even the wonderful digital work in Millennium Park in Chicago, 'The Crown Fountain' by Jaume Plensa has been out of work with the difficult combination of both projection and water. Its saving grace is that Millennium Park and its two great works of art are such a tourism drawcard that the operation budget is kept up to match its popularity. It is a signature work.

While in Chicago a CBD Association conference was being held and a Canadian Company had requested the chance to do a projection in the city to show participants their wares.

New York:

The place in the world where you would think digital art might reach its zenith would be New York's Times Square. It was disheartening to hear that the large digital artworks have been squeezed out 10 years ago by advertising.

Again, civic agencies told me that even in NYC they are cautious about light/digital works. Light works are put on timers but there is huge concern among the City's arts people around maintenance and the need for very robust 'plans', Caroline Lano from New York Public Design told me.

They recently commissioned a light work, which is not up yet, but already worried about what will happen when the LED tubes are no longer available, and technology moves on.

They put a life expectation of 30 years on these works and aim for an extra stock of 20% of components such as bulbs.

In the place of the NYC Public Art Funds work in Times Square, there is now the Time Square Alliance that commissions a light work each month, but it is only seen at midnight and called the 'Midnight Moment', it is seen as very token by the arts community.

During the 80s the Public Art Funds signature programme had been their ongoing series of artists 'statements' on a LED sign in Times Square. It had been initiated by artist Jane Dickson in 1982 the 'messages to the public' series which began with Keith Haring and included Jenny Holzer's first LED sign works and more than 80 artists Projects. That particular series ended in 1990 with the removal of the light board and its replacement with updated technology (essentially a giant television screen).

This format of having a screen where numerous artists could participate, was further developed by Holzer for 'Sing on a Truck' during the 1984 presidential election campaign, and she extended its participatory format to include on-the-street interviews with passersby.

The Public Art Fund followed the artists lead with billboards, subway posters and bus

shelters among others.

Tony Oursler's 'The Influence Machine' was presented at Madison Square Garden over thirteen nights in October 2000. The work took on the form of a number of projections on to trees and surrounding buildings, as well as a sophisticated soundtrack and score produced especially for the occasion.

This work was his signature ghostly faces projected onto natural and ephemeral spaces.

A highly successful work using technology was a temporary installation on the High Line, where you looked through a telescope and your eye was projected onto a screen some way off.

For the Public Arts Fund, they say it is a real question of their capacity and ability to fundraise for these new technology works and manage them. However, the Trust did recently partner with the Lincoln Centre for a larger-scale permanent work, when the Centre brought the Trust onboard for a digital work on the façade and windows. A 30 ft screen – video piece – using the same screen they use for their events.

This is a different model, and they are given dedicated times of the day for an artwork.

The merging of art, advertising, performance, and interaction is increasing all the time as artists develop multi-layered works using technology.

An artist that was mentioned often was Raphael Lozano Hemmer who is working in new technologies in public spaces.

Lozano-Hemmer is best known for creating and presenting theatrical interactive installations in public spaces across Europe, Asia and America. Using robotics, real-time computer graphics, film projections, positional sound, internet links, cell phone interfaces, video and ultrasonic sensors, LED screens and other devices.

In 1999, he created Alzado Vectorial (or Vectorial Elevation), where internet participants directed searchlights over the central square in Mexico City. The work was repeated in Vitoria-Gasteiz, Lyon, Dublin, and Vancouver.

Others of his temporary works are now held in public collections including the Museum of Modern Art in New York, and the Tate Collection in the UK.

Lozano-Hemmer differs from many artists in his comprehensive use of technology; most of his productions contain more than one element of technology to create a lasting effect. Lozano-Hemmer recognizes that Western culture is a technology-based culture, emphasizing "even if you are not using a computer you are affected by this environment. Working with technology is inevitable."

"Our politics, our culture, our economy, everything is running through globalized networks of communication.

Technologies that Lozano-Hemmer has used in his works include robotics, custom

software, projections, internet links, cell phones, sensors, LEDs, cameras, and tracking systems to name a few.

All shown in public spaces, many outside of galleries, a hall-mark is that none are meant to be permanent unless subsequently acquired by galleries.

Boston:

Boston City's response to the difficulties of new technology works has been in recent times to install them inside.

At the Boston Arts Academy they have installed a screen that is showing video's capturing the movement of shows in real time. Another work they commissioned 10 years ago in Nubian Square, again a transport hub, records data of people coming into the city, however "the lights are not always working".

Another Boston light technology sculpture installed in 2014 is: 'Criss Cross Signal Spire'. A lightwork that marks Dudley Square (in the CBD) as a historic urban crossroads and acts as a sculptural beacon that ties past traditions to present-day communication habits. Taking cues from the role of church spires and clock towers, which communicated and marked time through bell chimes or illuminated clock faces, the spire uses real-time lighting and digital interfaces to translate open-source online content from the Citizen's Connect system into a pattern of lighting behaviour. The structure of the spire is a braided array of tubes woven together acting as a vertical timeline of Boston's transformation from three distinct towns into a city of 21 neighbourhoods.

A more recent work is Memory/Diffusion (2023) which is located inside a school, but unfortunately, I could not view this work because of the school holidays.

The company leading the way in Boston, nationally and internationally is an organisation called : Cyber Arts. A non-profit arts organisation created to foster, develop, and present a wide spectrum of media arts including electronic and digital experimental arts programming and supporting the practitioners of these art forms.

It was formed to organize the Boston Cyberarts Festival, a biennial festival of artists and high-technology professionals from New England and throughout the world. The festival included exhibitions of visual arts: music, dance, and theatrical performances; film and video presentations; educational programs; and lecture/ demonstrations and symposia. Started in 1999 the last festival was held in 2011.

It now organizes the Boston Cyberarts Gallery that supports and encourages experimentation in the arts through exhibitions, events, educational programs, and collaboration with like-minded groups in an effort to foster the development of new practices in contemporary art making.

As already referred to the location of the Gallery is in the Green Street station on the MBTA's Orange line. With their interest in technology based, innovative combinations of sculpture, installation and live performance, the Boston Cyberarts Gallery brings together members of the new media community as well as

outreaching to the general public, supporting emerging and established artists alike.

There public art projects include the Art on The Marquee project and the Harbor Islands Pavilion project. Boston Cyberarts and the Massachusetts Convention Centre Authority teamed up to create “Art on the Marquee,” an ongoing project to commission public media art for display on the new 80-foot-tall multi-screen LED marquee outside the Boston Convention & Exhibition Centre in South Boston. The largest urban screen in New England, this unique digital canvas is one of the first of its kind in the U.S. to integrate art alongside commercial and informational content as part of the MCCA’s longstanding neighbourhood art program.

On a much smaller scale, the Rose Kennedy Greenway has just invested in projection equipment and housing for the park. Installing four large projectors, and sited at the place of the Chinatown mural, it can work directly with the muralist and at night this completely lights up the space for other artworks and installations.

There is also the view that the projectors could be used for hosting video disc jockeys who could come and play in live time, along with many other possibilities. Currently the Greenway are hiring the projectors and have just paid for the housing, fans, insulation, and electric wiring.

On the Greenway there is also a work called ‘Harbour Fog’ and it is one of the only permanent works on the Park. The work has a light, audio and misting element and sometimes they are motion activated. This feature is turned on and off. It requires a lot of maintenance compared to the temporary works.

San Francisco:

Already mentioned is the recently finished Salesforce Transit centre and the new technology works in that state-of-the-art building that have already cost money to maintain.

Sound and steam were used in a number of works in an evocative way, and this was particularly evident in the Holocaust memorial in Boston – a corridor of glass with all the names of those who died in concentration camps and periodically as you walked through you would be enveloped in steam, as the victims were with the gas.

Seattle:

Had a few public digital works, again inside and not wearing well.

The Tony Oursler in the City Library was out of action – his ghostly faces in confined small projection boxes were subject to over- heating and they had been turned off.

Just as in New Zealand, water over time does not keep running. The number of water feature public works of art which were no longer functioning was large, and like so often in New Zealand, either looking desolate or the ‘pond’ turned into a garden.

The lesson from all cities is that projection/digital works are almost overwhelmingly temporary and/or most definitely inside.

What became abundantly clear was that all these works require collaborations between art, design, computer coding and advertising.

1.8

MEMORIALS & COMMEMORATIONS: Moments rather than monuments

Something the Americans do well, and something I hadn't really thought much about before I left in a contemporary public art sense, were their monuments and commemorative works, much more part of the American culture than New Zealand's. Throughout these cities were memorials to events and to people – and as such they play an important role in community building when they are not 'problematic'.

American cities are full of memory places in the form of public art:

Memorials to 9/11, fallen firefighters; Street Art in memory of Robin Williams, Martin Luther King, the excellent and moving Holocaust memorial in Boston; the Seattle Abraham Lincoln Fire Brigade Memorial; Notorious' in Brooklyn NYC, a famous rapper who was killed – this work is both a sound and figurative piece.

A particularly interesting memorial was one in Rose Kenney Greenway Park, as the curator, Audrey Lopez said, "everyone is always thinking about how they can be included in the park."

One solution has been found in a memorial commissioned through the Armenian Heritage Community Association and their generosity of spirit.

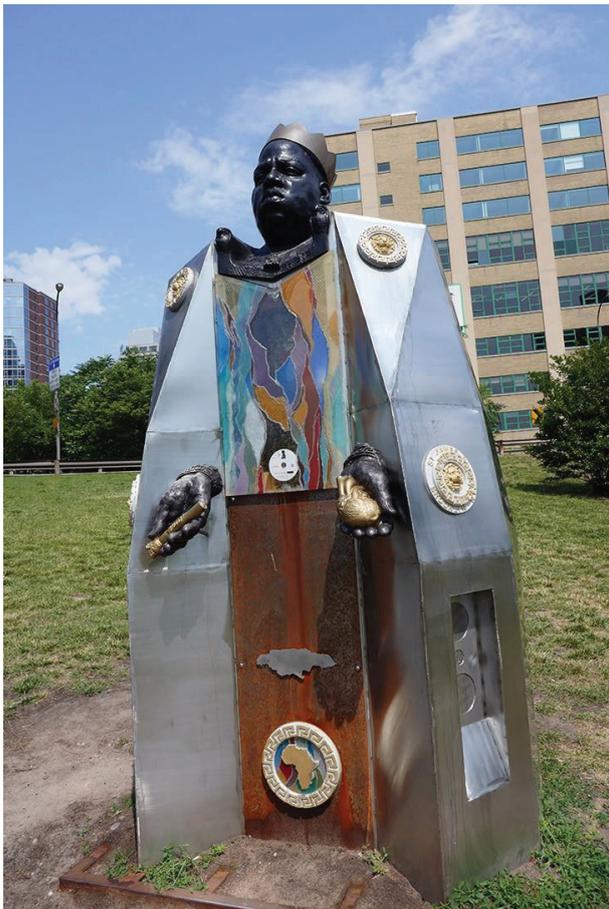
Their monument is ever-changing, being a black geometric form made up of two symmetrical pieces that can be pulled apart and reconfigured in many different ways.



*Owen Dippi,
Robin Williams (2018)*

It was designed so that it could be changed each year, and the site developed as a space for reflection for everyone. In particular the monument and site are shared with other migrant communities, in particular communities that have also been impacted by genocide.

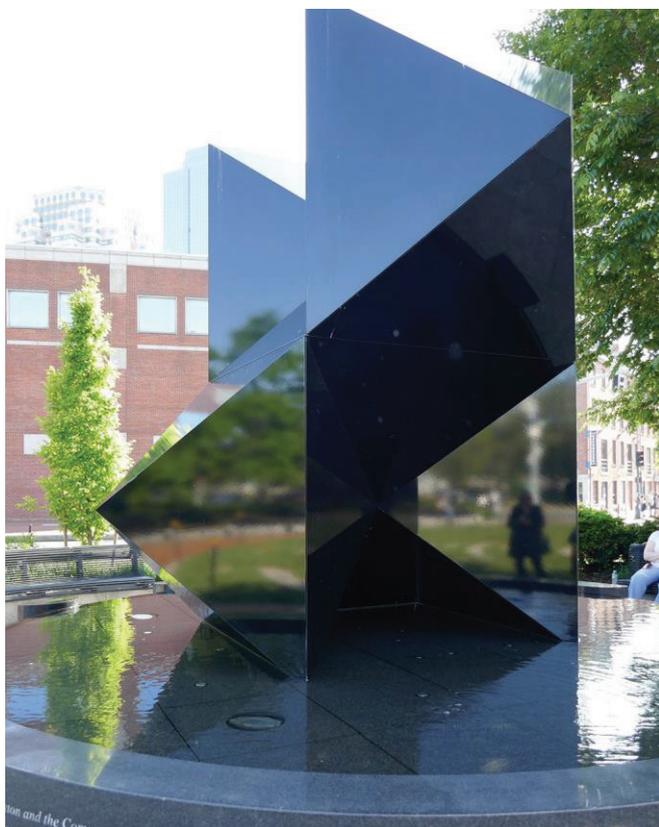
The artist also designed a grass and paved Labyrinth with a water feature in the centre, next to the memorial, so the two works go hand in hand creating a place for meditation and walking.



Sherwin Banfield, 'Sky's the Limit in the Country of Kings' (2022)

Different groups are hosted at this site every week. And it is also used for people who have gone through the naturalization ceremony to become American citizens. The Armenians host a reception at the site for everybody who gets a green card. The area is cared for by the Armenian Heritage Community Association and the Greenway.

As said earlier in this paper: When looking at these monuments the public spaces can be seen as a contested landscape, where the ostensibly forward momentum of city life constantly demands new forms of understanding and new ways of advocating for the mutual recognition of all its citizens. It is within this framework that we need to read the art in our cities.



*Armenian memorial, Greenway
Park Boston*

1.9

THE BREAKING DOWN OF SILOS: Art/Design/Architecture

The face of public art is changing, new technologies are bringing about new ways of working.

Not now just the realm of ‘artists,’ design/art/event/ lighting/ film special effects and architecture companies are providing roving installations and peddling their wares globally.

The speed at which this is happening in public spaces in the United States is influenced in large part by the percent for Art Schemes – Architects are a large part of the commissioning process.

The Public Art Trust in Chicago said: “They came off the walls a long time ago – working with mosaics and murals – now they are doing playgrounds (see section on public art for children page 59, as well as environmental works.

The job of many of the government arts organisations is to bring the parties together – design, architects, landscape architects, artists both within the city bureaucracy and outside.

Collaborations are the increasingly common pathway forward for commissions.

NYC Public Design

“Planning for the works is concurrent with the architects, landscape architects/ designers – working on the artworks...now with the integration of works into the landscape designs – the artists are involved in the lighting, seating... the entirety of a public space is done collectively.” Caroline Llano, NYC Public Design.

San Francisco

The biggest and current example of this collaboration in action is the Treasure Island and Yerba Buena Islands – Master Plan as already stated.

Here there is a wholistic approach to public art, not only in terms of the artworks themselves, but in the coming together of developers, landscape architects, and experts in sustainability.

The Redevelopment of Treasure Island and the Yerba Buena Islands:

The Treasure Island Arts Master Plan was prepared by the San Francisco Arts Commission, Treasure Island Development Authority (the developers), the Treasure Island Community Development and the landscape architects, CMG, along with the various open space design teams and members of the public.

1.10

LONG OR SHORT TERM? That is the question? Permanent/temporary/touring

The emphasis on whether the organisations spoken to focused on temporary or permanent works was evenly divided and more or less went down the lines as to whether the organisation was a civic entity or a not-for-profit trust.

See the table on page 78, for comparative information on this.

Chicago:

In the Chicago Loop (CBD) their emphasis outside of the % for art scheme is on events and temporary and touring off-the-shelf works.

The current directors involvement in Burning Man has given her a huge network to tap into for these works. The temporary nature of the works not being any indication of the works worth, with many of the works she has toured being worth millions of dollars.

The Public Art Trust, however in Chicago commissions works that are mostly permanent. Like the Wellington Sculpture Trust, they find it very hard to fundraise for temporary works.

New Bedfordshire:

It was the director of DATMA, Lindsey Mis, who pointed out a key issue around ‘off the shelf’ touring temporary works: “you simply miss the opportunity for community engagement: if we’re going to continue to try to build community, then you have to work with smaller groups for longer periods of time.”

However, this does not stop the DATMA from selecting existing works for temporary installation for relatively simple reasons: “Because then we know what it’s going to look like. And it’s a lot less money. Renditions of an existing work is much easier!”

For overworked and under resourced not-for-profit organisations these are quite compelling reasons.

However, Lindsey Miss did say, with these works, the siting of them has to be impactful. “For one of our works – a rendition that had only been used once before on another University campus, we needed an indoor space: So we found this huge storefront that wasn’t being used. People could pass the store, but also it was aligned with a major intersection that was at a downtown location of New Bedford. The work looked beautiful. It was Majestic and, because it was during covid, people loved just walking riding their bike or driving by because there was nothing else to do in 2020 and they really enjoyed the artwork. It helped that the work involved lighting, so it could be viewed day and night.”

The fact the work was at an intersection, meant quantifying with analytics how many people had viewed it was easy. For a private trust, this measurement is really useful with stakeholders.

Boston Audrey Lopez – Greenways

On The Greenway, like the High Line in NYC, most of the works commissioned in the parks are short-term temporary artworks. And temporary can mean anything from six weeks to 18 months.

When they developed the public art strategies for these places, they wanted to keep ideas flowing, and be able to respond to the times, rather than creating permanent pieces that require conservation. In both Boston and New York there were already so many public monuments.

It was Lopez view that: “On the Greenway in 2012, when it was established, it was smart to go temporary. We only have two permanent works.”

Not dissimilar to the Wellington Sculpture Trust 4 Plinths Project, the Greenway also has permanent metal tall columns – called light blades, these are a permanent piece of infrastructure for the Park, and they have revolving temporary works installed. When visiting the columns had a series of four digital illustrations printed on fabric flags placed between the columns which had attached a series of four vinyl text installations. Both have about an 18-month lifespan.

Another temporary work that was on a site across from the Greenway, was a work of marble leaves. The site was in a boulevard of oak trees and was managed by another organisation. In reality the large-scale marble leaves looked anything but temporary, however they are already on display somewhere else.

New York:

In New York the NYC Public Design commissions only permanent works and rarely accepts donated works/gifts, although like so many cities, sometimes there is political interference with this.

Temporary works are commissioned, but they come under individual city agencies and not for profits (the Public Art Fund).

Art and antiquities /Park and Rec have their own temporary art programmes – all need to be up for less than one year.

Public Art Fund

As opposed to the NYC Public Design Office, the Public Art Fund only pursues temporary works. These are displayed in regular sites including: The 5th Avenue Doris Freedman Park (part of Central Park), and City Hall Park.

The way they operate is that the artist retains ownership of the work. If the Trust pays for the fabrication they are reimbursed when the work is sold or moves on.

The Trust is not afraid of ‘off the rack works’ or travelling works – with some of these there are commissioning collaborators, and they build travel into the work.

The High Line NYC:

The High Line is both a nonprofit organisation and a public park on the West Side of Manhattan. Their aim is to work with communities on and off the High Line to reimagine the role public spaces have in creating connected, healthy neighbourhoods and cities.

Built on the historic, elevated rail line, the High Line enables you to walk through gardens, view art, experience a performance, buy food, and enjoy a unique perspective of New York City.

High Line Art commissions and produces 30+ art projects each year, including site-specific commissions, exhibitions, performances, and video programmes.

The standout on my visit was the Pamela Rosenkranz, 'Old Tree', that was installed in May 2023 and will be deinstalled in Fall 2024. Again, a concept similar to the Wellington Sculpture Trust's 4 Plinths and the Trafalgar Square Fourth Plinth. The 'Old Tree' stands on the High Line's single plinth.



*'Old Tree'
(2023) High
Line NYC*

Seattle:

Again, in Seattle the Civic agency, the Office of Arts & Culture, largely works with permanent works, looking to change the use of space and behaviours within the city through art. The director sees the collection as cumulatively important – emotional acquisitions.

What has changed is the commissioners need a cultural mandate.

1.11

SUSTAINABLE & ENVIRONMENTAL CONSIDERATIONS

Across the globe in public art and all other aspects of living, there is an increasing emphasis on sustainability, and environmental considerations – increasingly there are works that are part of the landscape, not placed on or in the landscape.

On my travels I saw disappointingly few environmental works, however, this was the nature of being mostly in the CBDs of large cosmopolitan historic cities.

There was the Earth Mounds that had been commissioned by the Chicago Public Art Fund, although these were out of town, and I was unable to view it in production.

The Rose Kennedy Greenway, however, in its park setting had three environmental works:

The subtle work, *Seeds of Wisdom*, (2023), is a multi-site public artwork consisting of three large-scale sunflower installations throughout the park. The vision is to use sunflowers to spread beauty and hope throughout the historically Black Boston neighbourhood where the artist has lived since childhood.

Building upon last year's sunflower plantings, this year's project features ten different varieties of sunflowers throughout the park. Each landscape is dotted with bright golden signage featuring quotes curated by the artist to inspire, support, and nurture Boston's younger generations.

The artist has been working on the project 'The Roxbury Sunflower Project', for five years all over Boston. In the Greenway she has planted over 7000 sunflower seeds, where she has designed three different areas in a variety of colour. When I was there, many were covered in mesh groundcover that will stay until the plants are at a sustainable height.

Tuhmaġatipi, 2022, by Erin Genia, is a sculptural habitat and water source for pollinators created using the Dakota morning star form and built with sustainable materials: clay, natural composites, and driftwood. Situated in the Wildflower Meadow –an undeveloped area of the Greenway that supports many bee species, butterflies and moths– the project honours Indigenous science as well as the key ecological roles of pollinators and plants, which are increasingly threatened by climate change. This sculptural constellation explores how both form and material can support habitat restoration. *Tuhmaġatipi* (the Dakota word for beehive) seeks to build reciprocity with the meadow ecosystem by providing respite to native pollinators in the middle of the city.



*Erin Genia,
Tuhmagatipi (2022) Greenway
Park Boston*

The breaking down of silos referred to earlier, sees on the Greenway the public art team working with the horticulture team on many of their projects, where artists are working with living materials.

What has also happened on the Greenway is recognition of the importance of indigenous voices and communities who are providing knowledge and wisdom on indigenous plants.

Planting is addressing such issues as climate change. ‘How to live more sustainably’ is a huge topic which is being played out in public art.

Already on the Greenway the thinking is around what kind of trees and plants can survive the changes in weather, and the impact of global warming.

The aim for the park is that a certain percentage be planted in native species. However, in Chinatown, they have a goal of planting up to 40-50% in Asia and Southeast Asian plants – a ginkgo tree was already planted, but the whole team are thinking about what kind of plants are culturally relevant to people.

Along the Esplanade in Boston, The Fenway, there are huge willow trees. It is here that the Latino community like to go out and sit under the willow trees.

Add to this rethinking about planting is the work on both the High Line and Greenway to introduce such things as beehives, and pollinator hotels. In the hotels the sticks get moved around because bugs and bees and insects love to have their homes changed a little bit. But basically, these are spaces for them to seek shelter and safety and build little colonies.

The High Line too, is as preoccupied with its flora and fauna as the Greenway, however it is still early days.

Still in New York and with the benefit of distance from the CBD is Socrates Sculpture Park, just a ferry ride away.

The Park on the waterfront, and is dedicated to supporting artists in the production and presentation of public art. Since it started in 1986, over 1000 artists have exhibited at Socrates, many of whom were selected through an annual open call for emerging talent.

The majority of artworks on view are commissions fabricated in their onsite studio facilities.

The Park also offers a wider range of free programmes including community days, live performance, exercise classes and family-friendly arts education workshops.

On my visit were two works by Mary Mattingly, ‘Ebb of a Spring Tide’, on display from May 20 to September 10, 2023, and ‘Water Clock’ made of steel vessels, found materials, East River Water, and salt tolerant and edible plants.

Spanning 65 feet, the monumental ‘Water Clock’ hosts a framework of salt-tolerant plants alongside a flowing water clock embedded in its centre. An ancient time measuring device, the Water Clock’s pulse is kept by water from the nearby estuary moving through tubes into vessels, evoking a life support system. The Sculpture mirrors the Manhattan sky-line, highlighting our human impact on the nearby riparian zone. Materials that are commonly used in industrial agriculture – IBC bins, 55-gallon drums, and stock tanks – have been refashioned into generative spaces for living organisms, demonstrating the potential for everyday objects to inspire new ways of thinking about sustainability and self-sufficiency.

The most impressive environmental works were done by Anthony Gormly, a global public art champion. Sited on the Presidio Park in San Francisco, there were three outstanding works.

More than 1,200 feet in length, Andy Goldsworthy’s Presidio sculpture, ‘Wood Line’, which is near Lovers’ Lane, the Presidio’s oldest footpath. The sinuous work is made up of eucalyptus branches sourced from park projects that required tree removal. His lines made of wood “draw the place,” according to the artist, and ask viewers to look at the earth.



*Andy Goldsworthy,
‘Wood Line’ (2011)
Presidio, San Francisco*

Andy Goldsworthy's second sculpture, 'Spire', rises nearly 100 feet above the Presidio, near Arguello Gate. The artist made it from 38 cypress trees that had reached the end of their life cycle. Unlike his 'Wood Line' piece, a close-to-the-ground piece located in the Presidio, this work invites viewers to look up.



*Andy Goldsworthy,
'The Spire' (2008),
Presidio, San Francisco*

Andy Goldsworthy's newest Presidio sculpture is a ball of branches and earth set in an earthen wall. It makes up part of an enclosure at the back of the Presidio Officers' Club.

1.12

SOMETHING FOR THE CHILDREN

A surprising feature of American public art, which I hadn't really thought about before my research trip were the number of both private and public commissioners who were developing works specifically for children.

These were sited in obvious places and made me enthusiastic about the Wellington Sculpture Trust beginning to work in this space.

Works seen were in playgrounds, particularly commissioned carousels – both contemporary and from the 19th century. Audience specific works were also sited outside children's hospitals.

Beautiful fun works that can be enjoyed by all, not just the intended target audience.



*Donald Lipski, 'Spot' (2018),
Hassenfield Children's Hospital,
NYC*



Playground, Seattle Centre, Seattle



Playground sign, Seattle Centre, Seattle

1.13

COMMISSIONING

For as many organisations as I spoke to, there were ways to commission works.

Chicago:

Millenium Park in Chicago has its own curator of its two temporary galleries.

The Public Art Trust in Chicago have affiliated artists, holding a register of 40 artists. For a project some of these artists will be sent a Request for a Proposal. In the past they have been receptive to an artist coming to them with an idea, but since covid they have reverted to just going to their 'Core Artists' to get them back on their feet.

The Trust is currently reviewing how they can expand their group of 'core artists' to include more new and emerging artists.

What was interesting is that to become part of the group of core artists, they have first been trained as an apprentice with CPAG – working as an assistant and trained, until ready.

Like most commissioners, sometimes it is the artwork they have chosen and sometimes it is the site.

They don't often write a brief, preferring for the artist to visit the site and get a verbal briefing.

Boston:

For some projects they do provide a brief.

The director of Public Art in Boston runs a number of different programmes to commission works:

1. We commission 'long-term' (She doesn't like the use of permanent vs temporary) works. Usually, we look at the map and see where capital projects are happening – or in neighbourhoods where there is a gap.

Using the percentage for art scheme.

A work could be a community initiative – projects initiated by group or artist – they may get city funds: these might relate to a site or might be a neighbourhood. – sites are often provided to tell a particular story.

2. Short-term projects, Public Art usually choose the site,
 - a. Public Art also funds and commissions for the Paint Box project – the painting of utility boxes across city.



Utility box.

3. Other special projects

'Embrace was' one of these:

- Public Art worked with a community group (especially established) before selecting a site, - they then did a call to artists.
- An art committee was established for this project (art committees are always project specific).
- the City set the terms and worked with the community.
- 5 artists teams (collaborations) were selected to provide a proposal on their portfolio.
- Each paid \$10,000
- Public Art made proposals public taking public comments online and via email

The final choice from the shortlist is made by the Art Commission (the monitoring group Public Art reports to).

DATMA – New Bedfordshire

Across several of the cities was a desire that people from outside just can't come in and do a quick dive. In New Bedfordshire, they put tight parameters around their briefs so, a person outside of the city/state can be awarded a commission, but they need to put the time in to understand both the site and the community.

This was particularly evident around the commissioning of Street Art – there is a high likelihood the work will get vandalised if it is just 'plonked'.

In New Bedfordshire the brief was much more proscriptive, Lindsey Mis said: “ We have the site, and we know approximately what type of work will go there. We know what medium it will be in. We give the artist the conceptual challenge and that conceptual challenge always has a connection to our community. If it didn't the city wouldn't let us put it there”.

Much more prescribed than anything the WST does, the brief often contains wording along the lines of: “we would like you to create a piece of your artwork. Honouring New Bedford's community focusing on the fishing industry and positively portraying the fishing industry.”

High Line and Greenway Parks:

Both these parks are commissioning one or two works a year. The Greenway are mostly very community-engaged, at times using 'Community Jury's' to select works.

With a recent work they put out an open call, and then invited the community to be the jury along with artists who had done projects in the park previously to come together and select finalists. These finalists were then paid to do a more detailed proposal.

One of the two permanent works on the Greenway is called 'Love Language' (2023), it is an artwork created by a youth-led team from Artists For Humanity's 3D Design Studio, consisting of a group of 20 students.

“Artists for Humanity (AFH) provides under-resourced Boston teens the keys to self-sufficiency through paid employment in art and design. AFH is built on the philosophy that engagement in the creative process is a powerful force for social change, and that creative entrepreneurship is a productive and life-changing opportunity for young people. The 3D Design Studio at Artists for Humanity is a group of teen and adult artists and designers, motivated by the creative process as a catalyst for social change. Teen designers are supported by a dedicated team of mentors to exchange, experiment, inspire, and create innovative design solutions for a wide variety of clients. Commissions range from artistic bike racks, furniture, public sculptures, and three-dimensional wall art. The Studio provides a platform for teen designers to explore and express their ideas and creativity and engage in public dialogue”. Taken from the Rose Kennedy Greenway website.

For the Greenway commission the Public Art director, Audrey Lopez and her team worked with 3D Design Studio, and they then put forward a couple of proposals, and

Greenway then worked with the youth artist to refine the idea.

Greenway is excited about bringing in emerging artists, and this will be helped by the Massachusetts Museum of Contemporary Art starting to give a great deal of focus to artist development, and they now have a large residency and Studio program. Each year in February, they bring in a cohort of greater Boston based artists to the residencies.

The Greenway is now working to have a conversation with the Museum about sponsoring an artist from the programme to create a public art piece in the residency that could be shown in the park – another way for them to support artists with a real-world commission.

New York:

NYC Public Design Commission

NYC Public Design the Department of Design and Construction and all other government agencies have to partner with the Department of Cultural Affairs, and like the Chicago Public Art Trust the Department Cultural Affairs has a register of artists which they short-list from for new commissions. Also, like Chicago they are interested in working on their list to make sure they have diverse voices, especially of the under-represented.

The Department of Cultural Affairs only deals with permanent works. Any work that stays installed for longer than one year is deemed to be permanent and needs to go through the Public Design Commission.

With their process they select a short list of artists they think appropriate in terms of medium etc.

The process is led by the Percent for Art Team with three arts professionals, a representative of the sponsoring company/agency (Design and Construction and the Library – for the library work), plus community Board members and an elected politician. The NYC Public Design team are on the panel as well as being advisory members.

Artists present proposals, and one artist is selected along with a back-up artist – they are both paid.

Sites are attached to the Capital project, but sometimes a site is selected within a site. Once selected the artists then tend to be subcontracted to the architects. With the Department of Culture and Design managing the art.

The Department of Culture and Design was established in 1998 with a cultural charter and became the curators for design and art for city.

All city government agencies submit proposals to them – they assess the designs and materials etc. and give the final stamp of approval. They are responsible for all permanent works sitting on city owned land.

The Public Art Commission hold meetings every month which are public, and staff of the

Commission advises on the new projects and selection processes.

Culture and Design do select emerging artists, particularly in projects such as schools where the budgets are not big – these are good entry points, and the art teams and agencies are committed to helping.

Sometimes as part of the selection process Culture and Design will split the commission to get an experienced artist working with an emerging one.

They set public art policy with collaborating agency partners in the arts across the city. Public Art NYC

The Public Art Trust is strategic about its programming, they:

1. Identify key themes, curatorial – strategic plan – pre-colonial reoccurring theme.
Identify and shortlist sites, and audience.
2. Identify artists and shortlist.
Proposal – fees
Artist awarded, project managed, comms strategy, maintenance agreement.
3. Permanent works building owners, warrantee transfers developer – they own the work.

Previously they used to do murals and approach artists, now they only do temporary installations.

Seattle:

In Seattle there is a real focus on being an incubator for artists – elevating their skills on how to do business – budgets, timelines, fabrication, and delivery.

Recently they got \$800,000 from the business sector for activation. This has enabled the office to run residencies and have a gallery space .

This was a call made by the department of Arts and Culture that has the backing of the Government and in particular the Mayor who sees Art as a top priority, in particular with regard to social cohesion.

A driver is the concept that people have to relearn how to get together post covid.

San Francisco:

San Francisco actively seeks community feedback; their processes include public meetings. They have a ‘Sunshine Ordinance’ on their work, very similar to an OIA but used much more casually and voluntarily.

Although they largely deal with permanent works the latest project will be temporary and is from a Burning Man artist. The recruitment of the artist was \$40,000 - \$10,000 for each site visit and the presentation of a specific proposal.

Many of the RFPs in the past have all been white men commissioned works. This temporary commission is aimed at starting to counter this.

Mostly funding for their works comes from the Percent for Art Scheme. They too are keen to help emerging artists with development.

2.1

The Logistics of Commissioning Public Art

ORGANISATION	Chicago Loop	Chicago Public Art Group	Millenium Park, Chicago
GOVERNANCE/ REPORTING	Member based Business organisation	Non-profit Trust. Collection of full-time artists, managed by a director and staff.	Chicago Department of Cultural Affairs
FUNDING	Sponsors, membership	Individuals, corporations, foundations, and from grants from the city.	Donors and sponsors
TEMP/PERM	Temporary works and events	Majority Street Art, but also permanent works, inc: playgrounds, earth works	Both
WAYFINDING	Excellent map, and working on QR codes for all of downtown		Excellent
PROJECT MANAGEMENT	Undertaken by staff of the Loop Alliance	The Director and staff, project manage the works, and also hire themselves out for management of other organisations projects.	It has a curator for the 2x temporary spaces
PROMOTIONS/ SIGNAGE	Large advertising budget	Does not have a membership programme	Well promoted and great signage
ARTIST ENGAGEMENT	Direct approaches to artists for temporary works.	Supports artists and communities with operational and admin support to make works happen. Maintains the work for 3 yrs, then given to Parks budgets	

ORGANISATION	Boston Mayor's Office of Arts & Culture	Boston Rose Kennedy Greenway
GOVERNANCE/ REPORTING	City agency	Non-profit Conservancy
FUNDING	Percent for Art Scheme & can also apply for grants	Govt funding, Grants & private donations. Lease the land the park is on
TEMP/PERM	Temp & Perm	Temp with only 2 perms
WAYFINDING	Currently working on a self-guided tour. There was an excellent website created by private individuals with maps for the city.	Said wayfinding a problem with temporary works, exploring a digital app. Gt pvte app. Appendix 5
PROJECT MANAGEMENT	Work across a number of depts to manage	Manage their own projects
PROMOTIONS/ SIGNAGE		Have a dedicated grant and sponsorship person. Hold fundraising events on the park
ARTIST ENGAGEMENT		Director/Art Curator project manage. Help artists find another home for their works

ORGANISATION	NYC Public Design Commission	NYC Public Art Fund
GOVERNANCE/ REPORTING	Art Conservation and Design report to the Design Commission. Have a number of appointed commissioners	Non-profit Trust
FUNDING	Percent for Art Scheme	Donors, foundations, grants, sponsors
TEMP/PERM	Permanent	Temporary, some 'off the rack'
WAYFINDING		Admitted they needed to improve. Have open data online. Only city tours were for 19th works.
PROJECT MANAGEMENT	Project management undertaken by the office of Design & Construction via the percent for art scheme and the Design Commission.	Project manage their works in tandem with the artist
PROMOTIONS/ SIGNAGE	They have a list of artists they go to.	A membership – the Directors Circle – studio visits, openings. \$5000 - \$10,000. Younger person \$2500.
ARTIST ENGAGEMENT		

ORGANISATION	Seattle Office of Arts & Culture	San Francisco Public Arts Commission
GOVERNANCE/ REPORTING	City agency, supported by the 16 member Seattle Arts Commission appointed by the Mayor. Holds a monthly public meetings	Appointed commissioners
FUNDING	Percent for Art Scheme, and venues admission tax. Salaries are covered by the by these too.	2% for art scheme, capped at \$900,000
TEMP/PERM	400 perm sited/integrated works	Permanent
WAYFINDING	Best Public Art map of all cities.	
PROJECT MANAGEMENT	Manages the City's public art programme, and cultural partnership programme. Two staff members are employed for maintenance	Have a project manager and maintenance person inhouse. On occasion the Boston Common and Public Gardens friends' groups will help out with maintenance
PROMOTIONS/ SIGNAGE	QR code on public works and most with signs.	
ARTIST ENGAGEMENT	Runs residencies, gallery, upskilling workshops for artists in business	

ORGANISATION	SF Public Trust	DATMA
GOVERNANCE/ REPORTING	City Agency but dedicated to special initiatives	Non collecting art institute, director answers to a board of trustees - many of whom are funders
FUNDING	SF Public Art, may provide a portion of their 1% to these initiatives.	Foundation Grants, & business partners
TEMP/PERM	Special initiatives: Treasure Island	Street art, but also ‘off the rack’ installations. All temporary.
WAYFINDING		
PROJECT MANAGEMENT		
PROMOTIONS/ SIGNAGE	Hold a monthly public meeting as part of community engagement	Have a contracted graphic designer, & PR agent to promote their summer programme. Have an education programme for public outreach – this helps with funding
ARTIST ENGAGEMENT		

2.2

Additional Notes on The Logistics of Commissioning Public Art Project Management

Wellington Sculpture Trust Experience:

Mostly all the people interviewed were blown away by how much the Sculpture Trust does with only 15 hours of Office administrator support and the voluntary work of nine Trustees.

This work includes artists briefs, commissioning processes, building and resource consents, health and safety assessments; and working across the Council, and assisting artists with relationships across engineers, landscape architects, traffic management; lighting experts and many more consultants and suppliers.

Unlike many of the organisations interviewed, the WST does not hire out project management as part of the budget. Although we do charge for the office administrators time on projects.

While in recent times, the inclusion of a project manager into a projects cost has been suggested, the use of an external consultant would not be that beneficial to the Trust. Our experience and relationship building over 40 years means that project management offloaded would not be as easily executed as we can undertake ourselves.

It is certainly worth considering after the discussions I have had in America, whether we do include in our project budgets a ‘project management fee’ that could come back to the Trust.

As an entity, there is none that has as much expertise as we have in commissioning large pieces of public art. We are open with our processes and operations in assisting other regions establishing Public Art Trusts or commissioning works.

Funding:

Visiting these organisations post Covid meant that there were a number of avenues of funding from Government Recovery Grants made available to private commissioners.

Not only are private enterprises part of the Percent for Art Scheme, when city agencies have optional programmes to include art works – most agencies do opt in – libraries, schools, new buildings.

In Seattle the Admission's Tax was an interesting way of funding public art. Tickets sold at sporting events carried this surcharge and 100% of it went to the arts.

The problem with the admission tax on sports is the big male sports don't have to pay, it is an inadvertent outcome that major sports leagues don't have to pay because they are playing at State level.

Signage and wayfinding:

The best map by far was the printed map on public art from Seattle, many of the other cities had online maps, but with so many temporary works these became slightly redundant.

Very few cities offered specific public art walks which is surprising given what a key feature they are to the tourism industry. Chicago did this better than others with guided tours of art and architecture, and it was there I took the guided tour of their street art.

Each had websites with information about the artists and artworks, but most works did not have signage at the site, which I think is a missed opportunity and something the WST always has.

3

APPLICATION & NEXT STEPS

The research trip to these five American cities provided a number of areas for exploration in the Wellington context for the Wellington Sculpture Trust to consider going forward including:

Moving out of the CBD and working with both smaller communities of people and engaging with diverse communities to tell their stories.

The provision of a large-format screen in a public space to curate digital works and provide an opportunity for a wider number of artists.

Creating events around our permanent sculptures or layering them with projections or other creative activities, curating cultural events around the works.

The reuse of infrastructure seen with the development of the Rose Kennedy Greenway in Boston, and the High Line in NYC were inspirational, and they along with the master plan for Treasure Island and Buena Island in San Francisco provide an excellent template.

The memorials across these American cities did highlight this aspect of public art, and the Armenian Heritage Community Association work on the Greenway, proved it is possible to 'curate' a commemorative space where people can come together to celebrate, commemorate, mourn, and mark. This could be an opportunity for the Capital City.

Another surprising feature of American public art, and one worth considering in a more focused way, were the number of both private and public commissioners who were developing works specifically for children.

Discussion in America also provided constructive suggestions for websites, apps and other platforms where people could self-guide around our sculptures and provide information.

NEXT STEPS:

The research can be put to immediate use in:

- Informing strategic planning of the Wellington Sculpture Trust
- Sharing the findings with the Wellington City Council
- Shared in public art symposiums and speeches given across Aotearoa New Zealand
- Shared with other public art trusts.

Appendix 1

About the Wellington Sculpture Trust:

The Wellington Sculpture Trust was established in 1982 and is a voluntary and independent charitable trust dedicated to enriching Wellington by providing contemporary innovative public art for the city.

We have installed 31 permanent works in the city centre, waterfront, along Cobham Drive near Wellington's airport, and in the Botanic Garden.

The large body of work that is now in these locations provides for three distinct sculpture walks that enable people to enjoy the works in the gardens, on the waterfront, or in the CBD, as well as being able to enjoy them as they get about the city.

The Trust has also commissioned and installed 10 temporary works. Our aim is not only to commission public works of art, but also to encourage and support sculptural practice in New Zealand.

All our permanent sculptures, with one notable exception (the Henry Moore) are by prominent New Zealand sculptors. Their contribution to our cityscape is enduring and enriches the creative atmosphere of the city, making art accessible to everyone, and raising awareness, understanding and appreciation of contemporary public sculpture.

Ultimately these works make Wellington a better place to live and visit.

The focus is on permanent public sculptures, however, in 2008 the Trust established the 4 Plinths Sculpture Project - a temporary biennial installation. Since 2020 this project has been supported through the generosity of the Collin Post Family Trust.

We also periodically run sculpture tours, walks, and talks, as well as symposiums facilitating speakers to inform, enhance and contribute to the debate on what constitutes public art.

Informed by many years of commissioning works in public spaces, the Trust has a particular expertise in the rigours required to select, maintain, and assess for robustness and the health and safety requirements that come with working in public spaces.

We have a particularly special relationship with the Wellington City Council, built over many years through mutual trust and the palpable difference the Trust has

made to the city. We have also been assisted along the way by sponsors, donors and members who have helped us deliver the sculptures that now make up our walks.

<https://www.sculpture.org.nz/>

About Public Art Heritage Aotearoa:

Aotearoa's 20th Century Public Art is at risk.

During the 20th Century many of Aotearoa New Zealand's most talented artists turned their attention to enriching public space, often hand-in-hand with leading architects. As a result, some of the largest and most ambitious artworks in the country were placed in publicly accessible sites throughout urban and regional centres.

Sadly, many of these works have now been destroyed, covered over, or simply lost. But many remain, undocumented and at risk due to a lack of public knowledge of their significance and cultural value.

Since around the 1990s, councils throughout New Zealand have been developing public art policies, collections, and maintenance procedures to care for their civic art treasures.

Research into the role of public art, both internationally and in Aotearoa, has reinforced these approaches demonstrating that public art can deliver multiple social, economic, cultural and health benefits. This bodes well for public artworks being produced today, but what about works developed before these policies came about: those that have slipped through the gaps?

Public Art Heritage Aotearoa New Zealand has been established to ensure that future generations of New Zealanders have knowledge of, and access to, these cultural treasures. We are seeking to find, document, and protect what remains of Aotearoa's 20th Century public art heritage (works made and installed in public spaces between 1900-1999).

This website lists all works on our register that have been through a process of research and auditing, to confirm accurate information about each work to the best of our abilities. Through this we are seeking to increase awareness about public art works, improve education resourcing about the artists and art works, and provide a means of protection if the art works are threatened by development.

<https://publicart.nz/about>

Appendix 2

Information on the organisations met:

CHICAGO:

Alison Gerlach, Director of Events
All-City Visual Arts Programme – Loop Alliance

Chicago Loop Alliance is a member-based business organisation in the Loop central business district.

Its role is to keep the Loop a vibrant global business district. As part of this it works with affiliate organisations to create free arts and culture programmes, such as Sunday on State.

The Loop's boundaries are the Chicago River to the north and west, Ida B. Wells Drive on the south and Lake Michigan on the east.

<https://loopchicago.com/>

Chantal Healy, Executive Director
Chicago Public Art Group

Chicago Public Art Group (CPAG) is an internationally recognized coalition of professional artists working to produce public artwork with community involvement.

For the past half-century, CPAG has created nearly 1,000 projects including murals, sculptures, earthworks, playgrounds, and mosaics, throughout Chicago and beyond.

Our work is rooted in these principles: Everyone deserves to experience great art. Every community should have a voice. Art-making and public art encourage community investment.

CPAG supports artists and community volunteers with the operational and administrative support that they need to make public art happen.

We work with the community to ensure that each piece speaks with the voice of that community. Our organization exists on the premise that public art is not just for the few or the privileged. Our work is created for and belongs to, everyone.

<https://chicagopublicartgroup.org/>

BOSTON:

Sarah Rodrigo, Senior Public Art Project Manager,
Mayor's Office of Arts & Culture

The role of the Office of Arts & Culture is to foster the creation and collection of artworks that reflect the people, ideas, histories, and futures of Boston, the traditional homeland of the Massachusetts people and the home of the neighbouring Wampanoag and Nipmuc peoples. We aim to commission and approve artworks that:

- engage communities, and
- directly respond to, enrich, and enliven the urban environment.

It commissions permanent and temporary public art projects in the City that engage communities and enrich the urban environment. We also support projects led by artists and community members.

<https://www.boston.gov/departments/arts-and-culture>

Audrey Lopez, Art Curator
Rose Kennedy Greenway

The Conservancy's public art program has paved the way for The Greenway to become a premier destination to see contemporary works of art in downtown Boston. The public art vision is to bring innovative and contemporary art to Boston through free, temporary exhibitions, engaging people in meaningful experiences, interactions and dialogue with art and each other. The Conservancy gives artists unique opportunities to exhibit bold, new work that considers the possibilities of 21st century Boston.

The works are temporary aside from two permanent works that are in the Greenway.

<https://www.rosekennedygreenway.org/art/>

Lindsey Mis, Director
Design, Art Technology Massachusetts (DATMA)

DATMA is committed to bringing world-renowned art, design, and technology exhibitions, programs, and initiatives to the sidewalks and streets of South Coast, Massachusetts. Identified as one of the Commonwealth's most creative economies by the Massachusetts Cultural Council, DATMA has a headquarters in New Bedford where it has worked with talented artists and organizations on collaborative projects that leave you inspired and energized.

DATMA is a non-collecting contemporary art institute,

<https://datma.org/>

NEW YORK:

Carolina Llano, Senior Manager of Art, Conservation and Design,
NYC Public Design Commission.

The Design Commission is NYC's design review agency, the Public Design Commission (PDC) has jurisdiction over permanent structures, landscape architecture, and art proposed on or over City-owned property. The mission of the PDC is to advocate for innovative, sustainable, and equitable design of public spaces and civic structures, with a goal of improving the public realm and therefore related services for all New Yorkers throughout the five boroughs.

<https://www.nyc.gov/site/designcommission/index.page>

Susan Freedman, the President
Public Art Fund

The Public Art Fund brings dynamic contemporary art to a broad audience in New York City and beyond by mounting ambitious free exhibitions of international scope and impact that offer the public powerful experiences with art and the urban environment.

Public Art Fund is a non-profit organization that relies on contributions from individuals, corporations, and foundations to support the development and presentation of our temporary exhibitions and outreach programs.

It was founded in 1977, by Doris C. Freedman (1928-1981), a champion of public art who served as New York City's first Director of Cultural Affairs, President of the Municipal Art Society of New York, and was a tireless supporter of New York City's Percent for Art legislation. In 1971, she founded the Public Arts Council while at the same time serving as president of City Walls Inc. Under her leadership, both organizations developed programs to explore the potential for art to become an integral aspect of urban public spaces. In 1977, she merged the two to form the independent, non-profit Public Art Fund. Since its inception, Public Art Fund has presented more than five hundred artists' exhibitions and projects at sites throughout New York City's five boroughs, making it possible.

<https://www.publicartfund.org/>

SEATTLE:

Royal Alley Barnes
Seattle Office of Arts and Culture

Responsible for the Civic Collection – 400 permanently sited/integrated artworks and nearly 4000 portable artworks.

The Seattle Office of Arts & Culture (ARTS) manages the city's public art program, cultural partnerships grant programs, [ARTS at King Street Station](#), the [Langston Hughes Performing Arts Institute](#),

and [The Creative Advantage](#) initiative in the effort to foster a city driven by creativity that provides the opportunity for everyone to engage in diverse arts and cultural experiences. In alignment with the City's [Race and Social Justice Initiative](#), we work to eliminate institutional racism in our programs, policies, and practices. The Office is supported by the 16-member [Seattle Arts Commission](#), citizen volunteers appointed by the mayor, and City Council.

<https://www.seattle.gov/arts>

SAN FRANCISCO:

Mary Chou Civic, Public Art Director

Jill Manton, Director Public Art Trust, and special initiatives (temporary works)

San Francisco Arts Commission

The San Francisco Arts Commission envisions a San Francisco where the transformative power of art is critical to strengthening neighbourhoods, building infrastructure and fostering positive social change. We believe the arts create inspiring personal experiences, illuminate the human condition, and offer meaningful ways to engage with each other and the world around us. We imagine a vibrant San Francisco where creativity, prosperity and progress go hand in hand. We advance artists' ideas to improve the quality of life for everyone through a united cultural sector whose contributions are vital and valued.

The Commission, looks after the civic collection; and manages the commissioning of permanent art.

<https://www.sfartscommission.org/>

Appendix 3

Charlottesville:

On the night of Aug. 11, 2017, Neo-Nazis, Ku Klux Klansmen and other white supremacists marched through the University of Virginia campus bearing torches and terrorizing students with chants of “Blood and soil” and “Jews will not replace us.”

The next day, they rallied around the Lee statue at the downtown park.

“This represents a turning point for the people of this country,” then-KKK leader David Duke declared at the time. “We’re going to fulfill the promises of Donald Trump because he said he’s going to take our country back.”

But the rally was met with resistance from hundreds of residents who rejected racism, chanting “Nazi scum off our streets.”

The rally quickly turned violent. Rocks, soda cans filled with concrete and cement, water bottles filled with urine, tear gas and smoke grenades were being thrown. There was no police intervention until the then Governor Terry McAuliffe, declared a state of emergency and shut down the rally.

As the Alt-Right demonstrators were pushed from the park, leading to pockets of violence and ultimately the deadly attack on a group of anti-racists. Neo-Nazi James Fields rammed his car into the crowd, injuring dozens of people and killing 32-year-old Heather Heyer. Two state police officers monitoring the scene died in a helicopter crash.

Black Lives Matter

Black Lives Matter began as a hashtag in 2013 and is now a global movement. It followed the death of Trayvon Martin an African-American teenage who was shot while walking to a family friend’s house, and the subsequent acquittal of George Zimmerman, the man who shot him.

The campaign was co-founded by three Black women: Alicia Garza, Patrisse Cullors, and Opal Tometi, as a response to the police killings of Black people. The phrase “black lives matter” was first used in a Facebook post by Garza after Zimmerman was found not guilty, and was the inspiration for the campaign. Cullors recognised the power of Garza’s words and created the hashtag #BlackLivesMatter, and the campaign was born.

The movement quickly gathered pace, with interest and momentum spiking every time a Black person was killed as a result of an altercation with police. In 2016 hundreds of protests were held and that year saw major American sports stars lend their voices to the cause of Black Lives Matter. In July 2016, [basketball players including LeBron James and Carmelo Anthony opened an awards ceremony](#) by speaking about recent deaths of Black people, saying: “Enough is enough.” Then, from August, many sports stars began taking part in protests during national anthems at sports games, beginning with Colin Kaepernick, who knelt during the anthem ahead of an NFL game.

In 2017, Black Lives Matter put on their first art exhibition timed to coincide with Black History Month in the US state of Virginia. It featured the work of over 30 Black artists and creators.

In August, Black Lives Matter campaigners were among counter-protestors at a [white supremacist ‘Unite The Right’ rally](#) in Charlottesville, Virginia.

2020 was the year major protests were sparked following the death of George Floyd in Minneapolis. A video showing a police officer kneeling on Floyd’s neck went viral following his death. Police officer, Derek Chauvin was charged with murder. And, eventually three other officers who were there were charged with aiding and abetting second-degree murder and aiding and abetting second-degree manslaughter.

Black Lives Matter went on to [organise protests around the world](#).

And in the States, under President Joe Biden, widespread police reforms have been instigated.



Seattle Street Art, BLM

Appendix 4

The History of Graffiti & Street Art

History of Street Art

Aside from the fact art on walls/caves has been happening for 100s of thousands of years. Street art as the USA knows it today migrated from Mexico with the likes of Diego Rivera migrating to America in the 1920s.

Diego Rivera and his socialist murals, inspired a country – In particular he was commissioned to do a mural of workers everyday lives in Detroit.



*Diego Rivera,
'Pan American' (1940),
San Francisco Museum of
Modern Art (temp)*

What was happening in Mexico inspired public art in USA.

The next push for street art came with the great migrations that happened between the 1930s-70s. This was the largest internal migration of modern times – 1.5m African Americans moving North and Central – they were not received well.

Under Roosevelt, and his programme of Urban Development a great deal of art, murals in particular, were commissioned for public buildings under the Works Progress Administration.

The massive migration from the South to the northern cities fed into the view that cities were considered dirty and dangerous by most of the population – a tenant underpinning racism.

With the cultural development of the 1960s saw the rise of racism from not only the general population, but more specifically the Police treating the black population badly.

White flight happened. Newcomers finding better life.

Bill Walter was one of the first to practice the art of Graffiti (still alive today): OBAC – Black American Culture – within this movement there was a visual art element.

The genesis of street art in the form of graffiti can be found in the culmination of

a new culture influenced by: Hip Hop, Turntablism (DJ), Break-dancing, and Beat Boxing (rap).

People who lived on the streets, and within the gang territories found a release from fighting to compete in these various forms of expression. Each strand was very competitive.

Graffiti is an expression of 'folk art'

There was another much older line of 'graffiti', where it can be seen as a 'folk art'. During the Depression 'graffiti was used as 'Hobo tags', people jumping the trains and using the streets or traveling between cities – poor people using mass transportation and leaving messages in the cars – what to watch out for what to avoid etc.

However, in the 1980s graffiti art exploded. They were guerilla communications full of symbols, and sign information – a radical form of handwriting.

The mythology of the origins of contemporary graffiti does in fact have a starting point. It was said to have come from a Youth Development Centre (children's detention centre). A young person there who went by the name of Cornbread, was bored and started writing his name on the correctional facility – he has been credited as being the first.

The explosion of graffiti and street art has meant in many ways both are legitimised to the extent that the Meeting of Styles is an international network of graffiti artists and supporters, which sponsors graffiti mural creation events in over sixteen countries. The purpose of the events is to promote and legitimize the art form. The idea surged in 1995 in Germany, reorganized under the current name in 2002.

However, back on the street in the 1980s, it was not so easy.

To illustrate the rise and rise of graffiti: When near north side became a suburb of Chicago and the main street became a centre of economic activity. White flight from the cities lead to poor people being dispossessed.

Graffiti became a way for these dispossessed people to leave their mark.

Now the lines are getting blurred between murals, graffiti, and street art. There is urban art warfare.

However, street art has very different founding fathers to graffiti. Keith Haring and Banksie produce street art. Banksie is a vandal now but not a graffiti artist, he is just merging public art and an act of vandalism. He moved away from his name and started using stencils and images.

Graffiti is always abstracted letter forms, it is 'guerilla', and the practitioners are proud of their bad boy image.

Graffiti is a closed club the works are encrypted – they are a social shield of heraldry. Street art is telling you something, it is a narrative. The two are commissioned vs commissioned.

The war on graffiti continues in the cities.

Appendix 5

Figment

It began in 2007 as a free, one-day participatory arts event on the island in New York Harbour with over 2,600 participants. Since then, FIGMENT has grown significantly each year in number of projects, duration, participants, volunteers, fundraising capability, exhibitions, locations, overall level of commitment and participation, and public support.

“FIGMENT’s vision was to take art past the white-walled galleries and into the realm of participation. Art is not just something that you stand still and quietly look at—it is something you participate in. You touch it, smell it, write on it, talk to it, dance with it, play with it, learn from it. Interactive art creates a dynamic collaboration between the artist, the audience and their environment.

FIGMENT’s goal is to advance social and personal transformation through creativity, in the form of free participatory arts events and exhibitions. FIGMENT is uninterrupted by commercial sponsorships, transactions, or advertising. Selling or advertising goods or services is not permitted. Neither our artists nor our planners and staff are paid: everything that you see at FIGMENT is born from a simple desire to share imagination with each other and the public.”

<https://newyork.figmentproject.org/>

FIGMENT is an event that, in America, has a huge number of stakeholders and funders. In New York, Figment is supported by public funds from the National Endowment for the Arts. FIGMENT NYC is supported by the New York City Department of Cultural Affairs, in partnership with the City Council, as well as by the Fund for Creative Communities, supported by the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature and administered by the Lower Manhattan Cultural Council.

FIGMENT Boston is produced with support from the Rose Kennedy Greenway Conservancy, the designated stewards of the Rose Kennedy Greenway and site of FIGMENT Boston.

FIGMENT Toronto is produced in partnership with interactive arts.

Appendix 6

Museum Without Walls

Research Abstract

Title:

Museum Without Walls Map & Brochure

Abstract:

Museum Without Walls™: AUDIO is an award-winning audio program that features more than 150 voices and viewpoints of people from all walks of life – artists, educators, civic leaders, historians, and those with personal connections to the artworks. This free, innovative program invites passersby to stop, look, listen and experience public art in a new light. Each audio program tells the distinct story, civic effort, and creative expression behind each sculpture in a conversational style. Go at your own pace, listen to one stop at a time, and create your own sequence. Unique audio programs are available for more than 60 outdoor sculptures throughout Center City Philadelphia and Fairmount Park.

Museum Without Walls™: AUDIO is a program of the Association for Public Art in partnership with Philadelphia Parks & Recreation, and has been supported by The Pew Center for Arts & Heritage, the William Penn Foundation, and the National Endowment for the Humanities. Special thanks to the Center City District; Parkway Council Foundation; Philadelphia Office of Arts, Culture and the Creative Economy and the City's Public Art Office; Laurel Hill Cemetery; and the world-class Parkway Institutions.

Museum Without Walls™: AUDIO

Summary:

This sample map and brochure is from Museum Without Walls™: AUDIO, an award-winning audio program that features more than 150 voices and viewpoints of people from all walks of life – artists, educators, civic leaders, historians, and those with personal connections to the artworks.

A program of the Association for Public Art (formerly the Fairmount Park Art Association), Museum Without Walls: AUDIO is an innovative and accessible outdoor sculpture audio program for Philadelphia's preeminent collection of public art.

<https://www.associationforpublicart.org/what-we-do/interpret/#mww-audio>



*Photo Albert Yee © 2010, for the Association for Public Art
Albert Yee © 2010, for the Association for Public Art*

A “multi-platform” interactive audio experience – available for free by cell phone, mobile app, audio download, or on the web – Museum Without Walls: AUDIO offers the unique histories that are not typically expressed on outdoor permanent signage.

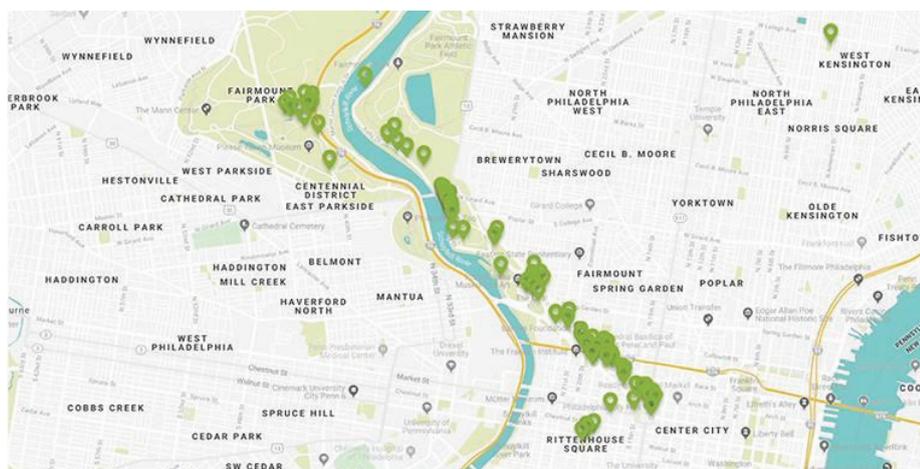
Unlike audio tours that have a single authoritative guide or narrator, each speaker featured in Museum Without Walls: AUDIO is an “authentic voice” – someone who is connected to the sculpture by knowledge, experience, or affiliation. Over 150 unique voices are featured, including artists, educators, scientists, writers, curators, civic leaders, and historians.

LISTEN NOW – online, mobile app, or by phone!

ONLINE

Stream or download audio and view audio slideshows using our interactive map, gallery, or list of sculptures featured in the Museum Without Walls: AUDIO program.

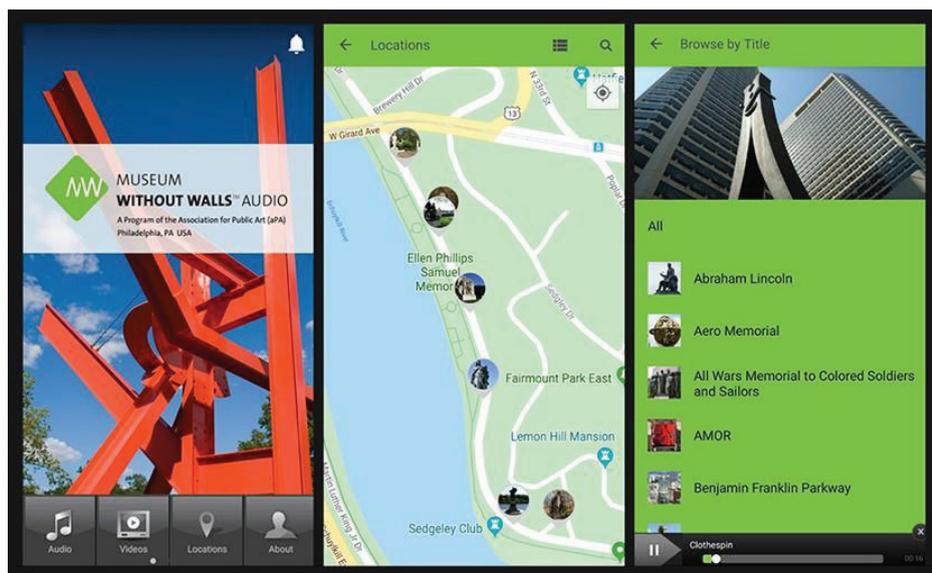
Explore the interactive map



MWW AUDIO APP

Download or stream Museum Without Walls: AUDIO programs on your mobile device. Search by artist, title or stop number. Available for free on iPhone and Android!

Download the app



ON SITE

On the street or in the park, call 215.399.9000 and enter the stop number located on the sculpture sign or Museum Without Walls: AUDIO brochure.