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

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A Case Study of Public Art in Minnesota Communities

by Kurtis G. Ulrich

Hamline University 2021

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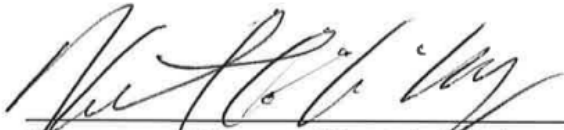
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Kurt Ulrich has successfully defended their dissertation, *The Public Administrator's Role in Public Art Collaborations: A Case Study in Public Art in Minnesota Communities,* and should be recommended to the Dean of the School of Business to receive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

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Abstract

The public Administrator's Role in Public Art Collaborations:

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This study focuses on the planning and implementation of public art in small cities, and the

public administrator's role in public art collaborations within that context. The research

highlights the public administrator's role in public art collaborations and analyzes how public art

projects are implemented and sustained in small cities. The study methodology relies on the

qualitative case study method to describe the subjective real-world experiences of city managers

in public art collaborations within three Minnesota cities. The researcher interviewed public

administrators, local officials, and other stakeholders involved with public art in each of the three

communities. Communities were selected based upon having a self-reported public art presence

within the community, and chosen to represent three different and distinct geographic situations

(i.e., first-ring suburb, exurban community, and free-standing regional center). Study findings

indicate that the public administrator's role in managing cross-sector collaborations can

contribute to a successful public art project. The public administrator's role is examined in

regard to classic management roles and the study outlines the multiple roles played by the public

administrator concerning public art.   The city manager, and administrative staff, often play a

pivotal role between the art commissioning group, the city council, and the public. All three

subject communities had developed public art policies and had incorporated public art into the

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

Dedication and Acknowledgements

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

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

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

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

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Chapter 1

1.1 Introduction

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

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

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

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

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

Figure 1:

Cloud Gate, Chicago 2006, Artist: Anish Kapoor

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

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

1.2 Statement of the Question

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

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

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

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

1.3 The Importance of the Research

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

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

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

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

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

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

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

1.4 Theory Base for Research

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

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

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

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

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

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

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

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

1.5 Significant Prior Research

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

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

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

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

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

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

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

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

The installation of public art is often a highly visible decision that can change the physical landscape of the community almost overnight. Consequently, advance planning and cross-sector collaboration have a role in mitigating political risk for decision makers. Alternatively, one strategy for the public art community may be to "start small" and introduce projects that generate positive outcomes. Various interest groups comprise "the public" in a small city and their support is important to the success of projects.

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

1.6 Significance of the Study

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

1.7 Methods

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

- Community A is a fully developed inner-ring suburban community of the Twin Cities with a 2010 population of 17,601. The city is a western suburb of Minneapolis and is located in Hennepin County.

- Community B is a rural freestanding regional commerce center in central Minnesota. Hutchinson has a 2010 population of 14,176. The city is located approximately 60 miles west of the Minneapolis-St. Paul metropolitan area (known as the Twin Cities).

- Community C is an exurban community west of the Minneapolis-St. Paul metropolitan area and has a 2010 population of 5,464. The city was once a freestanding agricultural center, and is now on the fringes of the metropolitan area and within commuting distance for residents.

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

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

1.8 Limitations of the Study

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

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

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

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

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

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

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

1.9 Summary

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

Chapter 2

2.1 Introduction

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

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

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

2.2 What is Public Art?

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

pedestrian places, like playgrounds and shopping malls, along highways and the ordinary

junctures of life.

Even when its purpose is to celebrate heroism and transcendence, it aims to speak to

common people and is meant to bring them together." Public art is part of the public realm and

as such, has enjoyed a history of controversy almost since its inception. The fact that all can

view it, necessarily opens it up to public criticism, especially if funded by public tax dollars.

Doss (1995) argues that the rancor and fierce public debate associated with public art ". . .is a

sign that Americans still hold out for the possibilities of cultural democracy."

Rosalyn Deutsche (1996) writes in *Evictions: Art and Spatial Politics* about the debate

regarding the definition of "public" among art, architecture, and urban critics. She describes

public space not just in its physical sense, but connected to deeper philosophical questions, such

as, what does it mean to be human, what is the nature of society, and what kind of political

community do we want? However, in spite of these debates about the ultimate meaning of

public, a common theme emerges. That is, "supporting things that are public promotes the

survival and extension of democratic culture." (Deutsch 1996, p. 269) The conflict of the two

terms "public" and "art" are evident in the literature and represent concepts from two separate

worlds. Deutsche uses this quote from Paul Allen to describe this inherent conflict:

> "The very notion of "public art" is something of a contradiction in terms. In it, we join
> two words whose meanings are, in some ways, antithetical. We recognize "art" [in the
> 20th century] as the individual inquiry of the sculptor or painter, the epitome of self-
> assertion. To that we join "public." A reference to the collective, the social order, self-
> negation. Hence, we link the private and the public, in single concept or object, from
> which we expect both coherence and integrity." (Deutsche 1992, p. 280)

This research focuses on public art that is facilitated and implemented by public agencies,

specifically local government at a small city level. A standard definition that is used in public art

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programs is: "work created by artists for places accessible to and used by the public" (Becker 2004, p. 4). According to this author, public art programs are, ". . . charged with the administering the development and management of public art in their communities." (Becker 2004, p.1). The fact that public art is, by definition, 'public' gives it a place in the public sphere. This opens opportunities for public participation in the planning process, as well as public criticism upon installation. In this sense, public space is used as a non-physical term to mean the process of democratic speech and action, and this concept is part of the public art literature. (Benhabib, 1992; Lefort, 1988)

Erica Doss (1995) studied various public art projects across the United States and observed, "Many feel marginalized by what they perceive as an unaccountable, self-referential group of experts: those in the public art industry but also city managers and politicians who claim to speak for "the people" yet seem willfully detached from real-life concerns." (Doss 1995, p. 21) She theorizes that much of the controversy that communities experience with public art is rooted in the fact that, "Americans have opted to vent their frustrations, and their inherent ambivalence about how to deal with social problems, by assailing public culture" and that public art thereby becomes "a solid, knowable target" of public criticism and distain.

Indeed, the 'public' part of public art has evolved over time. Initially, the term only applied to the environment in which the art was displayed and viewed. That is, art that is displayed in the public plaza, not in the corridors of museums and galleries that are considered the domain of largely the cultural elite, and not generally accessible to the masses. Hall and Robinson (2001) have recognized the lack of public engagement in their review of public art literature and proposed that contemporary research do more to include the voice of the public.

James Peto (1992) notes that the question of the public in public art has no easy answer because its definition is a moving target that dynamically shifts over time and place.

An essential question that emerges when considering whether the artwork is public is: To whom does the art belong? Many researchers have included public perception of art as a basis for evaluation of the impacts of the public art project. In planning and evaluation of projects, Evans (2005) contends that those that were involved or are impacted by an art project should play a key role in the project's evaluation, but their experiences with the project are often overlooked. The role of politics is also identified as a contributing factor in public art projects, with the people that live and work in the neighborhood often only a second thought in the art development process. Miles (2005) contends that cultural projects are often predetermined in the political realm, and the regular observers in the public realm become the receivers of the project and are not invited to 'shape' the project as it is developed.

The definition of 'public' as applied to public art is a frequent subject of literature in the field due to the fact that the parties that conceive plan, and implement public art projects often have different goals and aspirations for the project. For example, the politician may want acceptance and accountability for the spending of tax dollars, while the artist may view the piece as an intentional conscious awareness-raising exercise. Fleming (2007) sites the fact that funding for the National Endowment for the Arts (NEA) Art in Public Places program funding was cut in 1995 due largely to the fact that the panel of art professionals that administered the program failed to understand and appreciate the 'public's' expectations for the program. Marie Gee (1996) states public art is different from private art because it "needs to be concerned with the everyday lives of the audience and the eventual experience of the artwork, coupled with the need to somehow maintain the authority of the art and the artist."

By its nature, public art is meant for the everyday person, not just the person that chooses to go to an art museum and may have an understanding and appreciation of art. In fact, the art literature captures this notion of 'public' as in the field of political science, using such terms as public realm, the public sphere, public life, and public space (Arendt, 1958; Deutsche, 1998; Phillips, 1994; Yngvason, 1993). These terms indicate that art in the public square not only exists in itself, but becomes part of the democratic discussion, and that the process of implementing public art influences both the art and the public.

The definition of public art used in this study refers to art that is commissioned and owned by a public entity such as a municipality or public non-profit agency. A decision-making process that demands public engagement characterizes this type of art, as opposed to art commissioned and installed by a private company. Moreover, the use of public resources, such as tax dollars and public land, means the public has a sense of ownership and is critically empowered. Public art engages people on an everyday basis at both the street-level and at the community social-political level. Mitchell (1992) observes, "The public artist today engages issues of history, site, politics, class, and the environment. These multiple visions may help transform communities as they find common ground." (as cited in Boros 2010, p. 7)

Public art is generally understood in the literature to be public when viewed and experienced in the "public sphere" rather than in a museum or gallery (W.J.T. Mitchell 1992). Hannah Arendt (1958) introduced the term "public realm" as concept to describe the public place where people discuss concepts and ideas. Arendt theorizes that the" public" realm has two essential characteristics. First, to be public means that "everything that appears in public can be seen and heard by everybody and has the widest possible publicity." She argues that exposing private ideas and thoughts to the public is transformational and the way by which human

construct their individual and collective reality. She writes, "For us, appearance-something that

is being seen and heard by others as well as ourselves-constitutes reality." Further, it is the

"presence of other who see what we see and hear what we hear (that) assures us of the reality of

the world and ourselves . . . "(Arendt 1958, p.50) Second, she says that the term "public"

describes "the world itself, in so far as it is common to all of us and distinguished from our

privately owned place in it." (Arendt 1958, p.52) Public art, thereby, is one of the things in our

world that we share in common. She states that, "to live together in the world means essentially

that a world of things is between those who have it in common, as a table is located between

those that sit around it; the world, like every in-between, relates and separates men at the same

time." (Arendt 1958, p.52) By sharing the viewing of public art together, we all collectively 'sit

at the same table' and bring our individual private perspectives at the same time. Art creates the

public environment that is respectful of individual interpretations of the common world that

surrounds us.

Art literature also refers to the concept of "public sphere" developed by Jurgen Habermas

(1962). He describes the public sphere consisting of a body of private people that come together

to rationally discuss common interests. Erica Doss (1995) invokes Habermas in her discussion

of public culture, describing it as an ideal and detached realm distinct from the real-life tensions

of politics, economics, and social difference. This model was viewed as a utopian and fictitious

viewpoint that would rarely, if ever, be achieved in a capitalistic society that embraced

consumerism, mass media, and corporate influence. Habermas (1962) argued that the advent of

consistent political debate that characterized the American democracy of the 18th and 19th

centuries resulted in consensus, not compromise. This consensus of public opinion would then

influence the actions of the state and could not be ignored. The model relied on the assumption

that the public sphere consisted of individuals not aligned by social or political status. Consequently, critics such as Nancy Fraser (1993) suggested that the Habermas model was not only an unrealistic utopian construct but also "a masculinist ideological notion that functioned to legitimate an emergent form of class rule." (as cited in Doss 1995, p. 16) Habermas' idealized model of the public was content with a consensus of the status quo, consisting of a ruling class of white, well-educated men, and by necessity, excluding the considerations of women, the working class and various racial and ethnic groups. These groups provided an inherent conflict to the public sphere model and were not a voice that was recognized by the Habermas model.

Likewise, the public process of creating and implementing public art contains only slices of the public to a greater or lesser degree. When a group of individuals completes a public process, an excluded interest group might suddenly appear, and bring unexpected criticism. Wright (1994) the editor of <u>Public Art Review</u> describes the public sphere as a neutral zone, neither influenced by the government nor by the private entities, in which there is a free flow of ideas in an ongoing debate. Contemporary scholars base the public definition on the broad tenant of democracy that public participation includes a diverse plurality of people whose speaking and actions creates equality. Arndt (1958) envisioned a public realm that has people coming together to create a single reality. This reality is based upon communication and relationships built among and between all people.

The definition of public in regard to public art has also expanded with society's greater awareness of cultural issues. In the United States, the white Christian European dominance defined public art until relatively recently because of the relative exclusivity of the art world and the social-political institutions that supported art. For centuries, religion was the dominant factor in culture, and hence, religious influence manifested itself in artwork, both public and private. It

was religion that bonded people together in what Augustine called the Christian "brotherhood" and institutionally defined human relationships in the common world.

In spite of an expanded cultural awareness, the contemporary art community does occasionally misstep when it comes to engaging the appropriate 'public' in the purchase and display of public art. In 2017, the prestigious Walker Art Center in Minneapolis, Minnesota included a sculpture "Scaffold" by white, Los Angeles-based artist Sam Durant, as a centerpiece in the newly renovated Minneapolis sculpture garden. The institution's Executive Director, Olga Viso, first saw the work at a European exhibition several years earlier and convinced the museum curators to purchase the piece for $450,000. The sculpture is representative of the gallows previously used in U.S. government executions, such as the hanging of 38 Dakota men in Mankato after the U.S-Dakota War in 1892. It wasn't long after its debut that protesters converged upon the site. Native American community leaders called the sculpture offensive, and demanded that it be removed from the exhibit that sits on former Dakota Tribe land (Eler 2017).

The artist and the Walker Art Center both acknowledged mistakes in the process of creating and installing the sculpture. The artist called it a "miscalculation" when they failed to consult the area's Dakota tribe. In the eyes of the Dakota, the sculpture was a painful reminder of a history of cultural genocide that has left permanent scars upon the community. The "Scaffold" was ultimately dismantled and removed from the site, disassembled, and the wooden remains were given to the Dakota community for proper disposal and were buried in a non-disclosed location. However, the removal of the sculpture renewed debate in the art world regarding the questions of white privilege, cultural appropriation, and racism. Local Minneapolis art critic Alicia Eler (2017) writes, "People are highly sensitive to the continued prevalence of white people among our society's gatekeepers, including at the Walker. Whether

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or not you call it "white supremacy," it tends to devalue and undermine both the lives and experiences of people of color and native/indigenous peoples."

As a result of the controversy, the Walker Art Center and the broader community had meaningful discussions about the role of diversity and cultural sensitivity. Protestors gave new public awareness to the history of cultural genocide and the tragic hanging of 38 Dakota men in Minnesota in 1862. The Walker Art Center adopted new diversity education programs and started a program to get earlier feedback from diverse communities. In her pledge to continue the efforts, the Executive Director stated: "It's an amazing community that really understands the importance of culture and art as a platform for conversation, for difficult conversations. . .we are living in a really challenging, difficult moment and art can open the door to conversations." (Eldred 2017, p. C-1)

Pamela Jo Landi (2012) offers a definition of public art that fits well with the topic of this study: "Public art encompasses both functional objects in the landscape and expressive, decorative forms either permanent or temporary, that belong to any established classic or contemporary artistic disciplines such as but not limited to sculpture, mural, relief; installed with the intent to enhance, physically define, promote or establish identity in a space or a place. The person who creates or designs public art falls to anyone that identifies themselves as a professional artist, craftsperson or citizen involved in the creation and design of these installations." (Landi 2012, p. 6).

The physical location is one means to differentiate public art from non-public art (Phillips 1989) and these sites are openly available to the public as opposed to a location specifically

designed for the display of art (Miles 1997). This artwork has been referred to as 'site-specific' when it draws its influence from physical characteristics of the location, such as topography or the features of surrounding landscape or buildings (Kwon 2002).   O.J. Dwyer (2006) also identified and wrote about a phenomenon referred to as symbolic accretion, whereby specific sites designated for commemoration can create different aspects of meaning and interpretation for newer commemorative pieces.

For example, symbolic accretion is evident in the presence of the 1982 *Vietnam Veterans Memorial* in the Washington, D.C., by Maya Lin. The low black granite wall with the names of soldiers that died in the Vietnam War stands in stark contrast to the tall, nearby white marble memorials such as the Washington monument and the Lincoln memorial. The message and meaning of the art was enhanced by its surroundings. Soldiers were appropriately honored in this place of commemoration and reflection, but the dark slash of granite upon the earth clearly indicated the divisive and controversial nature of this War. The polished surface of the black granite wall reflected its surroundings, and also reflected the individual viewer. This aspect brought the individual into the experience of the memorial and heightened the intimate experience of the place, that is, both a place to mourn and a place of personal reflection. The memorial did more than honor the victims of the war. In a city of white marble monuments to white men, it told the story of a diverse plurality of individuals that had gone to do their patriotic duty. By creating a sculpture that has multiple meanings which never directly conflict with each other, it will "force the viewer to choose" (Holman 1997) one meaning that fits with their view of their individual experiences and viewpoint.

The Vietnam Veteran's Memorial represents a shift in the definition of 'public' as it relates to public art, and how the consumer views public art. Early public art works were largely

tied to their location, while this memorial illustrates a public viewpoint that is seen more in terms of "a network of social relations" (Kwon 2002) that reflect the often divergent relationships found among the individuals that collectively comprise the public body.

As seen from this example, symbolic accretion can be a negative as well as a positive force, in that it "is not limited to the appending of commemorative elements that are sympathetically reciprocal. In some instances, the accretion can be antagonistic and insurgent, rubbing against the grain of the common or dominant interpretation of the memorial" (Dwyer 2006, p. 421). Research has shown that it is important for cities to have a good understanding of "the public" that is being served as part of a public art installation (Palmer 2012). She argues that this definition becomes even more important as the public sector turns to the private sector to develop privately-owned 'public' art projects. The increasing privatization of public space (Deutsche 1996; Mitchell 2003) means that the implementation and production of public art often goes beyond what is traditionally known as public space. The important questions to ask are who creates the public art and who is it created for?

Palmer (2012) in her research identifies that a multi-dimensional view of "the public" is important when defining public art. These dimensions are identified as spatial, temporal, material and human. She argues that, in the realm of public art, making distinctions between public and private is "a very important part of the conversation, particularly in regard to money, sites, and the public art process." (p. 20)

It is useful to depict the common understanding and dichotomy of the terms public and private. Michael Warner (2002) created a table that portrays the standard definition often associated with public and private:

Public	Private
open to everyone	restricted to some
accessible (for money)	closed even to those that could pay
state-related; now often called public sector	nonstate, belonging to civil society; now often called private sector
political	nonpolitical
official	nonofficial
common	special
impersonal	personal
national or popular	group, class, or locale
international or universal	particular or finite
in physical view of others	concealed
outside the home	domestic
circulated in print or electronic media	circulated orally or in manuscript
known widely	known to initiates
acknowledged and explicit	tacit and implied
"the world itself, in so far as it is common to all of us and distinguishable from our privately owned place in it" (Arendt)	related to the individual, especially inwardness, subjective experience and incommunicable

Source: Public and Private (Warner 2002, pp. 29-30)

In Tom Finkelpearl's book, *Dialogues in Public Art* (2000), he puts forth a definition that is consistent with these definitions and refers to the cultural power relationships that often underpin the understanding of public art. The book is a collection of interviews with artists and critics. Its focus is on works of art that are displayed and viewed outside the confines of a museum, and consequently, the definition that he uses for public art is intentionally narrow. He writes:

> In this book, when I use the term "public art," I am relying on an understanding of common usage. Public art is often sponsored by public agencies, usually existing outside of museums and galleries, and addressed to audiences outside the confines of the art world. But I do not want to define the words or the field. I will say that the word "public" is associated with the lower classes (public school, public transportation, public housing, public park, public assistance, public defender) as opposed to the word "private," which is associated with privilege (private school, private car, private home, private country club, private fortune, private attorney). Art is generally associated with the upper classes, at least in terms of those who consume it – collectors and museum audiences. Many of the projects in this book explicitly or implicitly address the class

contradictions inherent in the term "public art" by bringing different sorts of people into contact in creative ways. Art is a potential tool for communication, and the communication can cross all sorts of boundaries. (Finkelpearl 2000, p. x)

While Finkelpearl chose a definition and application of the term "public art," other authors expand the definition in order to include multiple dimensions of the term. Bruce Robbins (1993) writes in *The Phantom Public Sphere*, a reference of Jeff Weintraub's identification of four primary ways that public and private are opposed: first, is the distinction between the State and the private market economy; second, is the distinction of civil society and citizenship from both the State and the market economy; third, with the concept of public space as being a space of symbolic self-presentation; and fourth, the feminist distinction of private and public.

In the mid-twentieth century, it was feminist scholars that challenged the prevailing norms of public and private in regard to gender, race class, and sexuality. The masculine hegemony of the day promoted the public world of work and governance, while diminishing the role of domestic and private life. Palmer (2012) notes in her writings that, "Feminist scholars see the dichotomous conceptualization as perpetuating oppressive structures of gender inequality, leaving women and other marginalized peoples, confined to the private sphere (Rose 1993; Palmer 2012, p. 24)." This classification of people, or groups of people, as public or private is an important distinction relative to the cultural privilege enjoyed by certain people, places, objects and activities. Importantly, she notes that how we use public space is not value-neutral. As a society we use public space to invoke ideals and create normative behavior, and it is through the practice of public art that we realize an expanded engagement of the world.

Some authors argue that simply placing an artwork in a public space does not necessarily make it public, and it is not public art if it fails to engage the public (Heine 1996). In order to

gain acceptance, reduce controversy, and expand the conversation, many contemporary public art projects focus on public involvement. For example, the relative critical success of the Vietnam Veterans Memorial sculpture is largely attributed to a selection panel that included veterans, that is, "members of the using public" (Kelly 1996, p.18). In this work, members of the public were not involved with the creation of the work, but a small group of representative individuals selected the artwork on behalf of the public (Kelly 1996). The strong emotional response to this memorial provided a means by which the country could have a difficult discussion about the Vietnam War. However, this discussion might not have been nearly as productive had veterans not been involved with the process. In spite of multiple contrary interpretations, or perhaps because of, the monument is now widely recognized as one of the most admired and visited memorial in Washington, D.C.

Urban planning literature has similar definitions of "public" as viewed through the lens of a place-making objective. A sense of vital public place "is associated with real events, with myths, with history and memories" (Hajer and Reijdorp 2002). Different types of public space create an environment for different types of public interaction. The urban planner is concerned with the practical use of public space; therefore, the physical elements of a site often take precedence. Attributes such as illumination, visibility, and the proximity to streets, sidewalks, and trails will determine the user groups that are attracted by the space, and how those user groups relate to one another. Consequently, the user groups that are predominantly attracted to a public space, whether it's teenagers, homeless individuals, drug dealers, bankers, attorneys, or families may result in the practical (intentional or unintentional) exclusion of the other. From a theoretical point of view, the urban planner designs a space that is public and inviting to all.

The different parties responsible for the creation and implementation of the work also may define "public art" differently. Generally, there are three parties involved with public art: the artists, the commissioning public agency, and the public. The acceptance and 'success' of a public art installation relies on a good relationship between these three parties (Balfe and Wyszomirski 1988). By its nature, public art that is bought and paid for by public subsidies creates its own controversies, including the presentation of the artwork, the freedom of artistic expression, and the authority of the public administrators to manage these inherent tensions related to the presentation of the public art. This study focuses on the role and action of the local public administrators in small communities. However, previous research has revealed that similar issues appear at all levels of government (i.e., federal, state, and local), and there is value in examining the issues from both from the artist's perspective and a public critical viewpoint (Hoffman, 1992; Maksymowicz, 1992; Mitchell, 1992; Ross, 1995; Doss, 1995; Dorn, 1995; Miles, 1997; Blair and Pijawka, 1998). The very fact that public art is seen and heard by others, and that everybody sees and hears from a different perspective is the meaning of public life (Arendt 1958).

The debate on when and how to accommodate the differing perspectives of society is at the core of democracy itself, and the history of public art throughout history has served to both support and challenge the status quo. The changing dynamics of public art depict the conflicts of the abstract, unified space, and the private, conflicts of individuals. A unified 'public' and its claim of being fully inclusive, denies the fact that conflict is inherent when accommodating a plurality of interests in a democratic society.

2.3 History of Public Art in America

The story of public art in America is a story of democracy and the ever-shifting nature of the power structure existing in American society, due to the fact that public art is in the public, and is viewed by a larger audience than private artworks. This unique situation means that public art is designed to be viewed by everyone, not just those that are trained and educated in the art world. Consequently, the history of public art is filled with controversy. Such conflict appears inevitable as artists, institutions, and the general public now have a role in creating, placing, and interpreting the meaning and value of this public work.

The history of public art centers around its function as an aesthetic and place-making tool and as a symbol of the public's collective and shared experience. The origins of public art are about reshaping the public sphere for political and economic reasons. Throughout history the visual reshaping of the public experience has sought to overlay the existing place with the artifacts of the new political or cultural structure. For example, the major Russian port city of St. Petersburg, was renamed Leningrad in honor of Soviet leader Vladimir Lenin, after the outbreak of World War 1, due to the German association of the name. After the fall of the Soviet Union, the City went back to its original name of St. Petersburg. The cultural shift resulted in the removal of hundreds of statues and Soviet iconography in Leningrad and across the countries that made up the former Soviet Union. The importance of public art in defining the public culture and societal narrative is a critical component of public art.

Edmund Bacon (1974) in *Design of Cities* references Pope Sixtus V's efforts to meld artistic beauty into political pragmatism to establish Rome as a Christian city. To do so, he would redefine the public space by developing a:

> "…basic overall design structure in the form of a movement system as an idea, and at the same time the need to tie down its critical parts in positive physical forms which could

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not be easily removed, he hit upon the happy notion of using Egyptian obelisks, of which Rome had a substantial number, and erected these at important points within the structure of the design." (Bacon 1974, p.131)

Subsequently, Pope Alexander VII continued to influence the aesthetic of the public space in Rome. He oversaw the construction of various fountains and columns within the public plaza. The belief was that a visually regulated physical space would provide an environment of social dignity and decorum. A new alignment and order to the City's transportation system was also part of bringing order and function to the community. Throughout history, this type of social economic redevelopment continued to be a driving catalyst for public art. In the current age, many large scale public and private developments include a major public art installation as a neighborhood focal point. Those interests in charge of commissioning and installing the public artwork incorporate art and design elements into the public sphere that allow for individual interpretation.

In the United States, the government and private patrons have been commissioning public artworks since the late 18th century. These works of art consisted of, not only monuments to heroes, but also to enhance the city utility for the health and enjoyment of people (Bach 1992). The Progressive Era of the late 19th century ushered in the City Beautiful Movement, in part to bring esthetic and political order to the public square and to influence civic values. By the end of the 19th century, the traditional American values of the time were being threatened by rapid industrialization and economic recessions. The predominant social structure of the time –- white, upper class, Christian – utilized public art to reinforce their civic values. The public sculpture at that time was meant to inspire the viewer with high civic ideals and to represent order, unity, and progress (Bach 1989).

An early observer of American political life, Alexis de Tocqueville (1835) observed that the new American democracy offered both an equal access to opportunity for wealth and equal conditions for all, and resulted in an excessive possessive individualism. He notes that this tendency toward individualism results in a loss of compassion and empathy as each man focuses on individual material pursuits. He writes:

> Each of them, withdrawn and apart, is like a stranger to the destiny of others: . . . he is beside them, but he does not see them; he touches them and does not feel them; he exists only in himself and for himself alone. (Marina 1991, p 663)

However, it has been argued that the expansion of individual imaginative capability is a way to counteract the oppressive domination of popular opinion in democracy (Maguire 2006) It is the 'spirit of liberty' in American democracy that is intimately linked to the spirit of community that is reawakened both by religion and artistic expression (Boros 2010). Public art can provide a community experience, on an individual level, that challenges and rearranges the status quo that we may take for granted. This in turn allows us to recognize new possibilities in our everyday life.

The desire of individuals to collectively engage in society is based upon a unifying experience. Robert Putnam (2000) successfully demonstrated that participation in civic associations has declined precipitously over the last century. This decline in social and political community correlates with the rise in technological advances, capitalism and the growth of the middle class. It is these forces of society that have us, as Putnam (2010) uniquely describes, 'Bowling Alone' as a collection of independent and competitive individuals. The experience of art in the public square is meant to be disruptive in the sense that it is confronts the individual and their daily routine. Art serves to promote a collective consciousness of universal thought that, in turn, creates empathy for others. The transformational experience of art encourages

participation and allows people to imagine societal alternatives. Consequently, this opening of the individual's imagination "allows for and encourages more active and consistent participation in public life by supporting change (even major change) without fear of total disorder." (Boros 2010, p. 81)

In the United States, the federal government has been a component of public art projects since the 1800's. The U.S. Capitol Rotunda was one of the first intentional displays of art for the new democracy. President John Quincy Adams reportedly struggled with the complexities of an elite patronage being the arbiters of art for the nation, but, ultimately supported federal government sponsorship of art, emphasizing how art would exhibit the nation's progressive and civilized values (Senie and Webster 1992, P. xii). The role of government involvement in public art has been a source of controversy throughout America's history and continues until this day. Finkelpearl (2000) notes that the history of public art is commonly told with an emphasis on the word "art" with very little consideration to the public context.

The City Beautiful Movement of the late 19th and early 20th century grew out of the 1893 Chicago World's Columbia Exposition and launched a public awareness of public space and the value of aesthetic enhancement to that space. Other cities across the nation were spurred to consider improvements to the quality of their public spaces, which included public plazas, public buildings, parks, and transportation thoroughfares. William Wilson (1989) writing in *The City Beautiful Movement* describes it as a time when Americans made significant efforts to improve their cities, making them beautiful, functional and desirable places. As such, it not only included discussion of the aesthetics of public space, it also included political, social and economic components, and "demanded a reorientation of public thought and action toward urban beauty" (Wilson 1989, p. 1). The movement was the start of wide spread comprehensive planning in

American cities and combined functionality with aesthetic enhancement. These improvements spoke to a community's civic pride and promoted patriotic spirit. The public sculpture inspired by the City Beautiful Movement was meant to inspire the viewer with high ideals and to convey the message of order, unity, and progress (Bach 1992; Bogart 1989). Public sculpture, along with public parks, was seen as a way of civilizing the public (Crantz 1980).

The enhancement of public space with memorials for World War 1 became a common practice of communities across the nation following the War. The United States was claiming a role as a world super power, and cities were trying to establish what it meant to be a great American city. Memorials were built to honor the veterans of the War, those that had perished, and to glorify the patriotic spirit of an emerging nation power. Erica Doss (2010) in *Memorial Mania: Public Feeling in America* describes a debate around the form that such memorials would take in the public square. Should they be a work of art like a sculpture or a monument recognizing those that sacrificed for the sake of the nation or, on the other hand, take the form of a functional interactive feature such as a park, a band shell, swimming pool, or playground? The switch to more active functional war memorials was due, in part, to the proliferation of "ready-made" war monuments to the war hero. Some authors theorize that active recreation became valued over the passive contemplation of allegorical sculpture as a way to generate uplift as well as provide social control, especially in the immigrant population (Bach 1992; Bogart 1989). The other debate was about the social political message that the public feature should convey: should it be celebratory, conciliatory, focus on the human cost of the war, or be about seeking international peace in the future (Senie and Webster 1992)? This is the mixed message of war and such debates on how we depict such events from our history continue to this day.

Up until the Great Depression era (1929-1942), government support for the arts was minimal in the United States. In the early 19th century, a minimal amount of federal support was used to subsidize public projects like Luigi Perisco's statues of *justice, American and Hope* for the Capitol, and Thomas Crawford's *Status of Freedom* (Miles 1989; Fyrd 1992). The Great Depression saw the advent of massive federal programs, some of which directly, or indirectly, supported public arts. President Franklin Roosevelt's *New Deal* called upon artists to use their talents to serve the country. This was the country's first large-scale investment into arts and culture, and resulted in a succession of programs from 1933 to 1942.

It was during this time that the federal government supplied funds to hire artists that would create works that would help to heal and inspire a society that was suffering the wounds of a great economic depression. Many of the artists were unemployed workers that could use their artistic skills for the good of society, and were provided work through work relief programs or direct commissions from the government (federal, state, or municipal) using federal money. Artists from across the country filled public spaces with murals, sculptures, and site amenities among other art and architectural forms (Kennedy 2009). The first of the New Deal programs to address art was the Public Works of Art Project (PWAP 1933), directed by Edward Bruce (Palmer 2012). This program focused on providing a consistent and respectable general wage to artists to create new works for public buildings such as schools, libraries, and orphanages. Another program that supported the arts was the Federal Emergency Relief Administration (FERA), also created in 1933. This program provided federal grants to state and local governments, many used to support public art and cultural projects.

The New Deal committed to large art programs as a way to help the people through the Depression by giving them meaningful and hopeful communal (and government) symbols (Park

& Markowitz 1992). The programs also served as an employment initiative. The government employed and commissioned over 10,000 artists and they produced thousands of pieces of quality artwork. These programs were a significant precedence for government involvement in the arts and are considered to be the largest federal public arts program in the history of the world (Cruikshank & Korza 1988; Cummings 1991).

However, this scale of government involvement in public art was not without its critics. Many of the artists were considered 'left wing' in their political views and drew criticism during the pre-World War II era for connections to communism. Congress, nervous of communism, began to criticize these programs, limit their resources, and ultimately bring about their end in "disillusion and despair" (O'Connor 1973, p. 28). Erica Doss (1995) describes two examples of the role of art in this period of rising political tension in America. First, in 1933, a mural commissioned for Rockefeller Center in New York by artist Diego Rivera was ordered destroyed, before it was even finished, because it included a giant portrait of Lenin. Likewise, artist Victor Arnautoff's depiction of left-wing newspapers (and their readers) in a San Francisco mural became a cause for political sensationalism and public political uproar.

The 1960's ushered in a new era of federal support for public art programs. Unlike the 1930's the efforts in the 1960's launched a period of sustained subsidy of art by the federal government. Similar to the 1930's it was the desire for social change that propagated public art programs (Raven, 1989). Following World War II, modern aesthetic ideals were being featured in public art projects. These works were considered 'pure art' and were decidedly non-utilitarian and non-allegorical, but somewhat obscure to the general public. Rosenberg (1971) noted that, a professional interpreter was needed to explain "modern" works of art to the non-art audience. The elite nature of this type of public art made some question the value of public art that didn't

conform to a sense of common public taste and liking. Watenhall (1988) describes the conflict in federal government as being whether art was a needless frill on overburdened taxpayers or whether culture should be democratized and what that might mean. Marie Gee (1996) states that in the McCarthy era there was a fear on the government's part of funding left-wing artists and their ideas. In its search for a cultural identity following World War II, many members of Congress viewed the left wing and communist threat offered by artists and intellectuals as a real concern.

Starting in the 1960's, with the age of the Kennedy presidency, culture began to be considered an important part of the Country's ambitions to become a great civilization. Public support for the arts began to grow as efforts to democratize the arts and to make art accessible to 'everyone' began to flourish. Several programs that had their genesis in the depression-era arts programs received new life in the 1960's with the formation of the General Services Administration (GSA) Art in Architecture (AiA) and the National Endowment for the Arts (NEA) in Public Places (APP). In 1963, under President Lyndon Johnson's administration, the General Service Administration (GSA) established an Art in Architecture program. This program reserved one-half of one percent of the estimated construction cost of each new federal building to commission project artists. This program was established based upon a depression era percent for art program established by executive order in 1934. It was the Treasury Section of Fine Art that commissioned 1% of a public building's administration construction funds for building embellishments (Melosh 1991). The program ended in 1943.

The first local "Percent-for-Public Art" ordinance in the United States was adopted by the City of Philadelphia. A decade later, the City of San Francisco adopted a similar program for public art. Seattle's King County, adopted an ordinance in 1973 that created a program that

"integrates artworks and the ideas of artists into a variety of public settings, advancing Seattle's reputation as a cultural center for innovation and creativity." (Palmer 2012, p. 63) Many other states, counties, cities and agencies followed with percent for arts programs that continue to this day.

The 1960's were a period of dramatic social change. To address societal challenges, a number of federal programs were developed under President Johnson's *Great Society* movement. In 1965, the National Endowment for the Arts and Humanities (now the National Endowment for the Arts, NEA) was created as an independent agency of the Federal government, and was intended to develop a further alliance between the arts, humanistic studies and American education (Wetenhall 1992). The NEA's Art-in-Public Places program was established in 1967, and provided matching grants to civic groups and university communities for the commissioning of art for public sites (Senie and Webster 1992, p. xiv). This program sought to increase exposure to public art, while giving communities self-determination in determining how their public space was defined. The approach of the NEA was intended to foster the arts and to make them available and appreciated without imposing aesthetic standards or directing artistic contents (National Endowment for the Arts, 1995).

Public art in the 1960s was an important part of urban renewal and revitalization efforts. Public art was one of the tools used to make cities more livable and to counteract the impression that urban centers had become ugly and unsafe. The Model Cities Act of 1966 promoted comprehensive planning and place-making efforts.   The Act encouraged communities to create attractive public spaces as part of redevelopment efforts and many of these spaces became locations for public art. However, many of the early commissions under this program were criticized for being divorced from site context as well as the specific community interests.

"Public Art became a part of the urban renewal programs, as it had in centuries past, functioning as an emblem of culture and manifestation of economic wealth, a sign of the power of its patron" (Seine and Webster 1992, p. xiv). The first matching grant for an art commission was made in 1967 to the City of Grand Rapids, Michigan. Community prestige was a motivating factor in the selection of famed American sculptor Alexander Calder for the creation of a landmark sculpture for it public space. J.M. Palmer (2012) describes the tortured journey:

> "Grand Rapids was in the midst of an urban renewal plan, and was seeking to commission an artist to create a piece for an urban plaza. Calder's La Grande Vitesse was selected by a mayor appointed panel that was also comprised of NEA representatives. The sculpture was dedicated in 1969 and quickly drew a great deal of ire as well as praise. Many months of debate ensued, yet after a time the piece became a beloved city icon." (Palmer 2012, p. 61)

Even though the piece experienced initial public controversy, it ultimately was embraced by the community, becoming part of the official city letterhead and even was emblazoned on the city's garbage trucks (Halbreich 1988, p. 9).

Figure 2:

La Grande Vitesse, Grand Rapids, Michigan 1960, Alexander Calder

In general, the federal art programs of this period had limited public input, but various controversy and political change gradually resulted in more local control and more community-centered projects. The emphasis on prestigious big name public art continues to be a factor in the selection of public art. However, even as cities struggle with creating an image within a global economy, the concern for local identity and needs also continue to be a factor (Grodach and Loukaitou-Sideris 2007). In response to concerns about how public artwork fits within the community, the NEA added a stipulation to its program in 1974, stating that the public art should be appropriate to the site. This provision was intended to increase public engagement by focusing attention on particular social, ecological and historical aspects of the sites (Kwon 2004). The NEA further refined its guidelines in 1980 with the addition of a requirement for community involvement in the selection of public art projects by requiring local representatives on all juries. (Marie Gee 1996).

The movement toward public involvement was inevitable as the nation shifted from the hero statue dedicated to commemorating historical figures that represented a version of history that excluded large parts of the population (Raven 1989; Lacy 1995). In addition, the 1980's saw purpose of public art move from primarily aesthetic improvement, to an integrated feature of urban design that sought to address deeper social issues and improve social and psychological well-being (Hall and Robinson 2001).

One of the most notable examples of failure in the proper siting of public art from this period is a sculpture in Manhattan's Foley Square Federal Plaza known as the *Tilted Arc*. The General Services Administration (GSA) commissioned the Tilted Arc for this location in 1979, and it was removed in 1989 after much public controversy. Artist Richard Serra created the massive sculpture and it was installed in 1981. *Tilted Arc* was an unadorned steel sculpture nearly the length of a city block that was 120 feet long, 12 feet high, and 2.5 inches thick. From the beginning, the sculpture fell under extreme criticism and was derisively nicknamed "The Berlin Wall of Foley Square" (Doss 1995, pp. 17-18). Because of the controversy surrounding this sculpture in regard to its use of public space, *Tilted Arc* is one of the most discussed examples of 20th century public art (Baldini 2014). The work raised questions about how public art is commissioned, what are appropriate styles of art, and what are the criteria for the successful implementation of public art. More importantly, when describing *The Destruction of Tilted Arc: Documents* published in 1991 (C. Weyergraf-Serra, M. Buskirk), Rosalyn Deutsche (1996, p. 258) writes: "The documents raise timely questions, whose implications extend far beyond arcane art-world matters, about what it means for art and space to be "public." Insofar as the GSA ostensibly dismantled *Tilted Arc* "to increase public use of the plaza."

The removal of the *Tilted Arc* was a direct result of a petition by some 1300 office workers from buildings adjacent to the public plaza. The artist defended his work through the hearing process, saying that it was designed as a site-specific sculpture, and that removing the work, or placing it in another location, would render it meaningless (Babon 2000). In part, the controversy that arose was an intentional consequence of the artist's desire to make people see their surroundings differently: "He wanted a sculpture that provoked a relentless consciousness of the streets, office buildings and court around it, to be at the same time analytical and mythical,

protective and subversive." (Erica Doss 1995, p.18). The petitioners saw this attempt of

consciousness raising as dysfunctional and demanded that the abstract sculpture be removed

because it "was ugly; that it spoiled the view; that it prevented the plaza from being used for

concerts, performances, or social gatherings; that it attracted graffiti; that it made access to the

building difficult." (Erica Doss 1995, p.18). The GSA's decision to remove the *Tilted Arc* was

viewed from the standpoint that there was a universally recognized "public" and that

accessibility and "public use" of the space was paramount. This decision was on the forefront of

a widespread movement away from abstract art in public places toward public art that was more

utilitarian functional in nature. Consequently, utilitarian objects such as bicycle racks, drinking

fountains, park benches and picnic tables were designed as artwork to enhance urban spaces.

To others, the debate surrounding the removal of the *Tilted Arc* was representative of "the

degree to which public art discourse had become a struggle over the meaning of democracy"

(Deutsche 1996, p. 265). This attitude was prevalent and reflected a "general tendency in

neoconservative discourse to accuse art of arrogance or inaccessibility in order to champion

privatization and justify state censorship in the name of the rights of "the people."" (Deutsche

1996, p. 265). In 1985, the GSA held hearings to determine whether the *Tilted Arc* would stay

or be relocated. Even though 122 people spoke in favor of keeping the sculpture, and only 58 in

favor of relocating it, the hearing panel voted for removal. The remarks of GSA chief Diamond

at the conclusion of the hearing indicated that a populist victory had been won. He stated, "The

people have spoken and they have been listened to by their government." (Doss 1995). He

further stated, "This is a day for the people to rejoice, because now the plaza returns rightfully to

the people." (Doss 1995).

The artist failed at a legal challenge to the GSA ruling. Both proponents and opponents of the sculpture argued that they were advocating for "the people." In reference to the decision to remove the sculpture, Clara Weyergraf-Serra cautioned against a government intervention that could be a textbook example of what Stuart Hall terms "authoritarian populism": the mobilization of democratic discourses to sanction, indeed to pioneer, shifts toward state authoritarianism." (Deutsch1996, p. 266) The artist, and the opponents to relocating the sculpture, argued against government censorship and for the artist's right to enjoy freedom of expression. Ultimately, the case confirmed the power of the state to determine the definition of public use upon land that it controlled.

Figure 3:

Tilted Arc, New York City 1981 – 1989, Richard Serra

The controversy surrounding the removal of the Tilted Arc paved the way for the shift of public art toward community-based public art projects. Miwon Kwon (2002) described the

movement toward a need of art to socially engage a site through community involvement as "art-in-the public interest." Kwon, recognizing the dangers of relinquishing too much of the artist's authority to "community-based" projects noted:

> This under theorized alliance (between "authoritarian populism" of the right and "democratic populism"/community advocacy on the left for the removal of *Tilted Arc*) set the stage for identity politics and political debates of the early 1990s. In terms of public art little room was left for bold, ambitious artistic statements that did not engage social issues or the "community." (Kwon 2012, p. 187)

In Suzanne Lacy's anthology *Mapping the Terrain: New Genre Public Art* (1995) she identifies a series of community-based public art events. The works were all specifically designed to address urban issues by appealing to a broad audience that could affect change. This new genre of public art used various means to "to communicate and interact with a broad and varied audience about issues directly relevant to their lives. . ." (Lacy 1995). The works were intentionally interactive and engaged the public in such a manor to raise public consciousness and sought to activate the public (Palmer 2012). The book launched an era of discussion in regard to the form and purpose of public art and the "genre" of public art became part of the art world's vocabulary. Current references to the type of public art may describe it as permanent, temporary, community, performance-based, monumental, memorial, digital, sound, light, or land art. (Palmer 2012).

From the late 20st century until today the use of public art has become more integrated with the work of urban planners, landscape architects, and architects. These multi-disciplinary work teams sought to define or redefine public spaces in efforts that were termed *place making, image making, or brandin*g. These efforts were geared toward creating aesthetically pleasing and coherent public spaces as part of an urban design plan. Nonetheless, artists typically assumed a subservient role to that of the urban planners and architects in making design

decisions. Kwon (2001) describes the role of artists in this setting as adapting to a "functional

ethos" such that the utilitarian value was favored over its aesthetic value, or its aesthetic value

was measured in its utilitarian value. Hall and Robertson (2001) advocate that the role of public

art is more than just aesthetic but helps develop a sense of place, a sense of community; as well

as addressing community needs, promoting social change, confronting social exclusion and

providing educational value.

Another direction in public art is "narrative" or "representational" art that portrays a real,

if not somewhat idealized, version of the world. Examples of this type of community art are the

bronze statue of the police officer in front of city hall, typically comforting a child and offering

their service and protection. Communities may include an officer or child of color, to depict the

acceptance of diversity and unification of the community as a prominent value. Critics (Doss

2012) have argued that art projects such as this are a result of marketing efforts by the art

industry to promote their products. For example, the abundance of "public" art in Loveland,

Colorado is a direct result of a non-profit arts group that serves as a wholesaler for the city's

bronze casting foundries. Nonetheless, many viewers embrace these non-controversial,

traditional and sentimental pieces of art; much in the way one might admire a Norman Rockwell

illustration. Rarely, however, does this type of art serve to encourage debate about the

differences of opinion because it serves to buttress the existing political structure and not to

disrupt it.

Private development has also played a key role in the proliferation of public art.

Privately owned "public" spaces in urban downtowns and suburban shopping malls have

increased in importance. However, such art installations are by their nature designed to be non-

controversial and not to engage the messiness of democratic discourse. Doss (2012) describes

these efforts by stating, "As a self-serving marketing ploy, malls and upscale suburban housing developments are increasingly dotted with saccharine bronzes of frolicking kiddies and benign wildlife." (Doss 2012, p. 18)

The desire to avoid controversy and conflict has resulted in many public art installations that are banal and traditional. As such, they often fail to serve the purpose of inciting any sort of meaningful public discourse. But even traditional representational art has been the subject of controversy. Doss (2012) states that numerous groups across the country have indicted representational art for a variety of reasons: In San Jose, California, citizens opposed the plan to install a monumental bronze sculpture of a U.S. Army captain, claiming that it glorified militarism; in Denver, Colorado, the Commission on Cultural Affairs objected to the inclusion a Black Panther and Hispanic activist in a mural depicting the City; in Pittsburgh, Pennsylvania, opponents portrayed the large fiberglass sculpture *Hunky Steelworker* as a racial slur on Eastern Europeans.

Even Glenna Goodacre's sculpture of children reciting the Pledge of Allegiance in Loveland, Colorado, was criticized as an "alarming propagandist depiction of social control" (Doss 2012). Another traditionalist style sculpture of Goodacre depicted an inclusive mix of adults and children of various racial and ethnic mix, and was criticized for portraying only narrow, stereotypical images. Doss submits that, art styles are constantly in flux and that controversy is created when consumers sense the manner in which art styles are used to convey other, often hidden, agendas. She concludes that, "Indeed controversies over public art style really unmask deeper concerns Americans have regarding their voice in the public sphere." (Doss 2012, p. 21)

In recent years, the often-controversial removal of statues of confederate soldiers and war heroes in the United States was prompted by the realization that these traditional monuments referenced a past of racism and supported the agenda of White Supremacists.

2.4 The Role of Public Art in Placemaking

Public art has taken a prominent role in contemporary urban planning efforts as a tool to reflect the local community and to establish place identity.   The creation and placement of public art has been credited with playing a part in developing a sense of place through the creation of a unique physical character and enhancing the link between communities and places (Hall and Robertson 2001).   America enjoyed resurgence in public art near the end of the 21st century as a result of the development boom, and the corresponding effort to create new communities with distinct identities. Doss (2012, p. 24) notes that critics observed a "spectre of placelessness" that had become characteristic of the modern built environment.

Harvey (Kwon 1991, p. 156) argues, "the elaboration of place-bound identities has become more rather than less important in a world of diminishing spatial barriers to exchange, movement and communication." Due to the reach of national brands and design through global technology and telecommunication, places such as shopping malls, airports, public spaces, office developments, and residential subdivisions all took on a "banal sameness" that made it difficult to distinguish one area of the country or community from the other. Cities across the country had created a built environment that lacked any sort of distinctive variation. This phenomenon was cited as a significant factor in the profound dislocation many feel from a sense of place, or community identity (Fleming and von Tscharner 1987; Hough 1990). Placelessness was viewed by sociologists, political scientists, and urban planners as a problem that disrupted positive social

relationships and disaffected people from their local community. Public art was seen as a key solution to this problem.

The art historian, Lucy Lippard (1997, p. 9) offers this definition of place:

"The word place has psychological echoes as well as social ramifications. 'Someplace' is what we are looking for. 'No place' is where the elements are unknown or invisible, but in fact every place has them, although some are being buried beneath the asphalt of the monoculture, the 'geography of no where.' 'Placelessness,' then, may simply be ignored, unseen, or unknown."

Since the 1980's public art has seen a repositioning of its purpose from being merely aesthetic improvements plunked into the public square, to fulfilling a purpose of addressing deeper structural adjustments in constructing social and psychological well-being (Hall and Robertson, 2001). Public art is commonly touted as a way to develop a sense of place, local identity, or a sense of community. It also is advocated as a way to address pervasive social issues, develop social cohesiveness, and to provide public awareness. Public art is seen as a way to capture the unique characteristic of a particular geographic place and to build an emotional attachment.

Kwon (2002, p. 157) argues that the "intensifying conditions of spatial indifferentiation and departicularization – that is, the increasing instances of locational unspecificity – are seen to exacerbate the sense of alienation and fragmentation in contemporary life." The function of art, therefore, is more than aesthetic or decorative, but it becomes part of the social, economic, and political culture of a specific site.

Political theorists argue that public spaces have become homogenized and abstracted for the purpose of commerce and result in specific inclusion and exclusion (Deutsche 1996; Lefebvre 1991). Kwon and Deutsche contend that contemporary public art serves as a tool to define social relationships within urban spaces, and consequently, has the capacity to exacerbate

uneven power relationships among social-economic groups. However, the installation of site-specific art acts as a counter force to art developed for mass consumption and does "generate a sense of authenticity and uniqueness of place" (Kwon 2002, p. 54).   Placemaking itself relies upon a concept of collective memory and a shared representation of the past that is shared by specific social groups (Halbwachs 1992). The creation or preservation of a physical space that captures that shared memory is a means by which people are bound together, allowing them to communicate with each other.

Over the course of history, the field of urban planning has used art as a tool for cultural and historical interpretation of sites, civic beautification, urban renewal, and image making. Some art projects in urban centers become the focal point, a tourist attraction, or an integral part of the City's brand. The Cloud Gate sculpture in Chicago and the Cherry on a Spoon sculpture in Minneapolis exemplify the ability of art to shape and define both public space and image for a community. The concept of place branding utilizes the connection of public art to the function of image building for the community. These efforts comprise a strategy by which city leaders seek to shape or remake the perception of the community. Peel and Lloyd describe the role of public art in placemaking, noting that public art and well-designed streetscapes "have an important contribution to make in the design of public spaces through giving a sense of identity and by enhancing a sense of place." (Peel and Lloyd 2007, p. 268)

Pryor and Grossbart observe in their research that 'marketplace symbols and rituals' are a key component of developing a brand identity. These 'marketplace symbols' include public art as physical objects placed in the landscape that contribute to brand identity (Pryor and Grossbart, 2007). As symbols of a place brand it is important that public art used for this purpose is consistent with the intended brand and culturally coherent to the local community. Anholt

describes this symbolic action as a type of substance that involves communication representative of the strategy as well as connected to the place story (Anholt 2008). Similarly, Bianchini and Ghilardi (2007) argue that place branding efforts must be creatively responsive to the local culture. They note five key ways in which culturally sensitive branding is applied: (1) cross fertilization of ideas between professional disciplines, (2) new creative approaches, (3) more critical evaluation, (4) more responsiveness to community input, and (5) greater cultural sensitivity.

Incorporating the richness of the underlying culture is an essential part in placemaking and public art that is consistent with the local brand. Art used in placemaking is another external expression of the underlying culture, much like local festivals, parades, public open space, and historic landmarks. Bianchni and Ghilardi also introduce the concept of 'mindscape,' described as the space between the underlying imagination that people have about a place and the place itself (Bianchni and Ghilardi, 2007). Likewise, Fleming describes the unique characteristics of 'place' that come from effectively harnessing the communities 'mental associations into a sustainable narrative' (Fleming, 2007). This underlying story of the community manifests itself in the physical planning of the community, and may also impact what kind of public art strategy is developed. Public art plays a role in defining the uniqueness of place by capturing the authentic meaning of a place through the interpretation of its collective cultural and historical memory. The establishment of place, therefore, refers to an emotional attachment that goes beyond both the physical and sensory properties of a particular place.

Public art serves the role of being able to link those currently living in a particular place with its cultural and historical past, as well as to explore the current social and psychological conditions of the community. This role differentiates place making art installations from the

more passive bronze and stone memorials of the past. Capturing the uniqueness of a site can make the "meaning of places accessible to the people" (Flemming and von Tschamer 1981) by depicting various images related to the town's development over time and creating a sense of belonging for current residents. Developing this type of historical civic identity helps people understand where they came from, as well as projecting an external image (McCarthy 2006).

2.5 Public Art and Cross-sector Collaboration

The high visibility, cost, and political sensitivity of public art projects broadly engage public, private, and non-profit sectors. For example, the physical space that a public art installation occupies may be either public or private, but design and regulatory approval require action by local planning and zoning authorities. Other, non-profit interests (such as, local arts organizations or educational institutions) may initiate, advocate, or fund the work. In addition, the political debate that occurs around many public art projects, and their physical stature within the community, attract the attention of the general public scrutiny, the members of which fulfill the role of consumers and critics of the art installation.

Public art projects are an example of the type of initiative rarely implemented by purely government or market forces alone. At times, the public can be shut-out of art process by a well-meaning art community that is perceived as arrogant and imposing, creating inaccessible works that only those with an understanding of classic art theory might appreciate. Government policy initiatives may provide percent for art programs, municipal design requirements, and government grant programs that will often play a key role in creating and sustaining public art in collaboration with private and non-profit agencies. It is this collection of partnerships between

governments, private business, and non-profit organizations that comprise the cross-sector collaboration that allow the successful creation of public art projects in small communities.

The role of government's influence on public art policy echoes the relationship of the public to other sectors found in classic public policy discussions. Lindblom (1959) developed theories that included discussion of the differences in centrally planned societies and "mutually adjusted" societies. This concept postulates that governing bodies largely decide public policy by a series of decisions referred to by Lindblom as mutual adjustment. He argued that all societies are a mixture of both government and markets sectors, only separated by a matter of degree. That is, government will take over market responsibilities and the market will take over government responsibilities only to a certain extent. He contends that it is largely the role of government to curb the power and unbridled enthusiasm of market forces. On the other hand, he points out that our democracy creates large policy-making systems that are complex and hard to understand, making it difficult for the average person to participate. Recent public art initiatives have sought to incorporate the voice of the average person through collaborative and participatory art creation.

Kwon (2004, p.60) states that three distinct paradigms can be identified in the history of the modern public art movement in the United States. First, is the art in public places model exemplified by Calder's *La Grande Vitesse* in Grand Rapids Michigan (1964), the first sculpture to be completed through the Art-in-Public-Places Program of the National Endowment for the Arts (NEA). Second, the art-as-public-spaces focused on design-oriented urban sculpture with functional elements such as street furniture, bicycle racks, landscape features, or structural architectural elements. Finally, the art-in-the-public-interest model, the label of which Kwon (2004, p. 60) credits to art critic Arlene Raven, and related to the concept of "new genre public

art" theorized by artist Suzanne Lacy. The expansion of public art into more participatory methods of exploring public social issues coincides with more collaborative models across different sectors in regard to creating and sustaining public art projects.

In general, cross-sector collaborations have proliferated over the past several decades in the United Sates due to several factors. Government downsizing and privatization coincided with the trend of businesses to take on a larger role in social responsibility, while non-profit organizations looked for solutions to numerous complex social issues (Austin, 2000; Gray, 1996; Hart, 2007; Seitanidi, 2007; Selsky and Parker, 2005). The literature in the field of cross-sector collaboration includes the study of inter-organizational relationships. The theories in this field seek to explain the motives for collaboration and their ongoing characteristics, focusing on efficiency, corporate social performance, legitimization, social exchange, strategic management, and resource dependence (Austin, 2000).

Bryson, Crosby and Stone (2006, p. 45) concluded from their research that the perceived need to collaborate falls into one of two categories. First, organizations collaborate when they cannot get what they want without collaborating (Hudson et al. 1999; Roberts 2001). That is, they *fail* into collaboration. Second, an assumption is made that collaborations are always the way to create the best solutions. In fact, they cite that governments and foundations insist that funding recipients collaborate, even if they have little evidence that it will work (Barringer and Harrison 2000; Ostrower 2005).

In the art world, the failure of the process to avoid negative impacts associated with public art, resulted in standards that mandate public participation and a broader cross-sector collaboration. The placement and design of the *Tilted Arc* sculpture in Federal Plaza in New York City directly pitted the rights of the artist against the practical needs of the community. By

the mid 1980's the sculpture was roiled in controversy and ultimately removed from the plaza due to the public dissatisfaction. To avoid future controversy, in 1986, the NEA began instructing grant applicants to include "plans for community involvement, preparation and dialogue." (Kwon 2004, p. 83)

The factors important to successful collaborative relationships, in general, apply to successful public art projects as well. Murphy and Arenas (2010) identify four factors important to the success of cross-sector collaborations. Drawing largely upon the work of Austin (2000) and the Social Enterprise Knowledge Network (SEKN 2004), the four factors that are identified as being important to the success of cross-sector collaboration include: starting and building the partnership; achieving alignment between the organization's missions, strategies, and values; managing the partner interface; and generating value to the partners and the larger society (SEKN 2004).

2.6 The Role of Public Administrators in Public Art

The work of the public administrator is diverse. In this study, the term used to describe the chief administrative office of the city will be referred to interchangeably as the city administrator or city manager. Although there are some definitional differences, in this context, the two terms will be considered the same.

As public administrators, the work of city managers in general, and the work of those involved with public art projects, can be identified in one of twelve roles that fit with those identified in classic public administration literature. Mintzberg (1990) places these twelve classic roles into three main categories: interpersonal, informational, and decisional.

Interpersonal roles are those that pertain to relationships. As the chief administrative officer of the organization, the city administrator/manager has authority and responsibility for the day-to-day operation of the city. Within these interpersonal roles, the manager functions as a figurehead, a leader, a liaison, and a politician.

Figurehead role: In the figurehead role, the manager represents the city and participates in symbolic and ceremonial acts, often in conjunction, or as a substitution for, the elected officials. Representing the city at a public art dedication ceremony, or giving an address to the local chamber of commerce are common figurehead activities for a city manager.

Leadership role: In their role as a leader, the city administrator builds and manages the relationships with his management team and all the employees of the organization. Their influence as a leader of the city includes both the motivation of individual members, as well as the coordination of the staff team as a group. Public art projects can span the interests of the municipal organization and the city manager often must play a leadership role in taking a project from the strategic planning level to practical reality. Consider a public art project that was part of a community branding or place making strategy. Leading the project through design and site placement, while taking into account such practical matters as cost, long-term maintenance, ownership, snow removal, loitering, and liability are all aspects that require the public administrator's attention.

Liaison role: As a liaison, the city administrator connects internal and external information resources. The manager develops and share informational resources among and between inside and outside entities. The city manager often will be the face of the city to civic, non-profit, and academic groups that initiate, fund, and promote local public art projects. In this

role, the city manager may serve as a representative of the community on a local arts board, or on a local art project planning committee.

Politician role: In the role of politician, the city manager must recognize and evaluate the political dynamic of various individuals and interest groups. A proposal or project that might be thought of as simple is often complicated by the power and influence dynamics of individuals, departments, or groups and their respective motivations. The city manager is often called to calm the waters when external or internal conflicts develop. Elected officials may disagree about what value a public art project brings to the community. The city manager must answer critical questions, identify resources, and attempt to find common ground among various interest groups. For example, a city manager may be tasked with securing an outside grant to commission an art project, developing legal contracts for long-term maintenance, or mediating concerns between stakeholder groups if an art project insults cultural sensitivities.

Information manager role: The city manager also serves the broad role of managing information in the organization.   In this role, the city manager serves as the information hub for the organization. A key function of the information role is to serve as an information monitor. As a monitor, the manager seeks to access information from many sources, keeping an ear to the ground to determine the direction of critical discussions. By collecting this information, the manager can identify and address issues in a timely manner, allowing a project to remain on track. For example, if concerns about the expense, design, or placement of a public art project happen during the process, the manager can make sure that these items are addressed as part of the formal agenda, or work behind the scenes to resolve conflicts.

Disseminator role: In the disseminator role, collected information is distributed to internal and external parties, based upon their need for it. The city manager may compose or

place articles about a public art project in the city newsletter, populate social media posts, issue press releases, convene work sessions, or arrange meetings that disseminate information as needed to make sure that stakeholders in the project receive necessary information.

Spokesperson role: As a spokesperson, the city manager conveys the official collective position of the city to outside audiences. The city manager can use their status as spokesperson to promote and interpret the public art project. As spokesperson, they must be able to express how the project aligns with the organization's goals and explain how the project contributes to the accomplishment of the core mission. In this role, they may also need to defend the expenditure of public funds, defend the process of creating the installation, or respond to critics that may not understand nor appreciate the work of art for various reasons.

The decisional roles of the city manager fall into five different categories: entrepreneur, disturbance handler, resources allocator, negotiator, and policy maker. The chief administrative officer is the only position that has the authority, relationships, and information to implement broad policy action across the organization.

Entrepreneur role: As one of the organization's entrepreneurs, the role of the city manager is to initiate change. As the label implies, in this role, the manager is one that is willing to take risks, establish new missions for the organization, has a bias toward action, and moves quickly and decisively among the bureaucratic maze. The city manager must recognize that no decision will be without critics, and that decisions need to be made in order to move the organization forward. The city manager is often in the position of needing to make the critical decision to go from analysis to implementation.

Disturbance handler role: The disturbance handler role encompasses the resolution of difference among individuals, departments, or groups, both inside and outside the organization.

Achievement of the organizational goal is hampered or disrupted if disputes are not addressed as part of the process. The city manager may use both formal authority, or informal mediation or persuasion to resolve conflicts. The city manager may need to make decisions about a project that have two conflicting viewpoints, for example, the need to provide physical access to a sculpture, weighed against cost or public safety concerns.

Resource allocator role: The resource allocator role recognizes that limited resources must be distributed properly in order to achieve the desired outcomes. The allocation of time and financial resources must address both urgent as well as long term needs. For example, devoting personnel and budgets to fight crime in the short term, must be balanced against the need of the city to establish place making art installations as part of urban renewal projects.

Negotiator role: In the negotiator role, the manager must bargain formally and informally to achieve desired outcomes. For example, the manager may need to negotiate a land lease or maintenance contract for a public art installation. On the other hand, promotional or fund raising events may be managed more informally, with each party providing a commensurate level of support based upon their interest level and available resources.

Policy role: Finally, the policy role recognizes the fact that the manger recommends, shapes, and implements public policy. The nature of a manager's relationships and skill set will help determine the scope and nature of how policy direction is put into practice. For example, the city manager may want to avoid the city incurring any long-term maintenance responsibilities and, therefore, pursue agreements with other parties to assume these responsibilities. These type of policy consideration are shaped and managed on a day-to-day basis by the city manager and occur both formally and informally.

2.7 Conclusion

A review of the history of public art reveals that art serves as much more than just an esthetic enhancement. It is by its nature a part of the democratic discussion. The process of implementing public art influences not just the art, but will also influence the public. Individuals each view art from their own unique perspective. The share experience of public art can be compared to sitting at the community table, and as Arendt (1958) observed, will relate and separate us at the same time. Art creates a positive environment to have difficult social discussions because it recognizes and respects individual interpretations of the common world.

Public art at a minimum is a collaboration of three entities. Figure 4 below illustrates: the artist, the government entity, and the public-at-large. Each brings to the table different objectives and viewpoints. In order to be successful, these different objectives and values must be collaboratively shaped into a common partnership. This research examines the role the public administrator plays in creating public art collaborations that provide value to the individual collaborators as well as the larger community.

Figure 4:

Public Art Collaboration
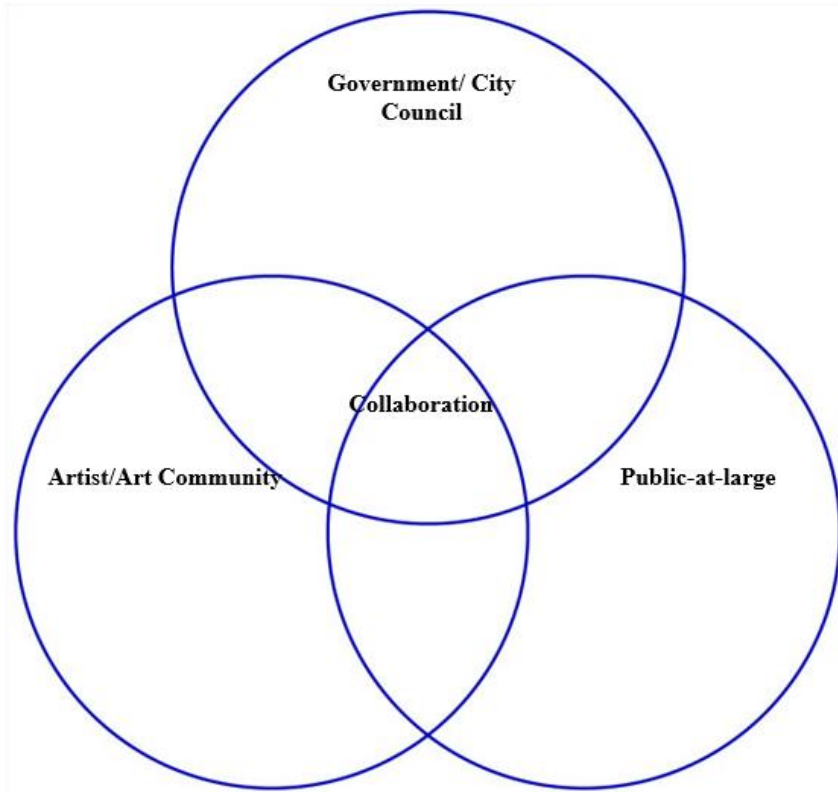
Chapter 3

3.1 General Methodology

This research project proposes a qualitative case study approach; supported by interviews, case study, document review, site visits and literature review. Robert Burns (2000 p. 479) summarizes that "the case study design is chosen when a rich descriptive real-life holistic account is required that offers insights and illuminates meanings which may in turn become tentative hypotheses for further research, possibly in a more quantitative mode." Others note that

such descriptive studies provide an assessment of attitudes, opinions, demographic information, conditions and procedures (Gay 2000). This research used qualitative research methods to examine examples of public art implementation, the collaborative process, and the role of the public administrator in this process. This type of descriptive research is defined by Isaac & Michael (1997) as having four primary purposes:

1. To collect detailed factual information that describes existing phenomena,

2. To identify problems or to justify current conditions and practices,

3. To make comparisons and evaluations, and

4. To determine what others are doing with similar problems or situations and to benefit from their experiences in making future plans and decisions. (p. 50)

This research increases the understanding and knowledge of local public art efforts and is of value for citizens, elected officials, and public administrators in small cities that have an interest in pursuing public art projects in their community.

The three communities chosen represent different types of communities that all have experience with significant public art projects. The contrasting community types to be examined in regard to public art projects include: a freestanding regional center, an exurban community, and a first-ring suburban community. Conclusions will be drawn in regard to the research questions by comparing and contrasting the similarities and differences of these communities.

3.2 Methodological Approach and Rationale

This study relies on the qualitative case study method to describe the subjective real-world experiences of city managers in public art collaborations. According to Burns (2000) the job of the qualitative researcher is to capture what people say and do as a product of how they

interpret the complexity of their world, and to understand the complexity of the world from the study participant's point of view.   Maxwell (1996) identified five research purposes that are best fit with the qualitative approach; understanding meaning, understanding the particular context within which the participants act and the influence that the context has on their actions, identifying unanticipated phenomenon and influences, understanding the process by which events and actions take place, and developing causal explanations.

This study fits the definition of descriptive research because it identifies and describes the activity of city managers in working with collaborators to implement public art projects. Isaac and Michael (1995) define descriptive research as "being used in the literal sense of describing situations or events" and that it is "the accumulation of a data base that is solely descriptive-it does not necessarily seek or explain relationships, test hypotheses, make predictions, or get at meanings and implications." (p.50)

Case study research is used as the method of inquiry in this study. Yin (2018) notes the importance of distinguishing *research* case studies from other less rigorous non-research case studies referred to as *popular case studies* or *teaching-practice case studies*.   As in other research inquiry methods, Yin (2018) notes that research case studies require that "research inquiries are methodic, demand an acceptable level of discipline, and should exhibit transparency about their procedures." (p. xxi)

The case study is used as the research method in this inquiry. Yin and Davis (2007) advocate that a case study is the appropriate method when a researcher seeks to understand a real world case and assumes that such an understanding is likely to involve important contextual conditions pertaining to the case. Yin (2018) argues for a twofold definition of the case study that covers both the scope and features that are characteristic of this method.

In the first sense:
1. A case study is an empirical method that:
    - Investigates a contemporary phenomenon (the "case") in depth and within its real-world context, especially when
    - The boundaries between phenomenon and context may not be clearly evident.

In the second sense, the features that are characteristic of the case study in practice include:
2. A case study
    - Copes with the technically distinctive situation in which there may be many more variable of interest than data points, and as one result
    - Benefits from the prior development of theoretical propositions to guide design, data collection, and analysis, and as another result
    - Relies on multiple sources of evidence, with data needing to converge in a triangular fashion. (Yin 2018, p. 15)

The case study design is a descriptive, holistic, multi-case study design and as such, it represents a small cross section of possible public art collaborations within three specific small cities. Based upon literature review, and research of the three communities in the study, inferences will be drawn that can be applied to other situations.

3.3 Sampling and Sample Size

A non-probability sample is used in this study because this study is concerned with specific roles within three specific communities. Therefore, the researcher interviewed public administrators, local officials, and other stakeholders involved with the public art collaborative, in each of the three communities. Communities were selected based upon having a self-reported public art presence within the community, and chosen to represent three different and distinct geographic situations (i.e., first-ring suburb, exurban community, and free-standing regional center).

3.4 Site of the Research

Interviews of city officials and project collaborators were conducted at a site within the subject community chosen by the interview subject. The location was convenient to the subject participants and allowed the researcher to conduct local observations and gather information about public art installations. The researcher visited each of the three communities and viewed their local public art installations. Due to restrictions due to the COVID19 pandemic, most interviews were subsequently conducted by telemetric means (i.e., *Zoom*) at a day and time convenient for the interviewee.

3.5 Time Period of the Research

This research began in early 2019 with the preliminary draft of the research proposal and literature review in regard to public art and collaboration. The formal research proposal was submitted and approved by the Dissertation Committee in February 2020. Subject interviews commenced in September of 2020, and were completed in February 2021. Analysis with findings and conclusions were completed in April of 2021.

3.6 Identification of Variables

The primary dependent variable to be observed and recorded by the researcher is role of the city manager in public art collaborations. The independent variables will include the degree of cross sector collaboration, public engagement, and community geographic location.

3.7 Definition of Terms

1.   *Community type.* Three different community types are represented in this study. These types are defined as follows:

First-ring Suburb: A first-ring suburb is an older suburban community, with high population density, in close proximity to a large city metropolitan core city.

Free-standing Regional Center: A free-standing regional center is a city located outside of an official U.S. Census Bureau metropolitan statistical area (MSA). The free-standing regional center is part of a recognized Urban Cluster with a population of 2,500 but fewer than 50,000, and is of economic importance to the surrounding geographic area.

Exurban Community: Merriam Webster (Merriam Webster.com 2019) defines an exurb as: *a region or settlement that lies outside a city and usually beyond its suburbs and that often is inhabited by well-to-do families.* In this study the term refers to a city on the fringe of the suburban Minneapolis-St. Paul Metropolitan area.

2.   *City manager or city administrator.* These terms refer to the chief administrative officer of the municipality. The two terms are used interchangeably even though there are slight statutory differences in the authority between the two. In the state of Minnesota, the position is appointed by the elected body and serves at their pleasure. This person is responsible for directing the day-to-operation of the city and for implementing the policy directives of the city council.

3.   *Cross Sector Collaboration.* The definition of this term is as found in Bryson, Crosby & Stone (2005): *the linking or sharing of information, resources, activities, and capabilities by organizations in two or more sectors to achieve jointly an outcome that could not be achieved by organizations in one sector separately.*

4.   *Small City*. The definition of small city varies on the context. The Minnesota Association of Small Cities (MAOSC.com 2019) is a political interest group and defines small cities as cities with a population of 5,000 and under. The United States Census Bureau identifies two types of urban areas: Urbanized Areas (UAs) and Urban Clusters (UCs). Urban Areas have 50,000 or more people. Urban Clusters have at least 2,500 and less than 50,000 people. Drawing from these criteria, the National League of Cities defines a small city as one with 50,000 people or less (http://www.nlc.org/focus-on-small-cities 2019). In this study, a small city is defined as having a population of 20,000 or less.

5.   *Public Art.* Public art could include a range of activities, participants, and institutions as reviewed in detail under previous chapters. For the purpose of this study, public art will mean the following: Public art includes both aesthetic, decorative, expressive, or functional design elements of a permanent nature, that encompass classic or contemporary art disciplines such as sculpture, murals, or relief; installed to enhance or define a particular space or place accessible to the public. Public art is created and designed by those identifying themselves as art professionals, craftsperson, or citizens, and are solicited by an administrative entity to create such works.

3.8 Data Collection Procedure

Burns (2000) outlines three principles of case study data collection:

1. <u>Use multiple sources</u>. This research relied on multiple interviews, observation, and the review of relative documents. The purpose of using multiple sources is to establish a triangulation of evidence trough converging lines of inquiry.   This method serves to improve the reliability and validity of the study data and findings.

Research consisted of local and regional published material (e.g., reports, ordinances, policies, pamphlets, and online material) to gain general knowledge of the community's public art projects, determine the level of collaboration, community engagement, and the relative support or opposition to specific community art projects.

Interviews are the primary source of data for this research. Initial one-on-one interview were conducted with several key people in each of the three communities. The city manager, the mayor, and a community art professional involved with public art were interviewed for the case study. Additional interviews were conducted with additional civic stakeholders, who were identified as collaborators on public art projects through interviews or archival research. Interviews covered the following topics: how the community defines public art, the community's history with public art, the community member's perception of public art, the role of public art in community place-making, the justification for public art, the process of decision-making regarding public art, the decision-makers involved in the process, collaboration between decision-makers and organizations, and the role of the public administrator in these relationships.

All of the interviewees were initially contacted by telephone or email to explain the study and to solicit and schedule a subsequent interview. Interviews were scheduled for sixty minutes at the person's place of employment or another convenient location for the interviewee. Upon scheduling an interview, a follow-up letter was sent to confirm the appointment, to explain the purpose of the study, the importance of their participation, the value added by their participation, and requesting permission for the interview (Appendix A). Each participant was assured that confidentiality would be strictly observed with respect to the answers provided during the interview. The letter also explained that the interviews would be audio recorded with the permission of the interviewee. I also took field notes during the interview. Post-interview

procedures included a review and evaluation of the notes for clarity, and to assess whether follow-up with the interviewee was necessary. An email was sent following the interview to thank participants for their time and outlining any follow-up actions.

2. <u>Maintain a chain of evidence</u>. Multiple sources of evidence are used to support the conclusions of this study.   The chain of evidence links the initial research questions to the conclusions, and vice versa, the conclusions back to the research questions.

3. <u>Record data</u>. All interviews for this study were recorded on-site and field notes were taken during the interview. Following the interview, detailed notes were written up as soon as practicable, to capture in more detail specific observations and key components of the interaction.

3.9 Interview Protocol

Yin (2018) describes interviews as an "essential source of case study evidence" because they allow the researcher to learn the "hows" and "whys" of human behaviors in regard to key events and activities. It is important for these events and activities to be interpreted through the eyes of the interviewees who can provide important insights and identify other sources of relevant evidence. (Burns 2000) The purpose of an interview protocol is to establish the rules and procedures that will be followed during the interview process.   The interview protocol provides a formal conversational guide and outlines the main questions. These main questions were shared with the interviewees in advance of the interview. Yin (2018, p. 118) describes the two jobs of the researcher during the interview are: (a) following your own line of inquiry, as reflected in your case study protocol, and (b) verbalizing your actual (conversational) questions

in an unbiased manner that serves the needs of your line of inquiry.   Following a standard

procedure increases the reliability of the study.

3.10 Study Participants

In reaching public policy conclusions in this study, it will be necessary to determine

cause-and-effect relationships. Comparing the actions of the public officials and administrators

across a range of three distinctly different community types will help draw meaningful

conclusions in this regard. Conversely, this study will rely on a sampling of a selected group of

individuals that are common types found in many communities (e.g., public administrator,

elected officials), which will allow generalization of the findings within the different contexts.

Three contrasting (most different) community types were examined. It is proposed that

one first-ring suburban community (*Community A*), one freestanding regional center (*Community

B*), and one exurban community (*Community C*) be analyzed concerning public art projects in the

small city context. Conclusions were drawn in regard to the research questions by comparing

and contrasting the similarities and differences of these communities.

The communities chosen represent three different types of communities that all have

experience with significant public art projects. The cities are described below:

- *Community A* is a fully developed inner-ring suburban community of the Twin Cities with

  a 2010 population of 17,591. This community is a western suburb of Minneapolis and is

  located in Hennepin County.

- *Community B* is a rural freestanding regional commerce center in central Minnesota.

  This community had a 2010 population of 14,176. This Community is located

approximately 60 miles west of the Minneapolis-St. Paul metropolitan area (known as the Twin Cities).

- *Community C* is an exurban community west of the Minneapolis-St. Paul metropolitan area. This community had a 2010 population of 5,464. An historically freestanding agricultural community and regional center, this community sits on the fringes of the growing metropolitan area and within commuting distance.

3.11 Data Analysis Procedure

Upon completing the interviews, transcripts were made for review. Hard copies of the transcript were made and digital copies stored in a secure location. Original audio recordings were kept until the completion of the study and then destroyed.

The qualitative interview data analysis used in this study is one outlined by Rubin and Rubin (2005) in their book Qualitative Interviewing: The Art of Hearing Data. The authors recommend, during the data collection phase, that every completed interview is reviewed in preparation for the next interview. This process develops and identifies important concepts, themes, events, and topical markers that are evident. The first step in analysis that identifies each of these components is referred to as the *recognition* phase.

During the recognition phase of data analysis, the researcher seeks to identify concepts, themes, events, and topical markers. *Concepts* are defined as a word or term the represents an idea important to the research; *themes* are summary statements and explanations about what is going on; *events* are occurrences that have taken place (E.g., a public meeting, or a battle in the letters-to-the-editor column); and *topical markers* are names of places, people, organizations,

pets numbers –such as dates, addresses, or legislative bills—or public laws. (Rubin and Rubin 2005, p. 207)

The next steps recommended in the data analysis is to examine each interview in order to *clarify* what is meant by specific concepts and themes and to *synthesize* different versions of the events to put together an understanding of the overall story. The process of clarifying and synthesizing ideas will generate new concepts and themes through a process Rubin and Rubin term *elaboration*.

The final steps of the process involve coding, sorting, and a final synthesis of the various concepts that the researcher has developed. *Coding* involves the systematic labeling of concepts, themes, events, and topical markers so that the researcher can readily retrieve and examine all related data units across all interviews. *Sorting* involves the grouping of data units that have the same label in order to examine the concept presented, and to explore similarities and differences between groups of interview participants in regard to the same concept, theme, or event. The *final synthesis* involves combining concepts to describe the apparent operation of the culture (E.g., the role of the public administrator in cross sector public art collaborations). This last phase of analysis includes a description of events that occurred and allowed the researcher to suggest how and why projects may have succeeded or failed.

3.12 Limitations

The scope of this study is limited to conclusions drawn from three contemporary (i.e., within the last 20 years) cases of public art collaboration by examining and describing the community experiences and the role of the public administrator in this process. To that extent,

the application to future projects in a different time and place are limited, and need to be done with recognition of the historic context.

A second limitation is the small sample size of three small Minnesota cities. Caution was taken not to over generalize the findings beyond communities of similar make-up or beyond the state of Minnesota. Additional research is required to expand this study's findings to different type cities, in other states or countries, where different attitudes regarding public art may be held.

A third limitation is that this study focused on the role and relationships of the city manager within three specific type small cities based upon geographic location. Other factors, such as historical, political, institutional, or economic may represent unique characteristics of these particular communities, and were largely beyond the scope of study, and not part of the qualitative analysis.

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

Chapter 4

4.1 Findings

This chapter reviews and discusses the information and findings from interviews with the art collaborators within the three study communities. Aspects of public art that were explored

included: how the community defines public art, the community's history with public art, the community member's perception of public art, the role of public art in community place-making, the justification for public art, the process of decision-making regarding public art, the decision-makers involved in the process, collaboration between decision-makers and organizations, and the role of the public administrator in these relationships. The three communities vary by location and type and are described as follows:

- *Community A* is a fully developed inner-ring suburban community of the Twin Cities with a 2010 population of 17,591. This community is a western suburb of Minneapolis and is located in Hennepin County.

- *Community B* is a rural freestanding regional commerce center in central Minnesota. This community had a 2010 population of 14,176. This Community is located approximately 60 miles west of the Minneapolis-St. Paul metropolitan area (known as the Twin Cities).

- *Community C* is an exurban city west of the Minneapolis-St. Paul metropolitan area. This community had a 2010 population of 5,464. A historically freestanding agricultural community and regional center, this community sits on the fringes of the growing metropolitan area and within commuting distance.

In addition, the role of the public administrator, and others involved with the public art process, was reviewed and analyzed. The different categories of respondents included individuals in these roles: the chief administrative officer such as the city administrator or city manager, the elected official such as mayor or council member, city staff or professional arts center administrator, and citizen arts commission or board members or practicing artists.

4.2 Respondent Background and Definition of Public Art

Community A

City Administrator/Manager

This respondent serves as the City Manager in *Community A* and has been in his position for approximately nine years. He is the chief administrative officer of the city and supervises all city departments, including Planning and Community Development, and a city Arts Center that help coordinate public art projects within the community. He is in the 45-59 age bracket, has a Bachelor's degree in Public Administration with additional coursework, and lives in a neighboring community. His definition of public art includes that it is available for anybody that comes through the community, including residents, business owners, and visitors. It is defined as being available for all to experience, to see it, and touch it. It includes both temporary and permanent installations.

Elected official

This respondent is an elected official in *Community A* and is currently in his second year as Mayor. He previously served on the City Council for seven years. In his position, he oversees budgets for the community, that includes his authorizing and promoting public art programs as a member of the Council. He is in the 45-59 age bracket, has a Bachelor's degree in Computer Science, and has lived in the community since 1996. His definition of public art is that it is accessible to everyone. It can be located on public property of private property. The community doesn't distinguish between multiple categories of the public, however, does prioritize public art for pedestrian and bicycle users. In his opinion, public art can be both sculptural and functional. It provides the feeling that this place is unique.

There are two respondents in this category from _Community A._

This respondent is the Director of Planning and Economic Development for _Community A._ In this position, she is responsible for the short and long range planning of the community, including planning for projects that include public art. She is in the 45-59 age bracket, has a Bachelor's degree in Urban Studies, and has held her current staff position for thirteen years. She has been employed by the city for a total of thirty years. She has lived in a neighboring community for the past thirty years. Her definition of public art includes anyone that comes to the city, whether it be residents, employees, property owners, business owners, or visitors. In her opinion, public art is primarily targeted toward visitors to the community to make time spent in the city interesting and enjoyable. She defines public art as being completely accessible to the public. It can include a lot of different forms including sculpture and performance art. In recent years, community engagement has become more a part of public art in this community.

This respondent is the Executive Director of the Center for the Arts in _Community A._ She described her position as one that provides overall management to the city's arts center including oversight of all art center activities and programs, managing performance space, displays, galleries, and rental spaces. Public art is included in these efforts. She has served in her position since 2016, and had previously worked for the city art center since 2011. She is in the 60+ age bracket, has a Bachelor of Fine Arts degree, and has experience as a practicing artist and a non-profit manager. She has lived in the City of St. Paul for the past twelve years. Her definition of public art is broad, it is free and easily accessible. People don't have to go into a building to see it. It includes sculptures, murals and more functional items such as a gate that the city developed to close-off one of the city streets. It includes patrons, art lovers, visitors to the community,

artists, and participants. It can be viewed by somebody that is not necessarily seeking it out, that is, a chance encounter.

Citizen Arts Commissioners and Artists

This respondent is a practicing artist with an art related studio/gallery business within *Community A*. She participates in the public art committee with the city, and informal committee that provides input to the city about public art. She has worked with the community on public art projects for approximately ten years, and has been a business owner in the community for the past four years. She has a Bachelor's degree in mechanical engineering and a Master's degree in business. She is in the 60+ age bracket and has lived in a local western suburb since 1989. Her definition of public art is that it is for everyone. She says that public art is different from gallery art because people have a choice on whether they see it or not. Therefore, public art should not knowingly offend anyone. Public art is interesting, engaging and makes people think. It is accessible to everyone and available for everyone to view.

Community B

City Administrator/Manager

This respondent is a City Administrator in *Community B* and has been in his position for approximately six years. He is the chief administrative officer of the city and supervises all city departments, including the Planning Department and the Parks and recreation Department that help coordinate public art projects within the community. He is in the 35-44 age bracket, has a Bachelor's degree in Political Science, and has lived in the community since 2005. His definition of public includes anybody in the community, including residents, businesses and those visiting the community. He described the audience for public art being anyone that uses anything of the

public infrastructure, from streets to parks, to the municipal liquor store. Those that use city services and those that may just be passing through. Generally, public art is art visited by the public-at-large.

Elected official

This elected official from *Community B* recently completed a 4-year term as a City Council member. Previously, he served as Mayor for the city from 2005-2014. In his position on the council, he oversees budgets for the community that includes authorizing and promoting public art programs. He is in the 60+age bracket, has a Bachelor's degree in Electronic Technology, and has lived in the community since 1983. His definition of public is that it primarily includes local residents and includes visitors and local business owners. He views the local residents as the top priority, followed by local businesses and visitors. Public art is art that is accessible and viewable. It includes sculpture, paintings, landscaping and other works of art. They include art that is on public property, or art that is on private property, that is viewable by the public.

City Staff/Arts Administrators

This *Community B* respondent is the Executive Director for the community's Center for the Arts and a practicing artist. In her position, she facilitates everything at the Art Center, provides leadership, and oversees day-to-day operations and programming. The Art Center is not heavily involved in public art projects as such, but organizes many public programming and community events. She is in the 45-59 age bracket. She has a Bachelor of Fine Arts degree in Printmaking and a Masters of Fine Arts in special arts, and has held her current position for five years. She lives in a neighboring community approximately fifty miles away. Her definition of public includes the community-at-large. The public includes youth, seniors, tourists, and other

members of the community. The Art Center prioritizes youth and seniors in their work. She

considers public art to be art that is outside the confined space of a building. It includes the city

Sculpture Stroll, murals, and art activities that have active community participation. The art is

accessible without and not necessarily associated with an art institution.

Citizen Arts Commissioners and Artists

There are three respondents in this category from _Community B._

This respondent serves on the City's Public Arts Commission. In this position, she is

responsible for reviewing art proposals, helps with artist submissions, and helps determine what

type of art is appropriate for _Community B_. She is in the 60+ age bracket, has a Bachelor's

degree in Art Education, and has been on the Public Arts Commission for six years. She has

owned a home in the community for 47 years, and has a family farm approximately 25 miles

away. Her definition of public concerning art is anyone that views it. In her opinion, public art

is for residents and visitors, and people that may not even notice the art at first. She believes

public art has to be accessible and that the majority of the people need to be able to relate to it.

Public art is art that is not in a gallery or a museum. It includes sculptures outside, or in places

such as a shopping mall. It can include landscaping design and architecture in the community.

This respondent serves on the City's Public Arts Commission. In this position, she has

served on art juries, and helped administer the City's annual Sculpture Stroll. She has been on

the Arts Commission for three years. She is also a practicing artist and art business owner in the

community. She serves on a state citizen's art board, and is a board member of the Minnesota

Pottery Festival. She is in the 35-44 age bracket. She has a Bachelor's degree in Political

Science and Journalism with a minor in art, and a Master's degree in Fund Raising and Non-

profit Management. She has lived in the community since 2016. Her definition of public includes any constituent, including residents and those from the broader area that consider the community a regional hub. The public art audience includes students, emerging artists, art patrons, and resident artists. In her opinion, residents are the priority due to the use of public tax dollars. Visitors are another priority. Public art includes any creative object, either available to the public, or paid for by the public, that is open to all. It can include such things as sculpture, murals, stained glass, bridge design, concerts, wayfinding signs, and historic buildings.

This respondent is a practicing artist that has participated in the creation and display of public art in *Community B.* As a sculptor, he has submitted pieces of art to the community to be part of the annual Sculpture Tour. He worked as an art teacher for approximately 10 years, and stopped teaching and became a fulltime sculptor in 2017. He is in the 35-44 age bracket. He has a Bachelor's degree in Art Education and a Masters of Fine Arts degree in Integrated Visual Arts. He lives in a Twin Cities suburban community about ninety minutes from the subject community. His definition of public art is art that is visible to the public, to which everyone has access to the art experience. He stated that, if you can see it, it is public art, even if it is on private property. Anybody who has access to see the sculpture is the viewer and could include nearly anyone, whether they see it in the public or at a private business. He believes that the anticipated viewer is the priority. He tries to make sculptures that appeal specifically to those that see it on a regular basis. For example, if it is a sculpture on a college campus, it should be designed to appeal to students, faculty, staff, etcetera. If it is to be viewed by pedestrians or motorists, it should be designed to be viewed by each respectively. Public art can also be a landmark that acts as a way finder. He did a work of art for a church that served to identify the

main door to the church from the parking area. Art that can be viewed is public art, whether the owner of the art intended it to be or not.

City Administrator/Manager

This respondent is a City Administrator in *Community C* and has been in his position for twenty years. He is the chief administrative officer of the city and oversees public art projects as a city function. This work includes supervising the Community Services Coordinator, a position that helps coordinate public art projects within the community. He is in the 35-44 age bracket, has a Bachelor's degree in Political Science, and a Master's degree in Public Affairs. He has lived in the community for nineteen years. His definition of public includes residents and taxpayers of the community, plus those that live in the surrounding area that are visitors to the community. He includes business owners and employees working in the city as members of the public. Both people in the city and those in the surrounding township are actively involved with local public art. People that live in the community and taxpayers are the highest priority when it comes to serving the public. Public art is basically defined as art that is located on public property for public display. It includes sculptures, murals, paintings, landforms, or photo displays. He would define public art as art that is on public property and available to the public.

Elected official

This elected official from *Community C* has been a City Council member since 2008. In her position on the council, she oversees budgets for the community that includes consideration of public art related expenditures. As a Council member she described her role as providing public art opportunities, guiding content and location, and responding to the public about the

projects. She is in the 35-44 age bracket, has a Bachelor's degree in Accounting, and has lived

in the community since 2005. Her definition of public anyone lives in the city or surrounding

township, and other visitors. These individuals can be residents, community members, students,

or citizens. She views the citizens of the city as the top priority. Public art is something that

does not have an admission cost and is accessible to anyone. It has a connection with and may

be sponsored by the government.

City Staff/Arts Administrators

This City Staff respondent serves as the Community Services Director for *Community C*.

In this position, he is responsible for special projects, the Senior Center, Housing, and working

with community organizations. He has been employed by the city for approximately seven

years, with the last two years in his current position. Part of his job is to process public art

applications. This is the community relations part of his position that deals with various quality-

of-life issues, community life issues, and including planning for projects that include public art in

city parks and other public land. He is in the 35-44 age bracket, has a Bachelor's degree in

Geography, and a Master's degree in Mediation. He lives in a neighboring community

approximately 13 miles from the subject community. His definition of public is anyone that

comes into 'our space' meaning anyone that lives or visits somewhere within the city limits. The

public doesn't just include residents, includes those that live on the outskirts of town that have a

commitment and passion for community life here. The city itself sees seniors (age 60+) as a

priority and dedicates a lot of things to this group. Public art is more specifically defined as art

that in a public display and is accessible. It is inclusive and has public support. The city has an

established public art policy to guide its work in this area.

Citizen Arts Commissioners and Artists

This respondent serves as President of the area-wide Arts and Culture Council and was a founding member of the group that started in 2002. The organization acts as an umbrella organization for artists in the community and provides a 501c (3) status for applying and distributing grants to local art projects. The organization has held community art walks, an old fashioned Christmas festival, and other various arts and cultural events. She has a Bachelor's degree in Pharmacy and is in the 60+ age bracket. She has lived in a neighboring community since 1997. Her definition of public includes everyone. This definition includes those within the community and visitors of all age groups of all different ages, races, and cultures. Public art in the community has included a sculpture garden, a heritage trail, and tours of historic and architecturally significant buildings in the community. She defines public art as any arts and in all sorts of genre. Public art is on display for anyone to see, not everyone has access to museums and artists. A popular project within the community included artist-designed vinyl coverings for utility boxes throughout the city.

4.3 Summary and Findings: Respondent Background and Definition of Public Art

The research generated the following findings in regard to the respondent background and definitions of public art:

1. All respondents have a connection to public art either through their academic background, profession, business, elected position, or volunteer activities. All respondents are over the age of 35 with one-third falling into the age category of 60+. All respondents have a minimum education attainment of a Bachelor's degree.

2. Across all communities and most respondents, the definition of public and public art is consistent. It includes the term 'accessible' and the concept that public art is available and serves a broad audience that includes all local residents as well as visitors to the community.

3. Two of the respondents expanded upon the term accessibility to include intellectual accessibility, as well as physical accessibility. That is, public art, because of its place in the public square, has an obligation to be understood and appreciated by a wider audience, not just by those having a sophisticated art or cultural background.

4. Several respondents mentioned the functional or design aspects (e.g., landscaping and architecture) of public art. Architecture, bicycle racks, benches, landscaping features, and crossing arms were given as examples of functional public art in the communities.

5. The role of public art in place-making and wayfinding was specifically mentioned by two of the respondents in their definition of public art, while others mentioned the role of public art in community engagement, and the related discussion that is fostered by public art.

6. All communities recognized the different and multiple functions of public art in their definitions. Regardless of the type of community, and within the same community, the inclusive definition of public art indicates that art has many different audiences.

4.4 Community Benefits and Costs of Public Art

Community A

City Administrator/Manager

The City Manager of *Community A* believes that the public art is one of the things that helps to shape the community, make the city more interesting, and create a destination. He

believes that the strongest rationale for public art is its use as an economic development tool, one that creates a desirable image of the community and draws people to live, work, or visit the community. He stated that he believes art impacts each individual differently and each person views it gains their own benefit from their perspective.   He gave the example of the inclusion of public art in a recent city hall renovation and said that art gave the project 'a little spark' and created a more inviting building. He believes that everybody benefits by public art and an individual's experience will vary with the person. He noted that some residents have expressed concern for taxes in regard to public art, but does believe the majority are supportive. The city makes art accessible and provides education and promotion of the installations. The biggest cost concern of the city is for long-term maintenance and removal of the structures at the end of their life. The City's public art policy addresses these concerns. Occasionally, the city has experienced controversy over public art installations. He referenced recent artwork supporting the gay community and artwork in support of people of color. He believed that his authorization of those installations was "a good idea in light of what we are going through right now as a society."

Elected official

The Mayor of *Community A* believes that public art has a very strong impact on the community. He stated that the economic impact has been studied and that public art has been shown to has a positive return on investment. In addition to the economic impact, the benefit of public art is that it helps tells the city's story. It provides a way for the city to highlight its unique cultures, to share its history, and to recognize the diversity of its residents with the intention of bringing the community together. The comments he gets from residents are mostly positive and that people appreciate the quality of life in the community. He believes that public

art adds to the feeling that this is a great place to live and work, and that people feel welcome and appreciated. Public art brings visitors to the city and has fostered business investment in their downtown area. He has observed that public art encourages people to walk around the city, to go by some of the various stores, and to interact. Public art is used to create public areas where people like to congregate, and the city created a pedestrian corridor, including various works of public art, linking their downtown to the transit station. The ultimate goal is to get people from the transit station to downtown to support local businesses. He believes that public art is especially good for families and it provides something that whole families can share and experience together. The costs of public art are minimal, but he has heard from people that don't want tax money to pay for public art because they don't care about it. The city has costs for preparing and installing annual displays and uses various grants and private participation where they can to reduce the public cost.

City Staff/Arts Administrators

The Planning and Economic Deployment Director in *Community A* believes that public art contributes to the community in a lot of different ways. The existence and support of public art is part of the strategy toward building the city's brand and contributes to its image of being an art community. The local businesses and restaurants benefit by the additional people coming to view public art and various arts events. Public art is used to tell the history of the community and recognize the diversity of current residents. Public art serves as a place maker for the community and as a way finder to such destinations as the transit station, downtown, or the community art center. She mentioned that public art is primarily looked at through the more pragmatic lens of economic development. However, she believes that public art also provides an emotional connection to the community that people want. It gives the city a uniqueness that

gives pride, connection, and a sense of meaning to residents. The city recently used a public art installation to feature diverse members of the community. She believes that when community members see themselves in public art displays that it strengthens their feeling of inclusion. Notably, the city has had to build its art program slowly over time in order to gain acceptance from the community. She related this story about a resident that approached her (as one of the public officials responsible) about one of the installations. She recalls the gentleman saying: *"This is a terrorist, and you have now elevated a terrorist on our public street, giving it complete credibility, and they are out to destroy our country, and as a veteran, I am so disgusted with you right now."* Her response was to use the moment to have a conversation about religious and cultural issues in a positive way. Public art was used to facilitate that conversation, and it was her hope that such conversations might lead to people better understanding each other and getting past issues that divide them. Nonetheless, she is aware that some long term residents may view public art as frivolous expenditures for the community. Her impression is that many young individuals and families have chosen to live in the city because its orientation toward the arts. People that are newer to the community seem to have a really high appreciation of public art. The city's brand has gained national attention and one of the main streets in town was named a "Great Street" by the American Planning Association, in part, for its inclusion of public art along this street corridor. The primary beneficiaries of public art in her opinion are the downtown business interests. Also, people of color and others with less of a public voice, benefit from art that recognizes their contribution to a diverse community. The local historical society has benefited by being given a platform to tell the story of the community. Local artists also benefit by having a place to display and promote their work.   The city has approached public art with its eyes wide open and has planned for both short-term and long-term expenses.

The city incurs installation and annual maintenance costs, the costs of marketing art events, and long-term costs of removal or replacement. The city uses grants to defer costs where possible and also hired an art conservator to analyze and make recommendations about construction, type of materials, and annual maintenance of public art work. This allows the city to properly plan for these expenses. She believes that public art offers a multiple of benefits in exchange for a pretty reasonable output of time and money.

The Executive Director of the *Community A* Center for the Arts believes that public art beautifies public spaces. It gives people a feeling about the community of being vibrant and dynamic. It expands people's experience in the community and also can be an educational tool. Public art provides a n artistic experience to people that may never go into an art gallery. She believes that public art contributes to the community by engaging people in interaction and conversation. It serves to bring people together in a casual way. She also thinks that the public art displays have made the city a destination that people seek out to enjoy the experience of the art tour. The city has been very supportive of the arts and the sculptures and programs allow people an opportunity to learn. Public art allows people to have an unanticipated art experience. That is, it may inspire them to think in a different way or open their eyes to something they may not have normally paid attention to. The benefits of public art are received by the viewer, and the community at large because of the feeling it evokes in the community. Artists also benefit from having their work shown and being noticed. She views the costs to the city as minimal because many of the projects are supported by grants and sponsorships, and works are provided by the artists at a minimal cost. The city has an expense for maintaining pieces in the permanent collection.

Citizen Arts Commissioners and Artists

The artist interviewed in *Community A* believes that public art makes the city much more welcoming. She stated that it makes the city not sterile, warm, interesting, and not the same as other cities. She believes it makes residents happier. She noted the playful interaction people have with the sculptures in front of her art studio business as an example. People interact and have fun; kids high five the sculptures, people have put socks and other adornments on the sculptures, and they take photographs with the artwork. In her opinion, the strongest rationale for public art in the community is that it makes it welcoming. Public art is for everyone, and it makes people love coming to the city. Because they enjoy it, they spend more time in the community and they come back to visit and shop. She believes that residents and visitors view public art in the city as pretty positive. Businesses will sponsor installations and the public will get involved by voting on the favorite sculptures on display. A benefit to the community is that the public doesn't need to spend a lot of money to get high quality art. She acknowledges that people that don't have a background or have some education about art, probably don't appreciate it as much as they could. However, she noted that there are all sorts of things for people to look at and think about and it doesn't require an art education to interact and enjoy the art. There is a public cost to maintain public art on public property, but the city benefits by private art that is accessible to the public. The private businesses that install the art are responsible for all the care and maintenance of those pieces.

Community B

City Administrator/Manager

The City Administrator in *Community B* believes that public art helps create a more complete community and gives the city a sense of place. He thinks that public art provides an avenue for those that have a passion for the arts. It creates a more holistic community for those

that call the city home, and creates an attraction for visitors that come to visit. The City

functions as a regional center for sporting activities and has a state bicycle trail that runs through

the community. The City sponsors a sculpture stroll that has become popular and rotates a series

of sculptures that are renewed each year. One of the purposes of public art in the community is

to tell the history of the community and to recognize prominent members of the city. Recently, a

mural of prominent citizens was created on the outside wall of a downtown business. A

sculpture of Chief Little Crow stands beside of the river near the main street bridge into

downtown. In the town square, a bronze sculpture of the three founding namesake pioneer

brothers anchors the civic plaza. He personally thinks that public art has strong value for the

community and believes that the community is supportive overall. He believes that the strongest

rationale for public art is that it makes the city a more complete community that has impacts on

all walks-of-life. He views public art as another amenity that adds to the community. He

observes that a number of people take pictures with the public art and families, including his

own, like to go out walking and view the various sculptures. The public art helps create that

sense of place within the community. The public seems to have a good awareness of public art.

The city promotes events on its public arts web site, sponsors the sculpture stroll event, and

conducts a citizen's poll for the Artist-of-the-Year. He believes that public art helps in creating a

greater sense of creativity throughout the community. People take civic pride in the art displays,

it provides the city with an economic benefit, and it offers is a way the city can offer something

for everyone. The artist community benefits by these efforts and so do the art programs at the

public schools. The business community benefits by the visitors and downtown includes art-

related businesses such as a pottery shop and a quilt shop. He identified minority populations as

a group that presently may be under-recognized in the majority of current art efforts. The costs

of public art to the city he considers minimal. It currently budgets $30,000 annually. Of that amount, $15,000 goes to the community Center for the Arts and $15,000 goes to support public art projects in the community. For example, the city recently participated in the purchase of a sculpture at the local ice arena in memory of prominent community member. The other costs to the city include preparation of concrete pads for sculpture displays and assisting artists in their installations.

Elected official

The Council Member, and former mayor of *Community B* believes that public art benefits the community aesthetically, much like Christmas lights, flowers, or planting trees would do for the appearance of the city. He stated that he feels public art gives the city a sense of place, celebrates its history and people, and provides an economic benefit. Visitors that come to the city like the appearance and decide to come back. The existence of public art makes the community more attractive as a business location. He believes that public art should be a priority for communities in general, and that public art adds a lot of value to *Community B.* People appreciate the public art and regularly visit the various sculptures with their children. Sculptures located in the community square have made it a destination for weddings and wedding photographs. People want to integrate the art pieces into their photographs, and it creates a memory.   The city has also used art to recognize important people and history. Recently, the city purchased a statue in honor of a long-time supporter of local ice hockey and skating programs, and placed it at the local ice arena. He believes that the strongest rationale for public art in the community is the sense of place that it creates.   He believes that this sense of place has helped the city to more resilient by increasing the attachment people feel for the city. Public art helps to create a positive perception of the city for visitors. He said that some

residents see and appreciate the value of public art, while others do not believe public money

should be used to support it. It seems like visitors will often go out of their way to appreciate

public art, while residents sometimes pay no attention at all. Making public art accessible can

build community pride, as it is a way to celebrate local people and history. He believes that

everyone benefits by having art accessible and available. The city recognizes its historic cultural

history with a statue of Chief Little Crow overlooking the river. In addition, the three pioneer

brothers that were founders of the community are celebrated with a sculpture in the town square.

He believes that the city should expand upon the stories provided with each of these sculptures to

tell more of the story of how this area developed. The cost to the city is an annual allocation of

$15,000 toward public art projects and the city uses that money to leverage grants. City staff

help with the preparation and placement of various statues, and the city provides routine

maintenance. Private companies have also stepped-up and sponsored some of the art pieces.

City Staff/Arts Administrators

The Executive Director for Community B's Center for the Arts believes that public art

creates a draw for the community. It creates a perception about the community that it is a richer

artistic community and it creates pride among community members. It can become a way to

identify the community. The public art becomes an icon or an emblem for the community, like

the cherry on a spoon sculpture in Minneapolis. Art contribute to the local economy. Anyone is

free to experience the city's sculpture walk or events at the art center. As they experience the art,

they also look around, and visit the community in other ways. The longer people stay the more

money they spend. Communities with a strong arts reputation also get a reputation of being

more creative, more interesting, and more fun. She believes that the strongest rationale for

public art in *Community B* is in building art stakeholders, an art tourism environment, and a

positive impact on the economy. Eventually, she believes that art will help give more visibility to other voices in the community. Public art provides empathy and history to the community. It allows people to know the community better. In general, there is strong public support for art. However, a vocal minority asks why we spend money on it. Sit is her belief that visitors find public art entertaining, and that they believe it is exciting to locate art pieces in the community. When she has had conversations with visitors to the Arts Center, they often comment that they love the aesthetics on the main street and that it looks charming, feels welcoming, and is accessible. She believes that there is a lot of awareness of art in the community, but it could always be more. She believes that we can always tell our story better. She thinks the community can create more public spaces, expand the art programs, and do more to encourage related activities. She sees the public benefit of public art being the value and meaning it brings to public spaces. It brings importance to that space, makes it feel important, and gives it a presence that these spaces are good and people are intended to be there. She believes that the main beneficiaries of public art are the individuals that experience it. In addition, businesses benefit by people moving around, going into local businesses, and having a positive experience when they are in the city. Those that do not benefit as much include minority groups in the city. She states that we need to do better at learning how to connect and reach-out to minority populations. She said that the Arts Center receive funding from the city that amounts to about $1 per person. The city has other costs of administering and maintaining the public art.

Citizen Arts Commissioners and Artists

This respondent holds a position as a member of the public arts commission, and is a former arts educator. She believes that public art offers additional opportunities for leisure appreciation and adds to the pleasure of the community. She believes that public art is an

uplifting experience for the public. She referenced a recently installed sculpture that she described as amusing. Public art contributes to the community by generating support for the arts and for artists and it provides beauty to our lives. Her opinion is that public art is more for residents than it is for visitors. Residents are mainly supportive, but the community has voices of dissent that speak out on social media and say negative stuff about public art. In addition, she feels that there are many people that do not even notice or pay attention to public art. She believes that visitors appreciate the city's public art. It acts to send a message that the community values something beyond commercial endeavors and sports. Generally, the public has a good awareness of the public art in the community. Public art benefits the artists as individuals. She believes that art creates happiness in the community, that it is uplifting to the public, and that it creates the perception that the city is more vibrant. The existence of public art has brought additional cultural attractions to the community such as a collector that experienced the community and decided that this was a good location for a museum of his collected memorabilia. She believes that currently the art program could work more closely with educational institutions and the elderly to broaden its impact. Accessibility for the elderly is limited if they are not able to travel. The Arts Commission has been successful in bringing state grant money to the community to support artists and art projects. Some of the businesses have also contributed to art projects or installed publically accessible art projects on their private property.

This respondent holds a position as a member of the public arts commission, is a practicing artist, and owns an art-related business. She believes that public art contributes to the community by providing a nice backdrop to everyday life. It tells the story of the city, makes the city unique and creates conversation among community members. She conveyed the story of a

young couple in town, when they have out-of-town visitors, makes a point of taking them on a tour of the local art to tell the story about their community. She mentioned that it provides creative exposure, drives tourism, and tells the city's history. Primarily, public art is more for residents than visitors. People enjoying viewing the public art exhibits. During the 2020 pandemic, art provided a way for people to get outside and do an activity that was affordable and allowed them to keep distanced from other people. She believes that most residents like public art, but don't like the city paying for it. While there seems to be a good awareness of public art, she is not sure residents understand how it comes about. She thought that perhaps the art commission could do a better job of communication about art projects and how little money the city actually spends on public art. The community sees value in the art tourism that brings people and dollars to the city. She believes that public art in the community also provides a good resource for educational institutions and they don't have to travel to the Walker Art Center in Minneapolis to see good art. She believes that the viewing public and the individual artists are the primary beneficiaries of the public art program in the community. In addition, she noted that several non-profit civic groups have used public art to tell their story and promote their brand. For example, the local music festival uses one of the public art sculptures of a musician in their marketing of their events. She noted that some geographic areas do not have public art and the north side of down is underserved, while art is concentrated in the downtown area. The costs she sees to public art include the cost of maintaining the spaces by the city's parks and public works department. In addition, the city has the cost of maintaining historic architecturally significant buildings. She wished that the commission had more dollars for marketing so that they could do a better job of telling the story of public art in the community.

This respondent is a professional public sculptor who has created and displayed public art in *Community B*. He believes that public art contributes to the community in a million ways. He believes that art changes lives, and it was because of his experience with art that made him become a professional artist. He believes good art inspires creative problem solving, and believes that greatness inspires greatness. He believes that art can inspire anybody to be better at what they do. He believes that public art increases the value of properties in the city. He says that his experience with the viewers of public art is that they are always excited to see the different pieces. He believes the public benefits by the inspiration art gives to people to make positive changes. For example, he said art can inspire empathy, which can in turn maybe cause someone to treat another person better. He believes that not all public spaces are welcoming to all people and that communities need to think about how they include people in public spaces. He also said, that as an artist, it is important that the pieces are a good fit for the community. The costs for public art he identified are the financial costs of the materials and artists, plus maintenance and upkeep costs. He also mentioned that offensive art (such as a statue of a Confederate war hero) has a cost to the community because of the way it might make people feel.

<u>*Community C*</u>

<u>*City Administrator/Manager*</u>

The City Administrator of *Community C* believes that public art contributes to the community by establishing a connection to history, adding cultural elements, or helping to define the vision of the community. He believes that public art contributes as a place to live and says

something about the community as an extension of the people that live there. It also makes a statement to visitors about what the community is like. While the city would still be a strong community and be able to tell their story without public art, he says, public art is a significant help. Public art in the community is part of a recreational trail corridor that includes an exercise loop with public art as a park amenity. The public art provides a sense of place for this public space. The amenity allows people to encounter other people and provides a place for "community to happen." The art-walk in the park and the art in downtown provide a way to connect these to different parts of the city. The displays in downtown include an historic walk that helps tell the city's story. He believes that one of the strongest rationales for public art is that it allows community members to express what is important to them. In some cases, it is a chance for people disagree and talk about things that normally wouldn't be talked about, such as a prominent sculpture at the entry to the city that many people in the community didn't like. In general, he believes that the community supports public art and appreciates it. However, he noted that the community is fiscally conservative and many people do not support tax dollars going toward anything but basic necessities of government. He believes that the public has an awareness of public art in the community although most people are not fully aware of the city's public art policy. The public benefits of public art include the visual result and the process of displaying elements that are important to the community. As time goes by, he said, the art creates a "reflection point" for the community in regard to "where we come from, who we are, and where we want to go." He believes that community has achieved many of these benefits but has a long way to go. Those that benefit from public art are primarily the community as a whole. In addition, local artists benefit by getting opportunities to create art and by having a platform to display their work. He believes that over time, public art will continue to play a part

in the "renaissance" of downtown and that businesses will benefit by it. Groups that will

continue to benefit will be civic and non-profit groups like the historical society and the Lions

Club that sponsor and promote public art projects and take ownership in the projects. The

aspects of public costs that he considers are the opportunity cost for the land dedicated to public

art, and whether that land could be put to another purpose. He also considers the cost of

maintenance and upkeep, and the long-term liability if a sculpture needs to be removed for some

reason. To date, he says, the "city hasn't spent a dollar" on actual construction or purchase of

public art. Local projects have been supported by fundraising within the community and outside

grants. The city has incidental cost associated with the dedicated areas of city park land, and the

design and construction of city sidewalk areas that might accommodate public art.

Elected official

The council member in Community C believes that public art contributes to the

community by providing an identity to the town, creating points of reference, and creating

familiarity amongst people. She also believes that art provides an opportunity for people to visit

the city. As a city council person, she believes that there "are issues that are more critical to

basic life than art, but in terms of having a quality city, I think art has a role to play." She thinks

that public art creates a unique identity, increase the aesthetic of the city, and increases the

opportunities for expression. She thinks aesthetics is probably the strongest rationale for public

art. Public art has a mixed reaction among local residents. There is a crowd that likes art and

"others who just don't get it, don't care for it, and are suspicious of how it got paid for." She

sees the public art similar to any other park amenity, with public art providing the opportunity

for people who are interested in art to either create or view it. Public art has a benefit to all that

have the opportunity to view it. It also provides the "doers" in the town to help the community.

For example, a public art project might provide a Boy Scout an opportunity for an Eagle Scout

project. She believes that having participation of citizens in public projects is really important to

keeping your city vibrant. Public art events create a sense of community, benefits local business,

and increases exposure for local civic groups. She believes that anyone that wants to can

experience public art in the community. The main costs to the city have been in preparation and

providing sites for public art. She recognizes the additional maintenance costs, liability and

safety concerns, as well as long-term responsibility for the art.

City Staff/Arts Administrators

The Community Services Director of *Community C* believes that public art adds to the

city's culture, gets people talking, and creates conversation. It creates another dimension to the

city's recreation offerings. Public art projects in downtown give people something pleasant to

look at, highlights public art, and featured local artists. Public art is also used to tell the

community's history and connects downtown to other parts of the community. He believes that

the strongest rationale for public art is that it helps create a "small town charm" for the

community. The public art gives the town character and is one of the factors people look at

when choosing a place to live. Public art is a huge piece in creating a downtown feeling. Art is

meant for all people; residents and non-residents alike. The perception of public art in the

community is split. There are community champions of art that support projects and move them

forward, and there are "another camp of people who wonder why the city is dabbling in public

art." Public art is often viewed as outside the scope of regular city responsibilities. The

community has expressed a desire to incorporate public art and, he believes, that the roots of

public art lie in the community organizations that initiated the projects. There is good awareness

of public art in the community and some pieces that are more visible are becoming icons for the

community. He notes that "art is in the eye of the beholder" and that the city gets mostly positive comments and it is well received. However, critics of public art also voice their opinions and are particularly "loud" on social media. He sees public art as a way people remember the community. The existence of public art by local artists creates "ownership" within the community. There are people in the community that are willing to spend the time and effort to make public art possible. For those interested in art, the existence of public art in the city provides an approachable and accessible way to have conversations about art, and a way to encourage and inspire that element of life. He believes that art makes the community a more interesting and attractive place. To date, it is only the older areas of town, in and around downtown, that have public art installations, so it is less accessible to some parts of the community. He views the public costs as including the staff time necessary to help artists and groups prepare and process art project applications. In addition, staff spends time exploring and researching different sites and providing recommendations to the city council and other boards. The city must budget for additional maintenance and repair, and the city policy identifies those costs upfront and asks proposers to identify funding for such activities.

Citizen Arts Commissioners and Artists

This respondent serves as president of the local arts council for *Community C* and believes that public art contributes to the community by demonstrating that "the place is loved" and that people take pride in it. She believes that it brings people into the community and compares the image public art creates as "walking into a living room" as opposed to "walking into a meeting room." The strongest rationale for public art is that it humanizes the community and gives people a creative outlet. She believes that public art is for residents first, but the community is helped by others coming in. The public perception of public art has been critical

about some of the artwork in the past. Her view was that people should react to public art and that even though the reaction was negative, she saw it positive that at least people were talking about it. Some of the public art has engaged the community by asking students and artists to contribute to the work. One piece incorporated historic artifacts contributed by members of the community. The downtown decoration of utility boxes with public art provided "something positive" for people to look at, and gave local artists a chance to display their work. The public art is being used by educational institutions to get students outdoors and to teach them something about the city. She believes that the community as a whole benefit from public art, that the local art council benefits, and that local businesses benefit by the increased number of people coming to the community. Local community groups also benefit by sponsoring projects that help promote their groups. She sees the public cost to include maintenance of the pieces, including repair from vandalism and other damage.

4.5 Summary and Findings: Community Benefits and Costs of Public Art

The chart below brings together phases used by each of the respondents related to the benefits and costs of public, grouped by community. Together, these comments help paint the picture of what art collaborators think are the key benefits and costs of public art in each respective community.

Table 1: Phrases Describing Community Benefits and Costs

	Phrases used to describe benefits	Phrases used to describe costs
Community A	*shapes the community/makes city more interesting/creates a destination/economic development tool/desirable image/draws people/ very strong impact/economic impact/return on*	*taxes/long-term maintenance/removal/ controversy/minimal/*

	investment/tells the city's story/highlights its unique cultures/share its history/recognize diversity/bringing the community together/quality of life/adds to the feeling that this is a great place/people feel welcome and appreciated/ encourages people to walk around/creates public areas where people like to congregate/good for families/building the city's brand/contributes to its image/used to tell the history/recognize the diversity/a way finder/emotional connection/gives pride/sense of meaning/young individuals and families have chosen to live in the city/local artists have benefitted/beautifies public spaces/expands people's experience/educational tool/engaging people/interaction and conversation/makes the city a destination/opportunity to learn/inspire/not sterile/warm/interesting/it makes residents happier/makes it welcoming/makes people love coming to the city	*don't want tax money to pay/costs for preparing and installing/installation and annual maintenance/removal or replacement/pretty reasonable/expense for maintaining/public cost to maintain public art*
Community B	*create a more complete community/sense of place/an avenue for those that have a passion for the arts/holistic community/creates an interaction with visitors/tells the history/recognize prominent members of the city/strong values/makes the city a more complete community/an amenity/greater sense of place/greater sense of creativity/civic pride/economic benefit/benefits the community aesthetically/gives the city a sense of place/ celebrates its history/economic benefit/ appearance/more attractive as a business location/people appreciate/made it a destination/ photograph/creates a memory/recognize important people/the sense of place/more resilient/ attachment people feel for the city/positive perception for visitors/creates a draw/creates a perception/a richer artistic community/creates pride/a way to identify/an icon or emblem/ contributes to the local economy/more creative/ more interesting/more fun/building art stakeholders/art tourism environment/positive impact/more visibility to other voices/provides empathy and history/aesthetics/charming/feels welcoming/accessible/value and meaning it brings to public spaces/opportunity for leisure appreciation/adds to the pleasure/uplifting experience/amusing/generating support for the*	*minimal/annual budget/purchase/ preparation of concrete pads/assisting artists/preparation/ placement of /maintenance/about $1 per person/ administering and maintaining/don't like the city paying for it/cost of maintaining the spaces/financial costs of materials and artists/offensive art has a cost/the way it might make people feel*

	arts/provides beauty/visitors appreciate/acts to send a message/community values/benefits the artists/creates happiness/uplifting/vibrant/cultural attractions/a nice backdrop/tells the story of the city/creates conversation/creative exposure/drives tourism/tells the city's history/people enjoy/a good resource for educational institutions/marketing/art changes lives/inspires creative problem solving/can inspire anybody/increases the value of properties/excited/inspires empathy	
Community C	*establishing a connection to history/adding cultural elements/define the vision/contributes as a place to live/says something about the community/makes a statement/provides a sense of place/provides a place for community to happen/a way to connect/tell the city story/express what is important/the visual result/a reflection point/where we come from, who we are, where we want to go/local artists benefit by the opportunities to create art/a part in the renaissance of downtown/providing an identity/points of reference/creating familiarity/an opportunity for people to visit/unique identity/increase the aesthetics/opportunities for expression/ aesthetics/benefit to all/keeping your city vibrant/sense of community/gets people talking/creates conversation/recreational offerings/pleasant to look at/features local artists/tell the community's history/connects/helps create a small town charm/gives the town character/choosing a place to live/downtown feeling/a way people remember the community/ creates ownership/an approachable and accessible way to have a conversation/a more interesting and attractive place/the place is loved/people take pride/it brings people into the community/walking into a living room/humanizes the community/creative outlet/people were talking/something positive/gave local artists a chance to display/to teach/increased the number of people coming to the community*	*many people do not support tax dollars going toward/opportunity cost/maintenance and upkeep/liability/dedicated areas of park land/city infrastructure design and construction/ preparation and providing sites/maintenance costs/liability/safety concerns/long-term maintenance/public costs/staff time/help artist and groups/process art project applications/ researching different sites/providing recommendations/ maintenance and repair/maintenance and repair of pieces/vandalism*

4.6 Summary and Findings: Community Benefits and Costs of Public Art

Listed below are the research findings in regard to the respondents perceived benefits and cost of public art:

1. All communities believe that public art is an important part of shaping and defining the identity of the community. Terms such as *community image*, *building the city's brand, sense of place*, and *sense of community* were used by respondents in each community as one of the primary benefits of public art. These benefits of public art reflect the place making function of public art found within the art, planning, and architecture literature previously discussed.

2. All communities recognized the value of giving a platform to local artists, arts community, and those supportive of local arts, to express themselves and to tell their stories.

3. All communities saw the value in the community conversations sparked by public art, whether the projects themselves were successful or not. In two of the communities, controversial public art projects, and the conversations that ensued, were credited with contributing to a greater success of subsequent public art projects.

4. *Community A* respondents had a greater emphasis on economic development and was the only city where the term *return on investment* was used in reference to public art. Two cities reference economic impact studies that had been completed to analyze the economic value that public art brings to their community.

5. *Community A* respondents had more comments relative to bringing the community together, creating a welcoming environment, and recognizing diversity within the community. As a first-ring suburb, *Community A* has a closer relationship to

metropolitan urban issues. Public art projects in this community were intentionally and specifically used to recognize and support contemporary social movements such as *Black Lives Matter* and minority populations living in the city.

6. *Community B*, as a regional free-standing growth community, had a majority of respondents recognize the important role of making the community an attractive destination for visitors, recognizing past and present figures important to the fabric of the community, and creating a vibrant, creative environment reflective of its status as a regional center.

7. *Community B* respondents noted the greater sense of creativity and the ability of public art to inspire creative problem solving. The perception and heritage of *Community B* as a rich, artistic community was valued by respondents.

8. *Community C* respondents emphasized the need to create a unique community identity and aesthetic enhancements for residents. As a growing exurban community, the public art respondents from *Community C* placed a strong emphasis of telling the city's story. This is reflected in the comment in regard to the public art being used to explain, *where we are, who we are, and where we are going*. The desire to promote the community to prospective residents and businesses and create community pride was also evident.

9. All communities are aware of, and accounted for, the ongoing maintenance and repair cost of public art.

10. All communities reported the existence of public opposition to the use of public dollars for public art.

4.7 Public Art: Successful and Unsuccessful Projects

Respondents were asked to give an example of a local public art project that was successful and one that was unsuccessful. They were asked to expound upon what made the project successful or unsuccessful. Did they consider its success, or lack thereof, primarily due to the piece, the process, or the site? Below are results reported by the role of the respondent within each of the subject communities.

Table 2: Successful and Unsuccessful Public Art Projects by Community

Community A: Successful Projects

Respondent Role	Successful Project Title	Piece	Process	Site	Comments
City Manager	*Art Street*		X		- City-funded rotating art displays. - Community art panel chooses from applicants. - Six new art pieces are installed annually with city Public works staff. - Good communication and passion of city staff helped drive project.
Mayor	*The Artery*		X		- Strong public engagement with the planning process. - Award winning "Great Street" that connects the transit station to downtown. - Encourages people to come together. - Incorporates both public and private art of different kinds.
City Staff	*Night and Day* Sculpture/shelter	X			- Sculpture designed to for multiple purposes. - Provides shelter, a gathering spot, and a location for performing artists.

Respondent Role		Piece	Process	Site	Comments
					• Structure amplifies sound for users and has a unique aesthetic design.
Art Center Admin.	*Art Street*		X		• Identifies the city as an "arts community." • It has evolved over time and it took a while to "get its legs." • People get to vote on which pieces they like best. • Actively promoted by the community.
Artist	*Art Street*		X		• The community hosts Art Street nights each month during the season. • Brings visitors to town which benefits local businesses. • Low cost for the city. • Good exposure for artists.

Community A: Unsuccessful Public Art Projects

Respondent Role	Unsuccessful Project Title	Piece	Process	Site	Comments
City Manager	Downtown bench		X		• Artist being from out of state led to poor communication. • City's desires were not captured by the artist. • Weather conditions delayed installation.
Mayor					• "Cannot think of any."
City Staff	Downtown bench		X		• Poor timing with artist and weather conditions. • Project "didn't look great." • Project is high maintenance. • "Every project has value in that we learn what doesn't work."

Art Center Admin.	City Arts Festival		X		• Art festival was discontinued after three years. • Lack of purchases discouraged artists. • Mid-summer timing did not work well with other events in market area.
Artist	Various temporary sculptures	X			• Temporary sculptures are rusting and in poor condition. • Sharp edges create safety hazards for the public. • It is a learning process for the city and the artists about what material and construction will be the most durable.

Community B: Successful Public Art Projects

Respondent Role	Successful Project Title	Piece	Process	Site	Comments
City Administrator	*By The Country Store* (Les Kouba Mural)	X		X	• Private artist on private site. • Approved by public arts commission. • City issued Conditional use permit and provided some funding. • Appearance of building enhanced.
Council Member	*Sculpture Stroll*		X		• Locations along a state bicycle trail and downtown make it highly visible and popular with artists. • City funds rotating sculptures.

Respondent Role	Project Title	Piece	Process	Site	Comments
					• People are allowed to vote for "the people's choice" award.
Art Center Admin.	*Sculpture Stroll*			X	• Locations encourage people to get out and move around. • Sculpture locations are strategically placed to get people to move up and down the trail. • They are placed to be accessible, and people can see as many as they like based on their interest and ability.
Arts Commissioner	*Sculpture Stroll: Police Memorial*	X	X	X	• Located along the regional bike trail.
Arts Commissioner/Artist	*By The Country Store* mural and the Veteran's Park		X		• Both projects brought forward by the public to the arts commission, before going to city council. • Both projects were funded by outside dollars, including private patrons.
Artist	None specific				• Process is important to get the "right fit" with the community. • The product is the "piece plus the site." • Sculpture has to look nice and inspire.

Community B: Unsuccessful Public Art Projects

Respondent Role	Unsuccessful Project Title	Piece	Process	Site	Comments
City Administrator	*River Horse*	X			• The sculpture was abstract, "big and gaudy" and not well received.

					• It was proposed ten years ago and remains an example in public art discussions of what to avoid.
Council Member	*River Horse*		X	X	• The arts commission commissioned an artist that proposed an abstract sculpture on the main street at the gateway to the city. • The project generated public controversy and was not approved by the city council. • The city held a community forum on public art after the proposal was rejected.
Art Center Admin.					• None are unsuccessful. • As soon as any sculpture is on display, everyone will have an opinion.
Arts Commissioner	*River Horse*	X		X	• The *River Horse* was a learning experience. • The project "softened up" the community to have a larger discussion regarding public art. • It was "just too abstract."
Arts Commissioner/Artist	*River Horse*		X		• The *River Horse* was ahead of its time. • Discussion around this piece led to the creation of the successful sculpture stroll. • Goal was a "grand statement" but it lacked community "buy-in."
Artist	None specific				• Art needs to consider the people living in the area that see it every day.

					• The piece has to fit the location. • The piece needs to be durable.

Community C

Community C: Successful Public Art Projects

Respondent Role	Successful Project Title	Piece	Process	Site	Comments
City Administrator	*Project Redefined*	X	X		• The community contributed words that were incorporated into the sculpture. • The words on the sculpture reflect how people feel about the community. • The piece is visually attractive and connected to people in the community.
Council Member	*Sculpture Walk*		X	X	• Project was successful because the first sculpture had a lot of negative reactions. • A person that was previously an opponent donated a sculpture to the sculpture walk. • Every sculpture generates a mixed reaction. • An opportunity for people to express themselves.
City Staff	*Spark the Power of Art*		X		• Local artists were solicited to design vinyl wraps for downtown utility boxes. • City and local utilities worked together.

Respondent Role		Piece	Process	Site	Comments
					• Artwork is visible and easily accessible to viewers.
Arts Commissioner/Artist	*Spark the Power of Art*	X	X	X	• Project covered utility boxes with something beautiful. • Utility boxes are in prominent downtown locations. • Something for people to view during the pandemic.

Community C: Unsuccessful Public Art Projects

Respondent Role	Unsuccessful Project Title	Piece	Process	Site	Comments
City Administrator	*Spirit of '65*			X	• Meaning of the sculpture is not immediately clear. • Looks like a "junk yard." • Less visible location may have been better. • Project was successful at generating a reaction and community discussion about public art.
Council Member					• None • City has adopted a process for thoroughly reviewing public art projects.
City Staff	*Spirit of '65*	X			• Created a divided opinion of residents regarding public art. • The controversy seemed to make the sculpture park more successful and opened the way for other pieces.

Arts Commissioner/Artist	Downtown Tiger Mural		X		• Mural was started as a Girl Scout project and was never completed. • Partially completed mural had to be painted over.

4.8 Summary and Findings: Successful and Unsuccessful Projects

The research yielded the following findings in regard to successful and unsuccessful art projects in the three subject communities:

1. The process of implementing projects is an important factor. Given the choice of piece, process, or site, as the most important component of a project, the majority of respondents choose the process as the primary factor in a project's success, or lack thereof.   That is, successful projects were deemed successful due to the process and unsuccessful projects were deemed unsuccessful due to the process.

2. Successful projects include upfront planning and citizen engagement to create a project that fit with the community. Successful projects include forms of public participation such as public voting for the best sculptures, or organized city events to promote new public art. Successful projects often involve the work of local artists who are given the opportunity to create and display their work, while being aware of the culture and values of the community.

3. Unsuccessful projects fail for the opposite reason successful projects succeed. That is, unsuccessful projects often do not include meaningful community involvement, in the siting and selection of the piece. This results in a piece that does not fit, nor is understood, by the community.   Some of the artist respondents noted that accessibility to a piece of art does not just include physical accessibility, but also includes a viewer's

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ability to grasp historic, cultural, or design attributes of a particular work. Art that is

neither aesthetically pleasing to the eye, nor intellectually comprehendible, has

diminished value to a community. If the sculpture is meant to be offensive, or become

offensive over time (such as, a confederate soldier statue, or a statue of Christopher

Columbus), its value in the public square is diminished. In this research, one sculptor's

opinion was that public art should not knowingly offend anyone.

4. Respondents within each community were in general agreement about which public art

   projects were successful and which ones were unsuccessful.

5. Controversy can lead to positive outcomes. Two communities noted that their most

   controversial "unsuccessful" projects resulted in broader community discussions about

   public art and subsequently led to other successful projects.

4.9 Public Art Collaboration and the Role of the Public Administrator

As previously outlined in Chapter 3, the work of public administrators can be

classified into one of twelve roles identified in classic public administration literature.

Mintzberg (1990) places these twelve classic roles into three main categories: interpersonal,

informational, and decisional.

Interpersonal roles:

Figurehead role: In the figurehead role, the manager represents the city and participates

in symbolic and ceremonial acts, often in conjunction, or as a substitution for, the elected

officials.

Leadership role: In their role as a leader, the city administrator builds and manages the

relationships with his management team and all the employees of the organization.

Liaison role: As a liaison, the city administrator connects internal and external information resources.

Politician role: In the role of politician, the city manager must recognize and evaluate the political dynamic of various individuals and interest groups.

Informational roles:

Information manager role: The city manager also serves the broad role of managing information in the organization.

Disseminator role: In the disseminator role, collected information is distributed to internal and external parties, based upon their need for it.

Spokesperson role: As a spokesperson, the city manager conveys the official collective position of the city to outside audiences.

Decisional roles:

Entrepreneur role: As one of the organization's entrepreneurs, the role of the city manager is to initiate change.

Disturbance handler role: The disturbance handler role encompasses the resolution of difference among individuals, departments, or groups, both inside and outside the organization.

Resource allocator role: The resource allocator role recognizes that limited resources must be distributed properly in order to achieve the desired outcomes.

Negotiator role: In the negotiator role, the manager must bargain formally and informally to achieve desired outcomes.

Policy role: Finally, the policy role recognizes the fact that the manger recommends, shapes, and implements public policy.

By acting in the above described roles, the city manager in each community works with public art collaborators to complete public art projects. The experience of each city manager, and the role of the city manager as perceived by public art collaborators in each subject community is described below:

<u>*Community A*</u>

<u>*Self-described role of the city manager:*</u>

The city manager of *Community A* described several key roles he has played in public art collaborations. He described a situation where city staff suggested painting pedestrian street crosswalks for recognition of *Pride* and *Black Lives Matter* social movements. He said that the staff came to him because they knew some people would not be happy with it. It was his role to make the decision, even though he knew that city council members would have different opinions. He said, "I just thought that it was a good idea, especially in light of what we are going through right now as a society." This is a good example of where the city manager plays a leadership role in the community. As a decision-maker, he demonstrated the entrepreneurial role, by taking a public risk, knowing that members of his council and the public would have objections. Another role he described was that of working with developers to incorporate public art and public art dedication fees as part of the approval process. In this role he is a negotiator for the city and a policy-maker as he implements the city development codes and requirements. He mentioned that he provides support for public art in several ways. He belongs to the local art center and attends events throughout the year. He attends open houses just to have a presence as a city manager. In this role, he is a figurehead, demonstrated city support for the arts in the community. He also is an information manager, and information disseminator, when it comes to

letting elected officials and others know about public art issues and events. In addition, he works

with various local art groups to allocate space and negotiate leases at the local art center. He is

the city liaison when there issues that cannot be resolved at other levels. It is his role to maintain

relationships with outside organizations such as the children's theater and the local school

district. Keeping those relationships healthy is part of serving the role of liaison and politician at

a management level. As a city manager, he serves the role of resource allocator for the city. He

meets at least annually with his arts-related staff and reviews budget requests and programs for

the coming year. As a communicator, part of his role is to make sure that people understand the

value of public art. In many case, he said, he just "needs to get out of the way and let people

passionate about art do their work."

Public art collaborators description of city manager's role:

The mayor of *Community A* considers the city manager's role to be "a champion for

public art in the city." The position is instrumental in driving the efforts and making sure that

different segments of the community are getting together to make it happen. He views the city

manager as an engager and facilitator for the city's public art program. In these roles the city

manager plays an interpersonal role of working with various groups and the city council to make

projects happen. In one example, the city manager proposed a temporary installation to prove a

concept to the council that was later embraced.   The city manager also works with his

department heads and guides them on how to approach the council. He coaches and directs key

players of staff that have a passion for public art. In these roles he acts as both a leader,

spokesperson and a negotiator. The city manager helps facilitate the public discussion. He

serves as spokesperson for the city and will promote these projects when, for example, he speaks

to a local Rotary Club about the city's public art program. In another case he helped a local

business person walk through the city permit process that was required to install a sculpture on private property. In this role he served as a politician, negotiator, and policy make as he worked with the business person and the council to manage a process that had significant policy impacts for the city. In other cases, the city manager if the one that decides when and how information about projects is presented to the city council. In these cases, he helps guide the discussion, disseminates information and coordinates review by the various city staff and advisory boards. He acts in an interpersonal role in building and sustaining relationships among the various public art stakeholders. He serves as a liaison to these organizations, coordinating the work of different groups with the city council. He shows flexibility and lets the arts community know that they are appreciated. He is the "face of the city" and the community is known as a place "where public art is appreciated."

The Director of Planning and Economic Development for *Community A* is considered a champion of public art in the community by herself and others. In her position, she reports directly to the city manager and believes that public art projects need his support or "it's not going to go anywhere." She says that the city manager gives her leeway on how she does her job and trusts her a lot. She has spent time overcoming barriers and spending time and political capital on projects. She believes that the city manager values public art and sees how it adds to the community. People are proud of it and let the city manager know. As a resource allocator for the community, his support is important, because it provides financial resources and staff direction to spend time on projects. He is present and supportive at public art events such as dedications and ribbon cuttings. As a figurehead, he represents the support of the city. In his leadership position, he has encouraged other departments, like public works, to work together with other departments and artists to make successful public art installations. He also conveys to

staff the importance of working with a team to accomplish public art as a priority for the city. The city manager establishes the tone of how the city does business and the arts community knows that they are valued. The city manager is the "conduit" or liaison to the city council. He is in a position to understand their concerns, and is able to answer questions about projects. If the city manager does not support public art, nor recognize its benefits then, she says; "you're never going to get the money in the budget and staff resources allocated to get this work done."

The Executive Director of the community's art center that in her role she needs to be open to what the public has to say and represent the community. She says it important for the city manager to support the work that she does at the art center. She gets support from the city and they are trusting that she will do her job well. The city manager always shows interest in what they are doing and tries to understand all the different components. He serves a liaison role by conveying comments to the arts center director from the public. The community is known as an arts community. The recent city hall remodeling included artwork that was advocated by city management and staff. The city manager and staff coordinate communication between the arts groups, local business, and citizens. She views the city management role to be positive and supportive of art efforts, and the city helps promote events. The city manager plays a role in allocating the resources that support local public art.

The local art business owner that was interviewed worked closely with the city art center and city staff to develop the public arts programs. She, and other local artists, regularly meet with members of the city staff in a group that serves as an informal public art advisory group for the city. The city's management staff serves as the leader of this group that involves key staff from the arts center, planning and economic development department, and public works. It was the city staff that knew how to make people come together in collaboration and to get things

done. In some cases, it was the task of the city to remove barriers to allow projects to proceed.

In addition, she stated that, "If there were questions, they answered the questions. If there were

doubts, they brought clarity." She mentioned a failed project that attempted to build artist

housing within the community. The role of the city manager was to work with the developer and

identify various sites, and manage it during the approval process. The controversy that this

project created was an example of where the city manager played a disturbance handler role for

the city organization. The city plays a larger role when an art project is part of a public street

improvement. Often, however, she said that the main role of city management is to be

supportive of efforts of the art community.

Community B

Self-described role of the city manager:

The city manager of *Community B* described his role as assuring that public art projects

are done in a manner that fits the community. In his daily work he typically does not have a lot

of involvement and a lot of that work is done by the community's public arts commission. As a

resource allocator, his work involves determining the City's budget contribution to support the

arts. One council member on his council has been a strong proponent of public art and was able

to get financial support the past eight years. As a city staff figurehead, he will occasionally

attend public events such as a recent community mural dedication, but mainly the public arts

commission organizes these events.   The mayor in this community is responsible for appointing

members to the arts commission, and appointees are ratified by the council. Two department

heads, planning and parks, report to him and work directly with the arts commission to plan and

install city art projects. Each year, he makes an annual report concerning the center for the arts

to the city council along with its executive director. His role in this situation is as an information manager and keeping the council up-to-date on the funding and projects of the local arts center. He works with the council in the annual budget negotiations to arrive at an allocation for the arts that is supported by the majority. He plays a role of liaison in bringing projects from the staff level to the council level, including a recent main street renovation that included public art and design elements. He also works with local civic groups such as the historical society, the Lions Club, Rotary, and the like to bring various projects to the city council. Most of the work developing public art projects is done by city staff working with the arts commission.

Public art collaborators description of city manager's role:

The council member in *Community B* is a strong proponent of public art and serves as a liaison to the community's public arts commission. He sees the role of the city manager as working at the direction of the council and mayor. He viewed the city administrator as more at the periphery of public art project discussions and he is not really involved with the day-to-day work to develop projects. The city manager is supportive of the projects, and helps facilitate the projects as provided by the budget and ordinances that the council has approved. In this role, the city manager is an implementer of council policy. As a staff leader, he oversees the work of the department heads that get directly involved with the arts commission work on public art. The city has held a couple of workshops in past years and the city manager has participated in the discussion, and he had a role in the city's strategic planning discussions. He said that the city manager plays a role in providing background information to the city council so that the council can fully understand the opportunities. In addition, the city manager helps guide the process and will advise the council on certain things.

The executive director of the community art center stated that she works with the city manager to secure funding, and makes an annual report to the city council along with the city manager. The arts center partners with various groups in the community including the historical society, the school district, the library, the women's shelter, and the food bank. City funds go primarily toward the general operating expenses of the art center. The art center focus is mainly on performance and programmatic art, with the city arts commission being responsible for most of the public sculpture art.

This respondent is a member of the arts commission and is unaware of the role of the city manager in the city's public art. Their primary contacts with the city are through the parks and recreation department. They help with the planning and installation of projects. City staff have helped select materials and mount sculptures.

This respondent is a member of the arts commission and also a local artist and business person. She views the role of the city manager as representing an important partner in local public art projects. She stated that the process goes smoother when the city manager is involved with public art meetings. The city manager attended community leadership planning sessions and she believes he sees great value in art and culture, and defining the community story. She recognizes the role the city manager overseeing parks and recreation, and hiring of a new parks director in the coming year. The director of planning and the city engineer will also attend the arts commission meetings. She herself attends council and planning commission meetings, and advocates for public art on a local and regional level. She would like to see more involvement at local art events by the city manager and other city staff.

This respondent is an artist that has participated in local public art displays, and does not live in the community. As an artist, he was unaware of any role the city manager played in the process. He spoke highly of the community and its public art process. He was impressed with the assistance he received with installation of his sculpture, and believes that this type of service will help make the art program more successful. It makes him more likely to submit sculptures in the future and "just makes everything so much smoother."

Community C

Self-described role of the city manager:

The city manager of *Community C* described his role as being to encourage ideas from people, to take them through the process, and to make the projects happen. He described himself as an "advocate" for the project. He stated, "If someone in my position were to discourage it, we could probably be pretty successful in stopping it, and, if they wanted to encourage it, things can happen." He is mostly at a high level in the decision process and usually the artist works directly with other city staff. He serves as a supporter and encourager of public art. Sometimes a project will take a "little bit of pushing and prodding" to move it along. He sees his role as knocking down barriers if the city sees a good idea. He gave an example where he worked with a group to supply dirt from another city project, to be used to provide necessary fill for a public art project. He sees his role in public art as a "supporter and encourager."

Public art collaborators description of city manager's role:

The council member in *Community C* saw the role of the city manager as being to execute council policy, to help vet projects, and to steer them in the right direction. She believes that it is the role of the city manager to "connect people." She described the "doers" of the

community using the city manager as a resource to plan and develop public art projects. This interpersonal role provides different groups a clear starting place for public art initiative. The city manager's understanding of various aspects of the community can give the project good direction from the start. She believes that the city has an interest, and the city manager has a role, in keeping local groups vibrant, maintaining good communication, creating positive public relations, and helping facilitate projects.

The city staff person interviewed for this research stated that the city manager was instrumental in creating a public art policy for the community. The city manager has delegated the role of processing public art applications, although he plays a role in crafting the overall vision of the community. He said that he has observed the city manager step-in as needed if a project needed his support. He also notes that the city manager plays a role in disseminating information by suggesting messaging on social media posts and for media outreach. He provides guidance and makes suggestions, and has a good understanding of social and political considerations.

The arts council member that was interviewed for this indicated that the city manager is the first person they approach when considering a project. He knows what is possible and can help identify funding opportunities. She believes that the city manager has foresight and can see what public art can do for the community. He serves as a liaison or "go-between" between the city council and the arts council. He attends public art events along with council members as a figurehead of the community. The art application process is fairly onerous in her opinion, and the city manager helps guide projects through the process. She says, she always goes to the city manager "first when we start a new project just to make sure it is feasible."

4.10 Summary and Findings: Public Art Collaboration and the Role of the Public

Administrator

Findings of this research indicate that the work of city manager in regard to public art span the breadth of the twelve roles for a manager as described by Mintzberg (1990). In *Community A* and *Community C*, the city manager took more of an active role in the areas of interpersonal and decisional roles in regard to public art. In *Community B*, the city manager was less involved on those levels and served more of an informational role, researching and providing information to the council, while implementing the direction of the council. In this case, a long-standing elected official served as a community champion for public art and usurped some of the roles a city manager may have taken under different circumstances. Nonetheless, all city managers played the following key roles to some extent in regard to public art.

First, the city manager serves as the staff leader of the organization, and as such, sets the direction for the city staff based upon the council's adoption of policy, plans, and ordinances. The city manager has the task of day-to-day interpretation and implementation of this direction. He is often the figurehead at community public art events, maintains contacts and relationships with key stakeholders, and is in a position to encourage and support public art projects.

Second, the city manager provides information and background research about public art programs and policies. He makes presentations to various board and commissions, will speak at local civic groups like the Rotary Club, and generally provide information about the status and value of art projects.

Finally, the city manager must often assess the political and financial risk of implementing a public art project. The city manager must guide the process as communities consider options for public art. The city manager plays a role in resolving disputes or knocking

down barriers to implementation. The city manager is the person responsible for allocating staff

resources and for preparing an annual budget to the council, and for negotiating final budget

decisions based upon council deliberation.

4.11 Public Art Value, Priorities, Knowledge, and Relationships Between Collaborators

Interviewees were asked five questions, interspersed throughout the interview, that asked

them to rate their responses on a numeric scale of 1 to 10. The questions were:

Table 3: Mean Responses by Community Question 1

Question 1 (Q1):

Do you think there is value to the city to have public art? (1 = no value, 10 = great value)
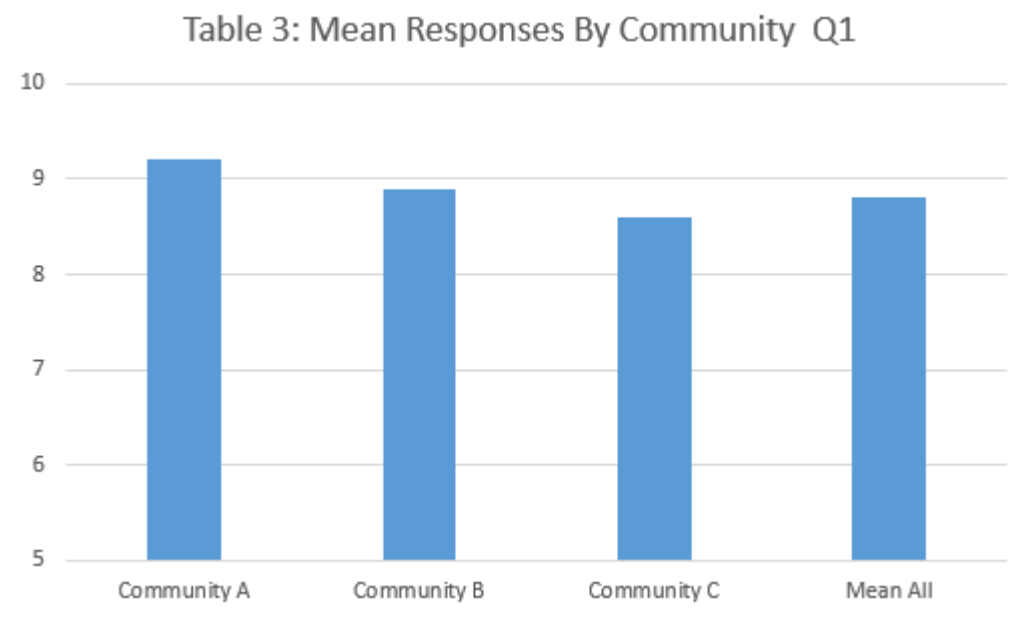
Table 3: Mean Responses By Community Q1

Summary

- The responses from *Community A* interview participants had the highest mean rating

  when asked whether they think there is value to the city to have public art.

- *Community C* was the only community whose mean level of response fell slightly below the mean response level for all respondents, in all communities *(Mean All)*.

Table 4: Mean Responses by Community Question 2

Based upon your perspective, do you see public art as a low or high priority? (1 = low priority, 10 = high priority)

Table 4: Mean Responses By Community Q2

Summary

- The responses from *Community A* interview participants had the highest mean rating when asked whether the saw public art as a low or high priority.
- *Community C* was the only community whose mean level of response fell significantly below the mean response level for all respondents, in all communities *(Mean All)*.

Table 5: Mean Responses by Community Question 3

Question 3 (Q3):

What do you know about the public art program in your city? (1 = little knowledge, 10 = well-informed)
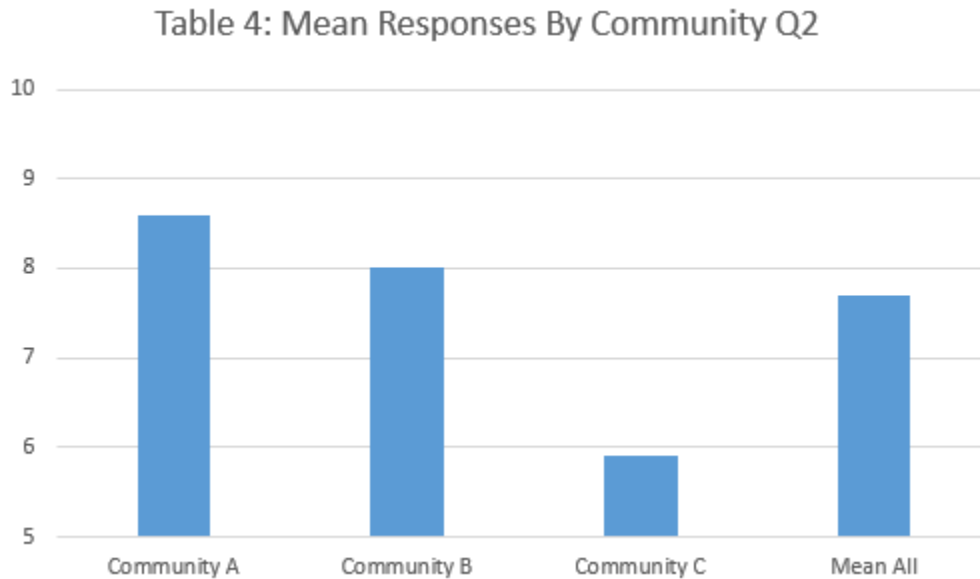
Table 5: Mean Responses By Community Q3

Summary

- The responses from *Community A* interview participants had the highest mean rating when asked what they knew about the public art program in their city.

- *Community B* was the only community whose mean level of response fell significantly below the mean response level for all respondents, in all communities *(Mean All)*.

Table 6: Mean Responses by Community Question 4

Question 4 (Q4):

How would you describe your organization's relationship with others involved with the public art project? (1 = poor, 10 = excellent)
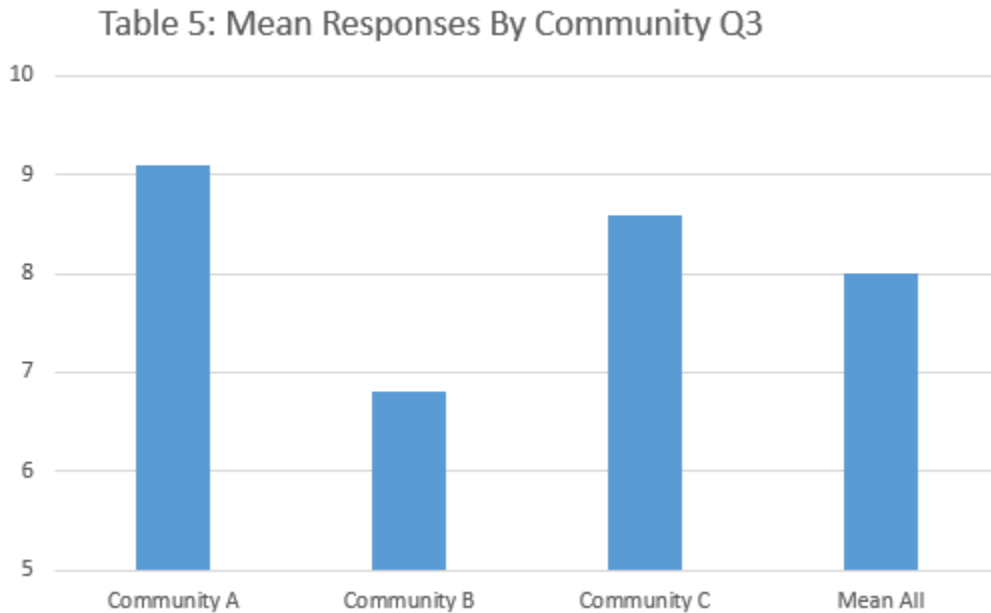
Table 6: Mean Responses By Community Q4
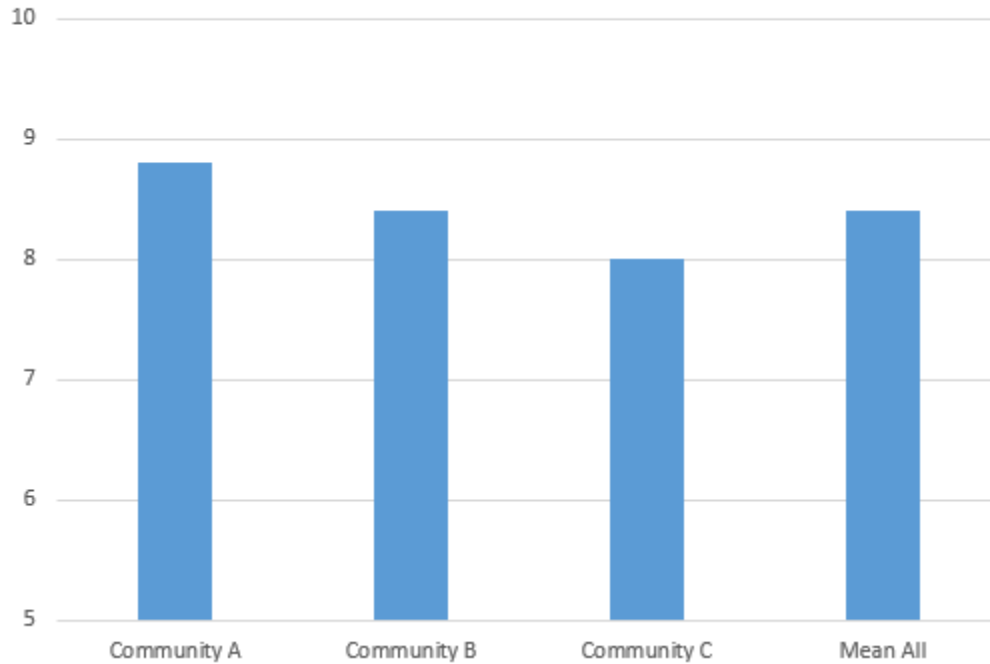
Summary

- The responses from *Community A* interview participants had the highest mean rating when asked how they would describe their organization's relationship with others involved with the public art projects.

- The respondents from *Community B* and *Community C* fell only slightly below the mean response level for all respondents, in all communities *(Mean All)*.

Table 7: Mean Responses by Community Question 5

Question 5 (Q5):

Are the social and political relationships among the various players positive and productive or negative and distracting? (1 = negative and distracting, 10 = positive and productive)

Table 7: Mean Responses By Community Q5
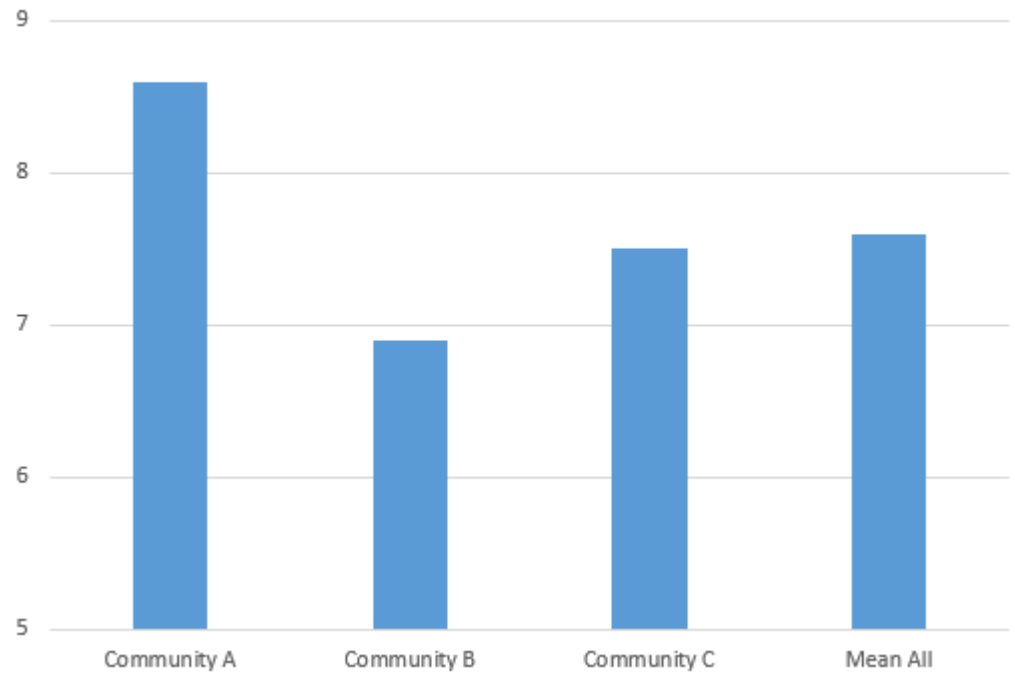
Summary

- The responses from *Community A* interview participants had the highest mean rating when asked whether the social and political relationships among the various players were positive and productive or negative and distracting.

- *Community B* was the only community whose mean level of response fell significantly below the mean response level for all respondents, in all communities *(Mean All)*. *Community C* responses were only slightly below the mean for all respondents.

Table 8: Mean Responses by Community, All Questions

Table 8: Mean Response By Community
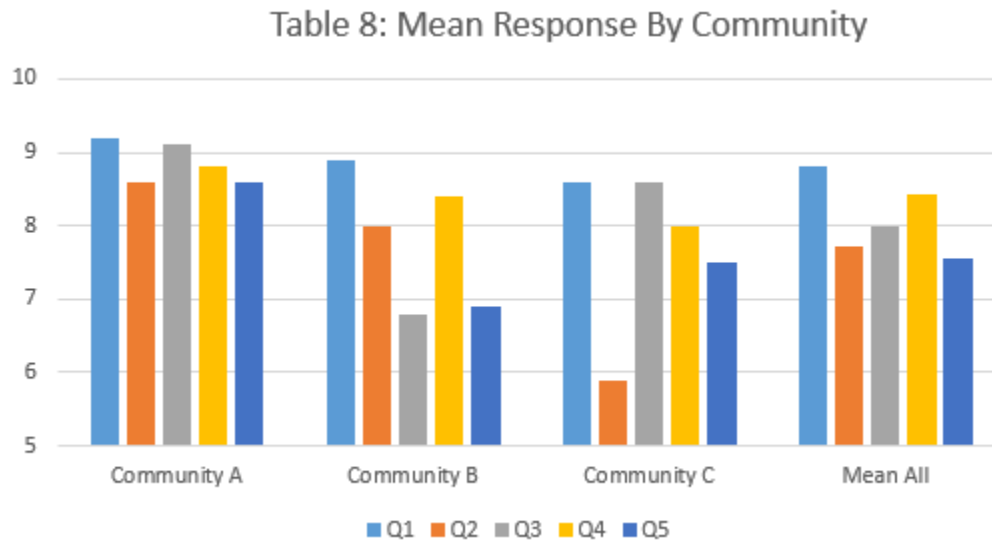
Summary

- *Community A* is the only subject community that had a response level consistently above the mean for all respondents on all questions.

- *Community B* respondents ranked both the knowledge of public art programs and the health of social and political relationships as the lowest of all communities.

- The mean responses of participants in *Community C* ranks the priority of public art as the lowest of the three communities by a significant amount.

Table 9: Mean Responses by Role, All Communities

Table 9: Response by Role
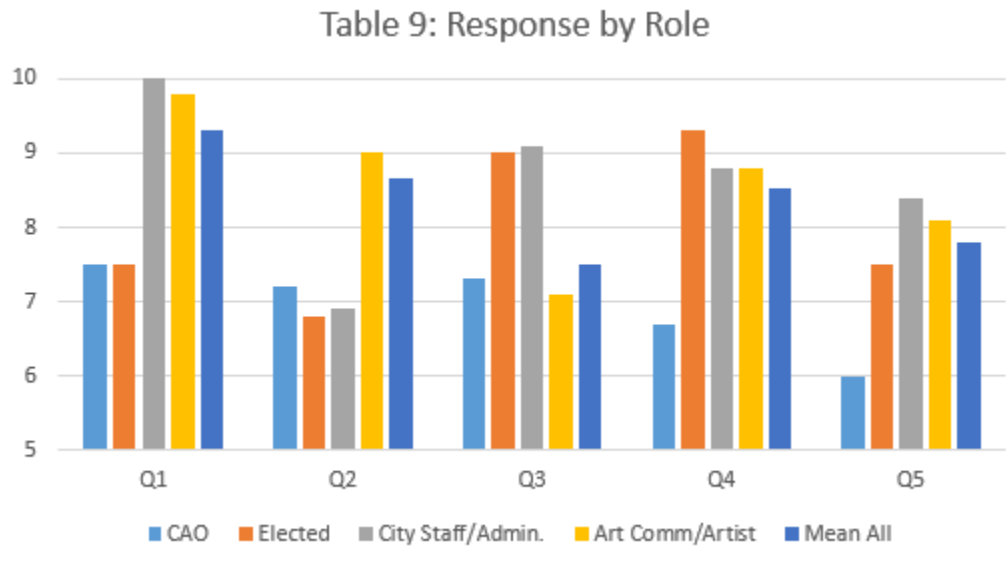
Summary

- City manager/city administrator (CAO – Chief Executive Officer) respondents had the lowest mean rating on all questions.

- City managers, elected officials, and city staff rank public art significantly lower in priority compared to the art respondents.

- Elected officials and staff report a significantly greater knowledge level and better relationships with others involved with public art.

- City managers were more likely to see social and political relationships as less positive than other groups by a large margin.

Chapter 5

Conclusions and Recommendations

5.1 Conclusions

The hypothesis of this research study was that the role of the public administrator is critical in fostering and maintaining the cross-sector relationships that are instrumental in the implementation of public art in a small city. This research used a qualitative case study design to contrast and compare the activity and roles of the public administrator in relation to public art initiatives in each of the three subject cities. The following key findings were developed from the interviews conducted as part of this study.

Research Question 1

Does the public administrator's role in managing cross-sector collaborations lead to a successful public art project?

This research indicates that the public administrator's role in managing cross-sector collaborations can contribute to a successful public art project. The public administrator plays multiple roles concerning public art including fulfilling interpersonal, informational, and decisional roles. The city manager, and administrative staff, often play a pivotal role between the art commissioning group, the city council, and the public. All three subject communities had developed public art policies and had incorporated public art into the strategic vision for the community. The city manager is the individual responsible for taking the high level policy direction from the city council and implementing those policies on a day-to-day basis. The research showed that an inclusive upfront collaborative process can build a common expectation among the elected official, the artists, and the public about the value of art in the community and

create a project that "fits." The city manager, or the delegated staff, is responsible for these efforts.

Research Question 2

Did the public art project achieve its desired goals such as developing a sense of place, a sense of identity, and a sense of community within the selected study communities?

All community respondents indicated that public art is an important part of shaping and defining the identity of the community, and that each city had accomplished these objectives to some degree. Terms such as *community image*, *building the city's brand, sense of place*, and *sense of community* were used by respondents in each community as one of the primary benefits of public art. The unique sculptures that each community has developed, by definition, make each city unique in their own right. All cities made efforts to capture the values, history and culture of the local community as part of their local objectives.

Research Question 3

To what extent does active cross-sector collaboration and citizen engagement, facilitated by city officials, add to or detract from the perceived success of a public art initiative?

This research indicates that the process of implementing projects is an important factor. Given the choice of piece, process, or site, as the most important component of a project, the majority of respondents choose the process as the primary factor in a projects success, or lack thereof. That is, successful projects were deemed successful due to a good process and unsuccessful projects were deemed unsuccessful due to a poor process. A "good" process was one that included upfront planning and citizen engagement to create a project that fit with the community. These successful projects included various forms of public participation such as public voting for the best sculptures, or organized city events to promote new public art. In

addition, successful projects often involved the work of local artists who were given the opportunity to create and display their work. It was considered a benefit that local artists were given opportunities to express themselves, and the cities benefitted by them having a strong awareness of the culture and values of the community.

Research Question 4

   What is the specific role of the public administrator in this process?

First, the city manager is the staff leader of the organization. They set the direction for the city staff based upon the council's adoption of policy, plans, and ordinances. The city manager has the task of day-to-day interpretation and implementation of this direction. He is often the figurehead at community public art events, maintains contacts and relationships with key stakeholders, and is in a position to encourage and support public art projects.

Second, the city manager provides information and background research about public art programs and policies. He makes presentations to various board and commissions, will speak at local civic groups like the Rotary Club, and generally provide information about the status and value of art projects.

Finally, the city manager must often assess the political and financial risk of implementing a public art project. The city manager must guide the process as communities consider options for public art. The city manager plays a role in resolving disputes or knocking down barriers to implementation. The city manager is the person responsible for allocating staff resources and for preparing an annual budget to the council, and for negotiating final budget decisions based upon council deliberation.

Did the city manager play a role in facilitating cross-sector collaboration and public engagement in these efforts?

The role of the city manager was found to be instrumental in developing and implementing city policy in regard to the public art process. The city manager, along with elected officials play a substantial role in building and maintaining relationships among the various art collaborators, including artists, art commissions, school districts, civic groups, and the like. The city manager holds a leadership position in the city, and serves as a liaison to sustain relationships across the community. In all cases, city managers were responsible for identifying funding and allocating resources that supported public art. Staff members including planning, parks and recreation, public works, and engineering were assigned work with public art agencies and to engage the public in order to secure a more successful outcome.

Research Question 6

Did that make a difference in the outcomes and how the public at-large received the projects?

Participants in the study indicated that the process was the most important factor in regard to whether an art project was deemed successful or unsuccessful. Within each community, it was generally recognized that controversial projects were synonymous with unsuccessful or unpopular projects. However, it was noted that the conversation and lessons learned as a result of failed projects, led to future successes. One community brought in an outside arts facilitator to have community open houses after a "failed" project. Leading one respondent to note that the project may have been successful had those meetings been held prior to, rather than after, the controversial project was rejected by the community.

> *Why should public administrators or communities invest limited resources into facilitating public art projects?*

In short, the public art helped the city to attain its goals. For example, all communities considered public art as a means to build a unique vision and image for their community, and also a means to enhance the city's physical beauty and interest for residents and visitors alike.

Public administrators have a role in making public art accessible on both a physical and cultural level for 'the public.' Some respondents noted that public art, because of its place in the public square, has an obligation to be understood and appreciated by a wider audience, not just by those having a sophisticated art or cultural background.

All communities recognized that public art generated significant public awareness, conversation, and opportunities for residents to participate in art. Even though resources are limited, all communities contributed significant "soft cost" of staff time in planning, promoting, and implementing public art in their communities. One mayor used the term 'return on investment" to indicate that the benefits of public art exceeded the cost of public art in the community.

Research Question 8 and 9

> *Do the outcomes derived, either by the process, or by the artwork itself, provide measurable value to the community? How is that value perceived and measured?*

Two of the subject communities had previously conducted economic impact studies that made a positive economic argument for public art. These same two communities also made annual budget allocations to public art, and considered public art as a part of their strategic plan.

Many more subjective outcomes were cited by study participants such an "improved quality of life," a more "vibrant" community, a more "fun" community, a more "welcoming" community, to name a few. Participants in the survey agreed that public art had value to the community overall, but conceded that spending tax dollars on public art always had its opponents. One respondent said it well when he said, "the value of art is in the eye of the beholder." Another council member said that she considers public art as she would any other city amenity such as city parks, ballfields, or tennis courts. Each amenity had its own audience of stakeholders and users. Public art has value to those that create and participate in projects, beauty and interest to many viewers, and a lasting addition to the unique physical presence of the community.

5.2 Recommendations for Future Study

The recommendations for future study based on this research include the following:

1) It would be of interest to expand the study to include additional types of cities, and a greater number of communities, in order to determine the reliability and generalizability of the results.

2) It would be of interest to expand the interview list to include opponents of public art from certain segments of the community such as elected officials or members of the city council. This study focused on participants selected as public art supporters. Opponent may identify areas in which the public administrator pushed their limits or crossed the line in regard to their support for public art. This would be valuable information for public administrators in terms of how they approach public art projects within the community.

3) It would be of interest to conduct a longitudinal study of the same communities over time to judge the long term impact and durability of existing art policies and practices. Has public art gained or lost community support. If so, what were the factors in the change in support.

4) It would be of interest to conduct additional research with a random sample of the public for the three subject communities to better understand the public perception of public art and how those opinions aligned with the public art collaborators that were interviewed.

5) A larger study of "community champions" for public art. Who are they and what positions do they hold? What is their motivation? How do the champions of the community get together in order to further public art? This research identified several respondents that identified themselves or others in the community as key players for public art. What happens when they leave? How can communities plan for sustainability and successor to these champions?

5.3 Implications for Action

The findings of this study suggest the following implications for public administrators pursuing public art projects within their communities:

1) Introduce public art to the community slowly and strategically.   It is recommended that communities hold educational open houses and provide information to the public about the purpose and value of public art before any pieces are proposed. Start with small or temporary art installations that allow conversations to arise with limited risk. Cities that attempted large controversial projects early in the process suffered difficult

setbacks. The inclusion of public art in the city's strategic plan gives public art a documented purpose and value toward meeting broader community goals.

2) Build a strong foundation for public art. Communities that had a strong and active arts commission or arts council, led by passionate volunteers, demonstrate resiliency and are the foundation for strong community support.

3) Planning for public art should include different segments of the community in the discussions. Specific groups have a vested interest in promoting public art and should be recruited for those efforts. For example, business owners are good advocates for projects that provide a return on investment for the community, the school district and educators can provide the perspective of opening opportunities for students, and the historical society can play a key role in cultural and historical grounding of community artwork. Artists can explain the value of art for the city from an artist's perspective.

4) Public administrators need to demonstrate leadership to their staff, the art community, and the council in regard to public art. This can take the form of developing policies and procedures that align with the values and culture of the council and the community, or the visible endorsement and support of the arts by attending events, advocating for projects that meet city objectives, and supporting staff members in their support roles.

5) Funding sources need to be clearly identified and communicated. The public needs to understand if private donations and grant monies are used instead of general tax dollars. In addition, cities need to remember that "free is not necessarily free." Poorly executed and planned sculptures can create a social and political liability for

future public art. In addition, the cost of the cost of completing or removing an

unfinished work of art, plus safety and maintenance concerns need to be taken into

account.

LETTER TO INTERVIEWEE CONFIRMING STUDY PARTICIPATION

June 22, 2020

Dear _____,

The purpose of this letter is to introduce myself and seek your assistance in conducting a study of public art projects in Minnesota communities. This study is being conducted to complete my doctoral degree in Public Administration at Hamline University in St. Paul, Minnesota.

This study focuses on the planning and implementation of public art in small cities, and the public administrator's role in public art collaborations within that context. The results of the study may have implications for public administrators and policymakers who are considering public art projects in their community.

In order to collect data for this study, I have an interest in interviewing you, and other public art collaborators within the community. A set of questions has been developed that identifies your opinions and experiences in regard to the community's public art. Your participation is important and I appreciate the value of your time.

The time to complete this face-to-face interview will be limited to 60 minutes. With your permission, I would like to audio record your responses to be transcribed later for analysis. Either a telephone or video conference option are also available at your preference to accommodate social distancing. You can be assured that your individual responses will be anonymous and confidential. The results of the study will be available to you upon your request.

If you agree to participate, please contact me within the next two weeks to schedule an interview time and location. If you have any questions or need any additional information regarding this study, please contact me at (612) 597-6838, E-mail: Kulrich@Cityoframsey.com or Dr. Kris Norman-Major, Hamline University (651-523-2814 or Kmajor@hamline.edu).

Sincerely,

Kurt Ulrich

APPENDIX B

INTERVIEW QUESTIONS

SECTION 1: Opening Questions/Demographics

Gender   M   F

Professional Position/Title

What, specifically, is your position called? _____

What is the scope of responsibilities in this position?

How many years have you been in this position?

How does your job relate to public art (in this city)?

Which best describes your educational background?

___High school graduate/GED

___Less than two years of college

___Certificate program

___Associate Degree/more than two years of college

___Bachelor's Degree

___Master's Degree

___Doctorate Degree

Area of study: _____

What is your age category?

___Under 21

___22-34

___35-44

___45-59

___60+

Where do you live? (E.g. this community, a neighboring community, central city)

How long have you lived in this location?

SECTION 2: Public Art

How do you/your organization define "the public"? (I.e., whom do you believe you are serving?)

Probe: …How is it that you serve "the public" in terms of daily activities … longer-term programs and projects?

Do you use other terms, other than "the public" to refer to the same set of people above?
Follow-up: If so, what are they?

Do you believe there are multiple categories of "public"?
Follow-up: If so, what are they?
Probe: How are these multiple categories of public used or referenced in the context of your work?

Follow-up: Are these "publics" prioritized in the work of your organization?
If so, please explain how.

How do you define public art?
Probe: What does it include?
Probe: What are some examples in this community (state name of community)?
Probe: What makes art public?

How does public art contribute to this community (state name of city): as a place to live, a place to visit?

Follow-up: Do you think there is a value to the city to have public art (scale of 1-10)?

 No Value 1 2 3 4 5 6 7 8 9 10 Great Value

Follow-up: Can you provide examples of how public art contributes to the city of _____ (state name of city)?

What do you think is the strongest rationale for public art in _____ (state name of city)?

Is public art mostly for residents or visitors?
　　　Follow-up: How do you think public art is perceived by people who live or visit _____ (state name of city)?
　　　Probe: Is there an awareness of public art in the community?

What do you see as the public benefits of public art?
　　　Follow-up: Has your community achieved such benefit?

Who benefits from public art?
　　　Probe: community, civic, and social groups, business groups, artist/art groups, etc.

Do you think there are some people/groups that should also benefit, but presently do not?

Are there public costs (either monetary or non-monetary) of public art in the community?
　　　Follow-up: If so, how would you describe those costs?

Given our discussion so far, what do you consider to be an example of a successful public art project in the community?
　　　Follow-up: What are the criteria for public art being successful?
　　　Probe: Is the success of this project based upon the piece, the process, or the site?
　　　Probe: What was the most important thing that made this project successful?

Given our discussion so far, what do you consider to be an example of an unsuccessful public art project in the community?
　　　Follow-up: What are the criteria for public art being successful?
　　　Probe: Is the lack of success of this project based upon the piece, the process, or the site?
　　　Probe: What was the most citical thing that made this project unsuccessful?

Based upon your perspective (as public administrator, elected official, collaborator), do you see public art as a high or low priority? (Scale of 1-10)

　　　Low Priority 1　2　3　4　5　6　7　8　9　10 High Priority

SECTION 3: Cross sector collaboration and interactions and the role of the public administrator
The next set of questions is about the role of the public administrator in the public art process. I want to get a sense of the types and extent of actions among project collaborators: public, private, or institutional.

What is/was your role in either the creation or planning for public art in _____(state name of community)?

       Probe: Can you describe some examples of how you are involved with public art projects in the city?

       Probe: How would you characterize your involvement in the process?

       Follow-up: (to those other than city manager) How would you describe the role of the city manager in the public art project?

       Probe: Describe some specific examples of the city manager's activity in regard to public art projects?

       Probe: Please characterize the amount of work performed by the city manager for public art projects (e.g., a lot – little), at the center or on the periphery?

What do you know about the public art program in _____(state name of community)?

       Little knowledge 1   2   3   4   5   6   7   8   9   10 Well-informed

What is the nature of the relationships/interactions you have with others involved in the development on public art in _____ (state name of city)?

How would you describe your organization's relationship with other others involved with the public art project?

       Poor 1   2   3   4   5   6   7   8   9   10 Excellent

       Follow-up: E.g., communication, sharing information, regular meetings, etc.

Are the social and political relationships among the various "players" positive and productive or negative and distracting?

       Negative 1   2   3   4   5   6   7   8   9   10 Positive

       Follow-up: Could you provide an example of when collaboration worked especially well?

       Probe: What was the city manager's role in this situation?

       Follow-up: Could you provide an example of when collaboration did not work especially well?

       Probe: What was the city manager's role in this situation?

What type of action and activities help to build and sustain relationship among the public art stakeholders? (E.g., regular meetings, governing board, social events, recognition)

       Follow-up: Who is responsible for organizing these activities?

       Probe: What was the city manager's role?

Do you have suggestions of other people I should contact and interview for this research?

> Follow-up: Can I tell this person that you suggested that I contact them?

> Follow-up: Do you have contact information for this person?

> If you think of anyone else that I may want to contact, please let me know.

END OF INTERVIEW QUESTIONS

Closing

You have provided some very interesting information, and that completes our interview. Thank you for your willingness to participate in this study. We have completed our allotted time, but if you have further thoughts or comments, please feel free to contact me. Thanks again for your assistance.

APPENDIX C: HAMLINE UNIVERSITY (IRB) REVIEW BOARD APPROVAL

HAMLINE UNIVERSITY

Informed Consent to Participate in Research

You are being asked to participate in a research study. This form provides you with information about the study. The student researcher or faculty researcher (Principal Investigator) will provide you with a copy of this form to keep for your reference, and will also describe this study to you and answer all of your questions.

This form provides important information about what you will be asked to do during the study, about the risks and benefits of the study, and about your rights as a research participant.

- If you have any questions about or do not understand something in this form, you should ask the research team for more information.
- You should feel free to discuss your potential participation with anyone you choose, such as family or friends, before you decide to participate.
- Do not agree to participate in this study unless the research team has answered your questions and you decide that you want to be part of this study.
- Your participation is entirely voluntary, and you can refuse to participate or withdraw at any time.

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

Student Researcher and email address:
Kurtis Ulrich
KuIrich01@Hamline.edu

Faculty Advisor:
Kris Norman-Major, PhD
Professor and Director of Public Administration Programs
School of Business

- (651) 523-2814

kmajor@hamline.edu

1. **What is the research topic, the purpose of the research, and the rationale for why this study is being conducted?** This study focuses on the planning and implementation of public art in small cities, and the public administrator's role in public art collaborations within that context. The results of the study may have implications for public administrators and policymakers who are considering public art projects in their community.

2. **What will you be asked to do if you decide to participate in this research study?** In order to collect data for this study, I need to interview you, and other public art collaborators within the

community. A set of questions has been developed that identifies your opinions and experiences in regard to the community's public art. Your participation is important and I appreciate the value of your time. The time to complete this face-to-face interview will be limited to 60 minutes. Either a telephone or video conference option are also available at your preference to accommodate social distancing. With your permission, I would like to audio/video record your responses to be transcribed later for analysis. You can be assured that your individual responses will be anonymous and confidential. The results of the study will be available to you upon your request.

3. **What will be your time commitment to the study if you participate?** If you participate in this study, you will be asked to submit to one 60-minute interview.

4. **Who is funding this study?** This study is being conducted without funding.

5. **What are the possible discomforts and risks of participating in this research study?** By participating in this study, there is a small chance the responses may not remain confidential. In addition, there may be risks that are currently unknown or unforeseeable. Please contact me, Kurtis Ulrich, at (612) 597-6838, Kulrich01@Hamline.edu, or my faculty advisor Kris Norman-Major, PhD, at (651) 523-2814, kmajor@hamline.edu

6. **How will your privacy and the confidentiality of your data and research records be protected?** To protect against loss of confidentiality, upon completing the interviews, transcripts will be made and copies digitally stored in a secure location. Original audio/video recordings will be kept in an encrypted account until the completion of the study, and then destroyed.

7. **How many people will most likely be participating in this study, and how long is the entire study expected to last?** Approximately 16-20 people will be participating in this study over the next three months.

8. **What are the possible benefits to you and/or to others from your participation in this research study?** Participants in this study will help add to the knowledge base of public administration and the role of the public administrator in facilitating cross sector collaboration for art projects in the context of small cities. No monetary benefit is anticipated for you or any others participating in this survey

9. **If you choose to participate in this study, will it cost you anything?** If you choose to participate in this interview, there will be no cost to you other than your time.

10. **Will you receive any compensation for participating in this study?** No compensation will be given to you for participating in this survey.

11. **What if you decide that you do not want to take part in this study? What other options are available to you if you decide not to participate or to withdraw?** Your participation in this study is entirely voluntary. You are free to refuse to participate in the study, and your refusal will not influence your current or future relationships with Hamline University. In addition, if significant new findings develop during the course of the research that may affect your willingness to continue participation, we will provide that information to you.

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12. **How can you withdraw from this research study, and who should you contact if you have any questions or concerns?** You are free to withdraw your consent and stop participation in this research study at any time without penalty or loss of benefits for which you may be entitled. If you wish to stop your participation in this research study for any reason, you should tell me, or contact me at Kurtis Ulrich, at (612) 597-6838, Kulrich01@Hamline.edu, or my faculty advisor Kris Norman-Major, PhD, at (651) 523-2814, kmajor@hamline.edu for any questions, concerns, suggestions, or complaints about the research and your experience as a participant in the study. In addition, if you have questions about your rights as a research participant, please contact the Institutional Review Board at Hamline University at IRB@hamline.edu.

13. **Are there any anticipated circumstances under which your participation may be terminated by the researcher(s) without your [or your parent/guardian's, if applicable, for participants under 18] consent?** There are no anticipated circumstances under which your participation may be terminated by the researcher(s) without your consent.

14. **Will the researchers benefit from your participation in this study?** The researchers will gain no benefit from your participation in this study beyond the publication and/or presentation of the results obtained from the study, and the invaluable research experience. This study benefits the researcher by fulfilling a requirement for a Doctorate of Public Administration, and may be included all or in part, in professional journal articles. No monetary benefit is anticipated for the researcher or any others participating in this survey

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15. **Where will this research be made available once the study is completed?** This research is public scholarship and the abstract and finished doctoral dissertation will be cataloged in Hamline's Bush Library Digital Commons, a searchable electronic repository and that it may be published or used in other ways, such as in conference presentations, class presentations, or published in research journals.

16. **Has this research study received approval from where the research will be conducted?** No.

17. **Will your information be used in any other research studies or projects?** No – no private personal information will be collected as part of this research, and therefore, none will be used in or distributed for future research studies.

Signatures:

As a representative of this study, I have explained the purpose, the procedures, the benefits, and the risks that are involved in this research study:

Signature and printed name of person obtaining consent   Date
(Student researcher or PI)

_____
Title of person obtaining consent

You have been informed about this study's purpose, procedures, possible benefits and risks, and you have received a copy of this Form. You have been given the opportunity to ask questions before you sign, and you have been told that you may ask other questions at any time. You voluntarily agree to participate in this study. By signing this form, you are not waiving any of your legal rights.

Printed Name of Participant   Date

Signature of Participant

Signature of Principal Investigator or Faculty Advisor   Date

You have been informed that there will be an audio/video record of your interview for the purpose of this research.

Signature of Participant   Date

Signature of Principal Investigator or Faculty Advisor   Date

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