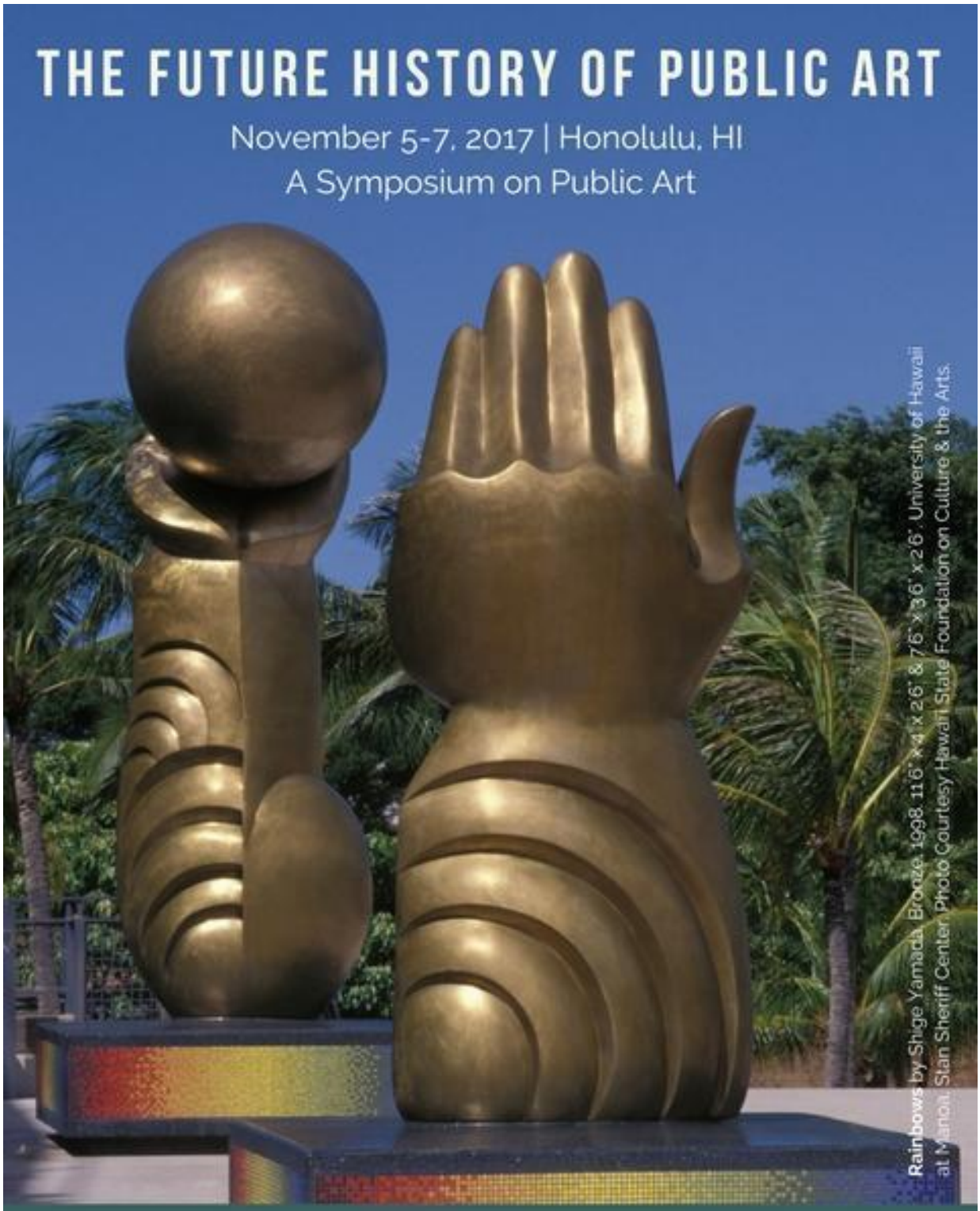
THE FUTURE HISTORY OF PUBLIC ART

November 5-7, 2017 | Honolulu, HI

A Symposium on Public Art



Rainbows by Shige Yamada. Bronze. 1998. 116" x 4' x 26' & 76" x 36" x 26". University of Hawai'i at Mānoa, Stan Sheriff Center. Photo Courtesy Hawai'i State Foundation on Culture & the Arts.

ORGANIZED BY WESTAF IN COLLABORATION WITH THE HAWAI'I STATE FOUNDATION ON CULTURE AND THE ARTS & FORECAST PUBLIC ART

The Future History of Public Art
Symposium Proceedings

The 2017 Symposium of the Western States Arts Federation
November 5-7, 2017
Honolulu, Hawai'i

Symposium Director
Lori Goldstein

Symposium Advisors
Jack Becker
Karen Ewald
Jonathan Johnson
Jen Krava
Anthony Radich
Theresa Sweetland

Proceedings Editors
Lori Goldstein
Laurel Sherman

Contributing Editors
Sonja K. Foss
Lori Goldstein

Cover Design
Lori Goldstein

Rainbows by Shige Yamada. Bronze. 1998. 11'6" x 4' x 2'6" / 7'6". University of Hawai'i at Manoa, Stan Sheriff Center. Photo Courtesy: Hawai'i State Foundation on Culture and the Arts.

WESTAF
1888 Sherman Street, Ste. 375
Denver, CO 80203
Phone: 303-629-1166
Fax: 303-629-9717
Email: staff@westaf.org

Table of Contents

- Maile Meyer, Founder, Nā Mea Hawai'i/Native Books, Honolulu, Hawai'i

The Future of Technological Advancements in Public Art **58**

Presenters:

- Jen Lewin, Visual Artist, Brooklyn, New York
- Leon Tan, Acting Head, Academic and Research Leader, Creative Industries Practice Pathway, Unitec Institute of Technology, Auckland, New Zealand
- Mundano, Visual Artist, São Paulo, Brazil

Respondents:

- Richard McCoy, Director, Landmark Columbus, Columbus, Indiana
- Paul Farber, Artistic Director, Monument Lab, Managing Director, Penn Program in the Environmental Humanities, Philadelphia, Pennsylvania

Public Art Stewardship: Methodological Approaches to Impact Studies **84**

Moderator:

- Lori Goldstein, Manager, Public Art Archive, WESTAF, Denver, Colorado

Presenters:

- Cameron Cartiere, Associate Professor, Emily Carr University of Art + Design, Vancouver, British Columbia
- Cynthia Nikitin, Senior Vice President, Project for Public Spaces, New York, New York
- Jack Becker, Founding Director and Director of Community Services, Forecast Public Art, St. Paul, Minnesota

Respondents:

- Deborah McCormick, Director, SCAPE Public Art, Christchurch, New Zealand
- Candy Chang, Visual Artist, New Orleans, Louisiana
- Heather Aitken, Project Manager, City of Calgary Public Art Program, Calgary, Alberta

Summary Thoughts for the Day **112**

- Cameron Cartiere, Associate Professor, Emily Carr University of Art + Design, Vancouver, British Columbia
- Jonathan Johnson, Executive Director, Hawai'i State Foundation on Culture and the Arts, Honolulu, Hawai'i

The Resurgence of Impermanence in Public Art **113**

Presenters:

- Deborah McCormick, Director, SCAPE Public Art, Christchurch, New Zealand
- Paul Farber, Artistic Director, Monument Lab and Managing Director, Penn Program in the Environmental Humanities, Philadelphia, Pennsylvania
- Richard McCoy, Director, Landmark Columbus, Columbus, Indiana

Respondents:

- Leon Tan, Acting Head, Academic and Research Leader, Creative Industries Practice Pathway, Unitec Institute of Technology, Auckland, New Zealand
- Jen Lewin, Visual Artist, Brooklyn, New York
- Cynthia Nikitin, Senior Vice President, Project for Public Spaces, New York, New York
- Jack Becker, Founder and Director of Community Services, Forecast Public Art, St. Paul, Minnesota

Re-thinking Public Art Policy and Funding Mechanisms **146**

Presenters:

- Heather Aitken, Project Manager, City of Calgary Public Art, Calgary, Alberta
- Jonathan Johnson, Executive Director, Hawai'i State Foundation on Culture and the Arts, Honolulu, Hawai'i

- Maile Meyer, Founder, Nā Mea Hawai'i/Native Books, Honolulu, Hawai'i

Respondents:

- Mundano, Artist, São Paulo, Brazil
- Larry Baza, Council Member, California Arts Council, San Diego, California
- Lauren Kennedy, Executive Director, UrbanArt Commission, Memphis, Tennessee
- Jasper Wong, Founder and Lead Director, POW! WOW!, Honolulu, Hawai'i

About the Project Sponsors

WESTAF

WESTAF (the Western States Arts Federation) is a regional nonprofit arts service organization dedicated to the creative advancement and preservation of the arts. WESTAF fulfills its mission to strengthen the financial, organizational, and policy infrastructure of the arts in the West by engaging in arts policy research and state arts agency development; developing innovative programs, services, and technology solutions; and supporting programming for artists and arts organizations. WESTAF regularly convenes experts and leaders around critical issues affecting the arts and cultural policy. Historically, the organization has been funded by the National Endowment for the Arts (NEA). In addition to NEA funding, today WESTAF is significantly supported through an array of technology-based earned-income programs.

Founded in 1974 as a project of the Western Governor's Association, WESTAF is now an independent nonprofit organization. Located in Denver, Colorado, WESTAF serves the largest geographical area and number of states of the six U.S. regional arts organizations. WESTAF's constituents include the state arts agencies, artists, and arts organizations of Alaska, Arizona, California, Colorado, Hawai'i, Idaho, Montana, Nevada, New Mexico, Oregon, Utah, Washington, and Wyoming.

WESTAF remains committed to the improvement of the capacity and quality of the public funding of the arts by the state arts agencies of the West. Position papers, advisory research, and professional development services are regularly provided to these agencies. WESTAF is also an experienced technology developer and has originated and now manages seven distinct online projects that benefit the arts and creative industries. As a progressive and evolving organization, WESTAF initiates new programs and projects regularly and is proud to have artists and arts administrators on staff.

Hawai'i State Foundation on Culture and the Arts

The Hawai'i State Foundation on Culture and the Arts (HSFCA) was established by the Hawai'i State Legislature in 1965, in large part through the vision and effort of Hawai'ian leaders such as architect and State Planning Coordinator Alfred Preis, HSFCA Founding Chairperson Masaru "Pundy" Yokouchi, State Senator Nadao Yoshinaga, and Governor John Burns. The mission of

the HSFCA is to promote, perpetuate, preserve, and encourage culture and the arts as central to the quality of life of the people of Hawai'i.

The Art in Public Places (APP) program was created to strengthen the capacity of the Hawai'i State Foundation on Culture and the Arts to stimulate, guide, and promote culture and the arts through the visual arts. The APP program seeks to: "Enhance the environmental quality of state public buildings and spaces throughout the state for the enjoyment and enrichment of the public; cultivate the public's awareness, understanding, and appreciation of visual arts in all media, styles, and techniques; contribute to the development and recognition of a professional artistic community; and acquire, interpret, preserve, and display works of art expressive of the character of the Hawai'ian Islands, the multicultural heritage of its people, and the various creative interests of its artists."

Forecast Public Art

Forecast Public Art fosters dynamic, inclusive, and resilient communities through public art, community-engaged design, and transformative placemaking. For 40 years, it has improved the collective life of communities through a unique combination of responsive consulting services; one-to-one support for public artists; and abundant resources, including *Public Art Review*, the world's leading public art journal. Forecast Public Art was one of the country's first nonprofit organizations dedicated to advancing the field of public art. Today, it remains at the forefront of public art practices, connecting the energies and talents of artists with the needs and opportunities of communities to improve our collective lives. Public art plays a crucial role in shaping culturally vibrant and sustainable communities and offers opportunities for community collaboration, for ideas to shape the environment, and for influencing change.

Introduction to the 2017 Symposium on the Future History of Public Art

Lori Goldstein, Manager, Public Art Archive, WESTAF

WESTAF's 17th cultural policy symposium, *The Future History of Public Art*, brought together a diverse group of public art professionals and allied practitioners who traveled to Honolulu, Hawai'i, November 5-7, 2017, to discuss the critical needs of the field. The symposium provided a significant platform for high-level discourse to explore existing challenges alongside emerging strategies for the successful growth of the field. Symposium attendees traveled from six countries to take part in the convening, including New Zealand, Australia, Canada, the United States, Brazil, and Argentina. The global nature of the conversation, made possible through the positioning of the symposium in Honolulu, highlighted diverse perspectives about how public art is conceived, executed, and evaluated internationally and within a range of communities.

This convening was organized as a way to reflect on the challenges public art practitioners face and propose ways in which the field can develop to provide a stronger infrastructure in support of the advancement of the field as a whole. Participants were asked to prepare presentations that elaborated on the complex themes captured within the sessions specifically curated for this gathering. The five sessions designed for this symposium included:

- The Future Democracy of Public Art
- The Future of Technological Advancement in Public Art
- Public Art Stewardship: Methodological Approaches to Impact Studies
- The Resurgence of Impermanence in Public Art
- Rethinking Public Art Policy and Funding Mechanisms

The attendees' continuous engagement with the dialogue throughout the event reflected the significance of the public art field and its current precarious position at the pulse of social, ecological, and economic tensions present within communities across the globe.

Symposium Takeaways

One of the most significant takeaways from this event—evident from the onset of the dialogue—is the current lack of field-wide, in-person, critical discourse of this kind. There is great value in a convening that does not purport to provide action plans and toolkits (as there is a great deal of

very strong resource material throughout the field) but instead provides a platform for practitioners to openly express concerns about existing obstacles and growing needs. This forum provided an opportunity to share critical experiences, methods, and approaches to creating more successful and meaningful public art experiences. Most public art professionals work in isolation from colleagues across the field. Although they come together for annual conferences and smaller regional gatherings, in addition to virtual communication via listservs and webinars, there are very few opportunities for artists, administrators, curators, and others related to the field to convene in one place; connect despite geographic limitations; and lay out challenges, strategic approaches, and tools in an in-depth, critical, and structured way.

Each attendee brought a unique set of insights and perspectives to this symposium, and I will take this time to outline a few major themes that emerged throughout the discussion.

- ***Product vs. Process vs. Outcome***

  There is a growing tension between the process (concept stage), the product (the “art”), and the outcome (long-term effects) as we consider ways to infuse public art projects with meaningful opportunities for engagement and guarantee their continued relevance in the future. Although the definition of success in public art varies by perspective and form of measurement, particular shared experiences showed that allowing more time for the process to develop organically alongside the product provided a more positive outcome in the long term. While this approach may not always allow for a clear vision of the product from the project’s inception, recent attempts at evaluation have shown that process-focused projects have sustained engagement and relevance over a longer period of time.

  A process-oriented approach lays the groundwork for multidisciplinary and cross-departmental collaborations and brings art practitioners to the table simultaneously with planners, engineers, architects, and project stakeholders. The strategy has provided a pathway for public art to respond to the needs of the site rather than react to the desires of project stakeholders, which can often bring a shortsighted mission to the project. In other cases, where project development is guided by a more rigorous timeline and is limited in its capacity to develop organically, prioritizing meaningful ways to engage the community throughout the process can lead to heightened community

interest and support. The relationships built during the process of public art, prior to the creation of the final product, are crucial in building long-lasting trust among the community, the artist, and the public art collaborators and can lay the groundwork for a successful outcome many years after project completion.

- ***Create less public art?***

  What if we create *less* public art? This question, prompted by symposium moderator Dr. Cameron Cartiere, initially baffled attendees, many of whom have become accustomed to championing the need for more public art. However, after further debate throughout the convening, the question of "is there such a thing as too much public art?" shifted to "how many works of public art create meaningful experiences?"

  Some public artworks may not have an essential or thoughtful purpose in public space. With the advent of new technologies and access to hybrid public-private spaces geared largely toward advertising, it is imperative to remind ourselves and educate our constituents that the ultimate goal of public art is to create meaning, value, and relevance; public art can and should do more than provide an attractive backdrop.

- ***Technology as a Tool for Engagement***

  As a brief continuation of some of the points being made above, field practitioners should be wary of new technologies that may be flashy but are often fleeting. While some artists have mastered the use of technology to sustain interaction with the public, not every artist and community have the infrastructure to create this kind of work. The integration of technology into public art planning has shifted conversations about maintenance and conservation, and the field needs more time to study and evaluate the outcome of this growing integration.

  Studies have shown that the increase in access to technology and the greater interconnectivity across the globe have actually made the majority of humans lonelier and less connected because of the growing lack of in-person interactions. Public art is in a unique position to utilize technology to bring people closer together if it is used strategically. Depending on the needs of the public you are serving, it may be best in

some cases to avoid the media hierarchy and focus on work that is both rich in substance and a platform for engagement that does not necessitate a technology component. A bench painted by school children can be just as valuable as a temporary, interactive light show, so do not reject one in favor of another.

- ***Balancing the Old and the New***

  Many cities, neighborhoods, and communities are at a crossroads in their long-term development strategies for public art. Programs are tasked with bringing new and exciting experiences to a community, while at the same time preserving investments in permanent public art collections and other cultural heritage landmarks. Public art programs deal with aging collections that now require large sums of conservation dollars. This has propelled many public art practitioners to deliberate on how to both improve and preserve the current collection and continue to make the work relevant to contemporary society.

  In some cases, there is a growing need to deaccession artwork that can no longer be cared for; in other cases, we are beginning to see programs emerge that are dedicated to taking a cultural inventory within a community and mining the landscape for artifacts that act as a platform to bring new attention to cultural assets. Especially within the context of the heated monuments debates currently taking place throughout the U.S., it is more apparent than ever that the public is taking an interest in those objects that have a permanent home in public space.

  The growing need to balance the old and new, the aging and the contemporary, the permanent and the temporary have added another layer of complexity to the field. Some of the most successful examples of this approach reviewed at the symposium utilize a temporary public art and design platform to breathe new life into existing structures and prompt new dialogue. The approach offers ample opportunities to reach out to the community, providing a platform to reach outwards and ask the larger public that will effectively own the work what it wants in public space.

- ***The Future Democracy of the Field***

  Honest and vulnerable dialogue regarding the future democracy of public art played a pivotal role in the symposium. While discussions about race, gender, economic equity, and inclusion have become commonplace throughout the arts sector, the surface level conversations clearly have not gone far enough to provide platforms for honest, passionate, and contentious dialogue about the politics of public space. No matter our backgrounds or current positions, we must acknowledge that we all bring to the table certain biases and holes in our knowledge and understanding about those different from us.

  In addition, our perspectives—whether from positions of power or from marginalized communities—offer insight into this particular moment in time but cannot represent the thoughts and beliefs of future generations. While we cannot know all the answers or approach each person, neighborhood, and community with the appropriate response, the value of bringing more diverse perspectives to the table will be reflected in the promotion of public trust between any community and those in decision-making positions.

- ***Getting Rid of the Term "Failure"***

  As imperative as it is to evaluate and share experiences, public art is not medical practice. Public art is more often than not an experiment in public space, vulnerable to the current landscape of diverse factors and over which collaborators often have no control. Just as in any experiment, there is always room to analyze errors, study factors that may have led to surprising and unpredicted outcomes, and conceptualize ways to "do better" the next time. The field has created a habit of labelling projects as failures if they do not provide the desired or expected outcome defined from the onset or if community members have an initial negative reaction to the artwork. This sentiment can have lasting impact on the future of public art programs and their continued funding and support from stakeholders.

  If practitioners change the way of acknowledging these public art outcomes as learning experiences rather than failures, perhaps we can spend more time

analyzing outcomes. This will lead to improved field-wide morale and offer opportunities to learn from each project by properly performing evaluations and discussing what collaborators would do differently next time. This approach will be much more beneficial for building the long-term infrastructure and generating advocacy across many sectors as opposed to rejecting all that can be gleaned from experiments that have seemingly gone awry. Some of the most successful public art projects have also been the most controversial. It has taken time—decades in some cases—to see the works that were deemed "problematic" from the onset in a more positive light. In addition, negative reactions to projects, although difficult from an administrative standpoint, can act as a barometer for the tensions that exist in public space. Risk taking has always been a part of public practice, and there can be a renewed sense of motivation when we take the pressures of perfection off the table.

This symposium would not have been possible without the support of the Hawai'i State Foundation on Culture and the Arts and Forecast Public Art. These two organizations partnered with WESTAF to bring this global convening to fruition, and the rich dialogue that resulted was in large part due to the efforts of partnership and collaboration. We are also extremely grateful to our symposium moderator, Dr. Cameron Cartiere, who not only led us in a focused and high-level conversation but also provided her own insights and perspectives throughout the symposium as a presenter in addition to her ambitious role as conversation facilitator.

WESTAF's long-term interest in public art stems from a 1976 publication surveying percent for art legislation, and WESTAF has continued its involvement in the field through its Public Art Archive™ (PAA) program. Themes that emerged from the symposium sessions will be used to further develop PAA into a finely tuned resource for the public art field, providing infrastructure and access to information and resources that the field currently lacks. While WESTAF's 17th cultural policy symposium, *The Future History of Public Art,* provided an opportunity for much-needed higher level discourse within the field, we imagine this as only the beginning of the conversation.

Symposium Participants

Heather Aitken
Project Manager, Public Art Program #63
City of Calgary
Calgary, Alberta, Canada

Larry Baza
Council Member
California Arts Council
Sacramento, CA

Jack Becker
Founding Director and
Director of Consulting and Creative Services
Forecast Public Art
Saint Paul, MN

Cameron Cartiere
Associate Professor
Emily Carr University of Art + Design
Vancouver, BC, Canada

Candy Chang
Visual Artist
Philadelphia, PA

Paul Farber
Artistic Director, Monument Lab
Philadelphia, PA

Jonathan Johnson
Executive Director
State Foundation on Culture and the Arts
Honolulu, HI

Richard McCoy
Director
Landmark Columbus
Columbus, IN

Lauren Kennedy
Executive Director
UrbanArt Commission
Memphis, TN

Maile Meyer
Founder
Nā Mea Hawai'i
Honolulu, HI

Cynthia Nikitin
Senior Vice President
Project for Public Spaces
New York, NY

Mundano
Visual Artist, Founder
Pimp My Carroça
São Paulo, Brazil

Jen Lewin
Visual Artist
Jen Lewin Studio
Brooklyn, NY

Leon Tan
Acting Head, Academic and Research Leader
Creative Industries Practice Pathway
Unitec Institute of Technology
Mount Albert, Auckland, New Zealand

Deborah McCormick
Director
SCAPE Public Art
Christchurch, New Zealand

Jasper Wong
Founder and Lead Director
POW! WOW!
Honolulu, HI

Presentations and Discussions

Keynote Presentation Introduction
Theresa Sweetland, Executive Director, Forecast Public Art

Theresa Sweetland: I have the incredible honor of introducing Candy Chang, somebody whom I have looked up to as an artist, as a planner, as an incredible woman, and as somebody who asks us to think about our whole selves and public space and being our entire authentic person as we enter into this work.

Through the activation of public spaces around the world, Candy engages communities in intimate rituals that examine the relationship between society and the psyche. She is considered a pioneer in participatory public art and is interested in the threshold between isolation and community, the dynamics between public space and mental health, and the role of the commons in individual and collective well-being. After studying architecture design and urban planning, she created *I Wish This Was* to invite people to share their hopes for vacant buildings. She then founded *Neighborland*, a civic tool that has been used by hundreds of cities, governments, nonprofits, and cultural institutions to collaborate with residents on the future of their communities. About three or four years ago, Forecast Public Art partnered with Candy to bring *Neighborland* to Minneapolis, which was an incredible opportunity.

Her participatory public art project *Before I Die* reimagines our relationship with death and with one another in the public realm. *The Atlantic* called it one of the most creative community projects ever, and it has been created in over 3,000 cities and 70 countries. Candy was named one of the top 100 leaders in Public Interest Design by Impact Design Hub, a Live Your Best Life Local Hero by *Oprah Magazine*, and a World Economic Forum Young World Leader. She is a renowned international speaker on community, creativity, and mental health. Her TED Talk has been viewed five million times. How many of us can say that?

Let me introduce Candy Chang.

Keynote Presentation: "Our Inner Lives in Public: Making Space for Well-Being and Kinship"
Candy Chang, Visual Artist, New Orleans, LA

Candy Chang: Thank you, Theresa. I am a big fan of Forecast Public Art and am so happy to be here. I just landed two or three hours ago, so I am still soaking it all in, and we were talking about how this is the best work event ever, so thank you also to the Hawai'i State Foundation for having us here. I consider it a special treat to be in a room full of people who are all passionate about public art, so I am really grateful to WESTAF for organizing this event where we can all come together and compare notes and learn from all of our experiences. I look forward to simmering on the future of public art together over the next few days.

A lot of my work is interactive. It is participatory. There are ways that I try to reach out to people in public space to share more of our ideas, to share more of our resources, to share more of our anxieties, and to share more of our sorrows. All of it is about reimagining ways that our cities could be built and designed and how they can better reflect what matters to us as a community and as individuals.

My background is in urban planning, and I started creating these interactive experiments in public space because I'm an introvert. I had a hard time initiating conversations and speaking up. These projects are a way for me to ask my neighbors things that I was too shy to ask in person. They are a way for the quieter people like me to share just as much as loud ones, and it was only over time that I realized that they had other benefits, such as the anonymity aspect, so people could open up in ways that they might not have otherwise. That was important as my big projects became a lot more personal.

Now I would like to share some issues that I think are important to consider in the future of the public art field. The theme for this event is the future history of public art, so I want to start with some very old history to really remember what this is all about. The historian of cities Lewis Mumford once wrote that the origins of society and the reason we came together in the first place was not just for physical survival, but also for a more valuable and meaningful kind of life. We gathered so we could grieve together, worship together, and console one another.

Today, most of us live close together in cities, yet many studies say that people feel more socially isolated than ever. Some sociologists say that the loneliness epidemic is becoming the biggest threat to public health. Much like the facades of our buildings, we never know more than the facades of the people around us. It is easy to feel isolated, alienated, and alone in our struggles and confusions. I know what it is like to feel socially isolated because I have been

there. A few years ago, I lost someone that I loved very much. She was like a mother to me for most of my life, and she was the one who really pushed me when I was a confused teenager full of doubt and confusion. Her death was sudden and unexpected. There were still so many things that she wanted to do.

Figure 1. Before I Die, New Orleans, LA. Photo: Candy Chang.

I went through a long period of grief and depression. It did not help that I felt alone and incredibly isolated in my grief. My inner world didn't feel like it belonged outside at all, and I realized how much we avoid discussions of death. So I wanted to put it out there to start a conversation. I wanted to know what was important to the people around me, so I made this homemade stencil that said "Before I Die I Want To . . ." With help from old and new friends, I painted the side of this crumbling house with chalkboard paint. This house was in my own neighborhood in New Orleans. I stenciled it like 80 times with the "Before I Die" prompt. Anyone walking by could pick up a piece of chalk and reflect on death and life and share his or her personal aspirations in public.

It was all an experiment. I didn't know what to expect. It was cheap to make, so I thought it was no big deal if it didn't work out. By the next day, the wall was entirely filled out, and it kept growing. The responses made me laugh; some made me cry. They consoled me during some of my toughest times. I understood my neighbors in new and enlightening ways. I saw that I am not alone as I'm trying to make sense of my life. The wall in New Orleans was up for most of 2011, and it ended for happy reasons. A new owner bought the property, and the house became a home again.

But that wasn't the end of the project. I received messages from people around the world who wanted to make a wall with their community, so I made a website with resources. Thanks to passionate people around the world, there are now over 3,000 *Before I Die* walls in more than

70 countries. One of the most common themes of these responses on walls around the world is centered on emotional well-being. Here are some things that people have shared:

Before I die . . . I want to let go of my anxieties.
Before I die . . . I want to live without a cluttered mind.
Before I die . . . I want to be accepted by my parents.
Before I die . . . I want to stop looking at my freaking phone.
Before I die . . . I want to get through the grief of my divorce.
Before I die . . . I want to bring peace of mind to my mom.
Before I die . . . I want to hold her one more time.
Before I die . . . I want to stop being afraid.

Each wall is unique and reflects the people of that community. Each wall is a tribute to living an examined life. And each wall reimagines our relationship with death and with one another in the public realm. Death is something that we are often discouraged from talking about or even thinking about, but none of us knows how much time we have left. The philosopher Paul Tillich once said that the greatest sin of modernism is the barren triviality that preoccupies sense.

I think public art can play a really vital role in how we deal with grief and mortality. These are some of the most profound parts of being human that we often neglect. A big difference between our society today and our societies in the past is how private we are with our grief today. In the past, there were many communal rituals around grief. Displays of mourning and the contemplation of death were once critical components of public life, but much of modern society has swept these elements from view.

Today, when a loved one dies, you are usually given a week off and then are expected to come back to work as usual. It is no surprise that we have so many repressed feelings. As fewer people belong to a particular faith, more of us are left to confront death and grief alone without the rituals or reassurances of community. Processing the stress around an unexpected death leads to years of unintended consequences. Preparing for our death is one of the most loving things we can do for the people we leave behind. We need to become more comfortable talking about it. It has been interesting to see some organizations change the wording on their walls to avoid the word *die*. We have a lot of word voodoo around death. When we develop our own comfort talking about grief and death, we can help change the culture from one that is full of

death denial to one where we encounter death in a way that compassionately prepares us as individuals and as a community.

Figure 2. Certificate of Appropriateness. Photo: Candy Chang.

I came across a lot of unexpected challenges making this first wall. It might not have happened if this house were not in such bad shape. I live just two blocks away from this house, so this is my turf. I did not know the legal processes. It is different and confusing in every city, but I figured if I got permission from my neighborhood association, the owner of the house, the people who live around that house—that is what mattered to me. It's not common to propose a project that invites people to write in public space, and I didn't know what to expect. I promised that I would maintain the project every day, and if it didn't work out, I would paint over the whole house. Most leaders of the neighborhood association were supportive — they wanted to prevent this historic house from being demolished. The homeowner was really into it and said, "Please, go ahead." All the neighbors around this house said it can't look any worse than it does right now and offered to help.

We started painting. A police car stopped, and the officer said that a resident filed a complaint. We needed a permit. I think it was a community leader who was afraid that people were going to write on everybody's houses. The wall ended up empty for over a month with information about the project posted on flyers on the wall.

The process to get a permit was really confusing. One city official told me that I did not need a permit and if somebody didn't like it, I could tell them to "cram it." Other people said I did need a permit, so I went through a lot of rabbit holes until one neighbor finally introduced me to someone at City Hall who was progressive and made things happen. That person was key. After presenting my proposal to three civic committees at City Hall, I was granted an official Certificate of Appropriateness that I had to post on the wall. Then, I finished it!

Any of our questions or doubts through that process were answered as this project unfolded. Over the course of the year that this project was there, no one ever wrote beyond the wall. This neglected space became a constructive one, an intimate one. People who ordinarily had little to do with one another began taking care of it. People donated their own chalk; people helped me wash down the wall when it was completely full; and neighbors introduced themselves in front of the wall reading through the day's responses. The grandmother who lived across the street told me, "People are around all the time. The block is safer now."

There were a handful of wise-ass comments, but people erased them—it's chalk. They were eclipsed by the thousands of sincere responses that made me feel close to my community in a way that I had never felt before. Since this house was collecting dust and graffiti for years, no one cared about it; yet, I confronted a lot of obstacles to make this. If I wasn't so curious, I might not have followed through with this project. That makes me sad because I think there are a lot of people who have ideas for their neighborhoods who get discouraged along the way. So I hope that we can consider how to support more experimental projects in our neighborhoods to keep pushing what public art can be. We need to stay open minded to unfamiliar directions and cultivate more space to try things out.

Figure 3. Before I Die, Savannah, GA. Photo: Trevor Coe.

These public walls are an honest mess. They are a big honest mess of longing, pain, joy, insecurity, gratitude, fear, and wonder that we find in every community. All of us here are all going through challenges in our lives right now, and there's great comfort in knowing we're not alone. But it's easy to forget this because there are a lot of barriers to opening up. While those barriers remain, it's easy to forget the humanity in the people around us and become impersonal and even adversarial. During one of my gloomiest periods, I found a lot of comfort in a book called *The Middle Passage* by James Hollis, who's a Jungian analyst. Hollis said, "In the end,

we are only tiny, frightened animals doing our best to survive amidst other tiny, frightened animals." That may sound a little grim, but it always consoles me. I return to this sentence when I lose perspective, and it's something I remember when I consider our communities.

Whether it is our neighborhood, workplace, or cultural communities, our personal anxieties extend into our public life, and many of the conflicts in our communities come from a lack of trust and understanding. Over time, I realized that this personal, anonymous prompt offers this gentle first step toward honesty and vulnerability in public, which can lead to trust and understanding. These are essential elements for a more compassionate society and something we really need to cultivate more than ever. I think this public invitation to share our inner lives without judgment hopefully creates a way of moving us toward one another for genuine conversations about the things that matter most to us.

When someone wrote "Before I Die . . . I want to overcome depression," a bunch of us stopped, and we talked about how depression has affected us or people we love. We realize that we share the same pain, and we have so much more in common than not. This also made me wonder about the other conversations that we are not having. Mental health is often neglected and taboo to discuss. My own emotional struggles have impaired me at times from meeting others, forming new relationships, pursuing my dreams, and growing. I would argue that we all have mental health issues. It is a spectrum, a continuum; at various times in our lives, we experience stress, sorrow, anxiety, and confusion. These feelings could easily escalate to more serious conditions like addiction, depression, or self-destruction if we ignore them. It is really easy to ignore them if we are surrounded by a million distractions. I've become passionate about this relationship between public space and mental health, between society and the psyche.

Figure 4. Detail view of Confessions. Photo: Candy Chang.

Many studies say that people are more stressed, depressed, and anxiety ridden than ever before. I think public art can play a really important role in cultivating our psychological well-being. So I've continued to create spaces that expose the unspoken, like the *Confessions* project, where

thousands of people have joined in to share and see the confessions of the people around them from “I love cats” to “I hate my sister” to “I appear to have it all, and I’m still depressed,” from “I eat too much cheese” to “I’m scared I’ll die alone.” This is the gamut of humanity on full display, and it points to the potential for consolation and kinship when we make intimate spaces to open up. This project reveals how quickly we will expose our struggles and vulnerabilities when given the right conditions.

Figure 5. Atlas of Tomorrow. Photo: Candy Chang.

After seeing how much we struggle, I have also created tools to help us take the next step to find hope and guidance as we make sense of our lives, like this project called *The Atlas of Tomorrow.* It’s an interactive mural in downtown Philadelphia that is inspired by the *I Ching*. You’re invited to consider a dilemma in your life, then spin this giant dial to select one of 64 stories along the wall to consult for poetic guidance. If you are struggling with a relationship, you might land on a reading that encourages you to consider where your attitude has not been useful, where it has been holding you back or the other people involved.

Figure 6. Atlas of Tomorrow Process. Photo: Candy Chang.

The community and I also finger painted this mural. It consisted of over 200,000 finger-painted dots that converged into this three-story artwork, so it became art making as a form of meditation. By injecting this device for personal reflection into the public realm, I hope this mural helps to remove the stigma around discussing our mental health and

promotes emotional well-being as a critical component of thriving communities.

This is a collaboration with the Mural Arts Program, the Department of Behavioral Health, and Broad Street Ministries. Because it is interactive, Mural Arts said it could support it for two years. After two years, it would re-assess because we do not know how much maintenance the dial will involve. It has been a year now, and so far, so good. I hope that it lasts for longer than two years. There is so much potential and value in interactive public art works, and I'd like to see more support for their longevity.

I'm looking out to the audience, and here is the amazing Jack Becker with us today [pointing to Jack in the audience]. He is the founder of Forecast Public Art and *Public Art Review* magazine, and I want to thank him for all the resources and community around public art that he has cultivated over the last few decades. He is the reason that I am here today, and he is such a progressive champion of the ever-evolving directions in which public art can go.

As we spend the next few days simmering on the future of public art, I would like us to think about the role that it can play in our well-being and kinship. Our environment shapes the human spirit, and it can divide or connect us; it can minimize or enlarge us. As social isolation continues to grow, I think local infrastructure for the soul is more important than ever. We are increasingly stressed, depressed, and socially isolated. Our politics seem to be dividing us in increasingly extreme ways. People's fears are being stoked into displaced hate and violence. These are really disturbing trends. Our public spaces are our shared spaces that bind us together as a community. I think public art can play an increasingly vital role in how we relate to one another and to ourselves. The city of tomorrow needs more public spaces that speak to our inner lives, where reflection and connection and conversation become commonplace, where people's anxieties, sorrows, and confusions are met with kindness, compassion, wisdom, and grace. I think public art can play a profound role by helping us make sense of the beauty and tragedy of life with the people around us, to shed our facades and break the ice, to bravely face the darkness, and fully enjoy the light.

Thank you so much. I look forward to the next few days.

Q&A Facilitated by Theresa Sweetland and Jonathan Johnson

Theresa Sweetland: Candy and I were just talking at dinner. It is pretty unusual when you see a TED Talk or a keynote by her, and then you actually get to spend the next two days with her. We have about 10 minutes for questions, but you will also have the chance to spend time with her later, which is pretty awesome. Do not feel like every question that you may have burning right now will not get answered. You will get the chance to talk to her.

So Jon is going to walk around. Please just raise your hand if you have a question for Candy, and we will get your input.

Cameron Cartiere: Hi, Candy. Can you talk a bit about the labor of these projects? Can you speak to the degree to which you are engaging community and the sheer amount of time it takes to produce the work?

Candy Chang: The labor it takes for projects . . . depends on the project. With some of the projects I did on my own, like *I Wish This Was*, it was fast. I just made it happen because I was a resident and the project was temporary and easily removable. As I create larger public installations and partner with many organizations, we do it in a very thoughtful way, and it does take a long time. I think that has been good in certain ways. The Mural Arts project, for instance, took at least a year until it was out in the world. Over that time, I worked with a lot of local groups and mental health organizations, including Broad Street Ministry. It is this incredible secular like church that serves the homeless population for Philadelphians, providing a lot of different services, including mental health services. I met with a lot of people there over the course of several months and talked about what we could do to take care of our emotional health. That is something I would love to hear more about with all of you. I was asking a few people tonight, “What do you do to take care of your mental health?”

When we think about mental health and how we take care of it, it can be very nebulous. Taking care of our physical health is very concrete with the exercise we need to do, but mental health is a lot more abstract. It’s definitely not just meds. It is not just about going to see mental health therapists. I think there is so much more involved, and I have been thinking about it for myself. The things that help me—like meditation, going to saunas and steam rooms, museums, journaling, dream interpretation, using the *I Ching*—are part of such a wide range of things

people have talked about that help them to feel centered again and to restore perspective. A lot of these projects are part of a long process where I soak in a lot and listen to a lot of people. It gets me to think about what might be helpful here, too.

The Mural Arts program has a great program called the *Porch Light Program*, where the goal is to look at public art as a way to heal in terms of the well-being of the community. Those were the parameters; I could do whatever I wanted. After talking with so many people there, it pushed me to think about what helps me and what could be useful to other people. That's how that project happened—trying to figure out a way to translate the *I Ching* into something for the public good. In school, we are never taught how to deal with our relationships or our psyches. We are very psychologically immature, repressing a lot of feelings or projecting our fears in different ways. Things get displaced, and it leads to a lot of conflict and misery. I think there is a lot of opportunity and value in offering more tools and talking about our mental health struggles and what helps us.

Maile Meyer: Mahalo for your work and your vision and just the construct that you operate in because it comes from a personal place. I am fascinated by the idea of what's left behind for community because you sparked people to deal with pain in a very real, authentic way. Often, projects like these are a scatter of ideas and by the time they get to places like Hawai'i, they have been very trivialized. At its core, what you have done is really given people a safe space. It is predicated on trust and community. So, you have done this mural, *Before I Die*, and people come and respond. But when you leave an area, how do you support the community? Or do you back away and let the community support itself? What happens when you ignite that spark of community engagement in a very real and personal way? How does it get managed through its own organic life in community?

Candy Chang: I think it depends on the project. With *Before I Die*, how do you know what to expect? I didn't know if anyone would even respond. This public art project has turned into a kind of open-source project, like a public art version of Linux. It's a sort of strange open-source project that has been such a learning experience for me to cultivate and give it what it needs.

For all of the *Before I Die* walls out there, it was always started by a local organization or resident. There is always someone there that is the spark and says, "I want to make a wall in my community," and then they contact us. I try to create all the resources possible to help make that

happen, to make it as easy as possible, and to share all the things that we learned through our process. Then it becomes this really interesting experiment where communities support themselves in their own ways. Some organizations have created a framework for it. For instance, in Tulsa, Oklahoma, an organization took certain responses on the wall and tried to make it a reality for the writer, the person who wrote it. They helped somebody run a marathon. There was a wall in Joinville, Brazil, where somebody saw “Before I Die . . . I want to learn photography.” Someone who read this was a photography teacher. Somehow, through Facebook, he tracked down the person who wrote that on the wall so he could connect and be his mentor. There are a lot of experiences like this where people have run with it in their own ways.

As I think about it more, I wonder how to collect these kinds of stories. There are so many things that happen afterwards that I never hear about. It’s all been an interesting experiment, and I’d love to learn from your experiences as well.

Mark Salinas: Thank you for your presentation, Candy. I’m a big fan. When I look at your work, thematic things aside, I really see an analog approach to what is now social media through very do-it-yourself participation by the community. The number of likes aside, access to Internet aside, everyone has the opportunity to post their feelings in a very humanitarian way. I was curious to know what other opportunities you might foresee for us as advocates of public art that might incorporate sort of an old-school approach to communication.

Candy Chang: Yes, it’s interesting. When I started creating these public experiments, I thought about what I could do with the skills I had. My background is in urban planning, architecture, and graphic design, so a lot of my first public art experiments were based in print, analog-like things. Only over time did I realize they had other benefits. They're accessible, un-intimidating, and the anonymity is really interesting, especially because of how anonymity has played out online.

When you say anonymity online, it makes me think of YouTube comments and some of the most horrible parts of humanity on display, hiding behind anonymity. However, with these projects, I learned that there is so much value that can come out of anonymity as well. That’s where I think analog components can play a big part in projects, depending on what it is you are trying to pursue. These days, as we’re inundated with more and more technology, we feel this pressure to carry a tail of behavior behind us. Every comment we make and picture we share

online will follow us for the rest of our lives. That is a lot of pressure, and it ends up pushing us, sometimes in unintended ways, to only expose a certain side of ourselves.

With these anonymous projects, I've seen how people will open up in ways that they wouldn't have if their names were going to be attached to it forever. I think that is something to consider as you think about the projects and processes you're pursuing—where anonymity can be valuable in helping people to really open up and be honest and vulnerable. Maybe that can reveal a deeper layer of expression, of understanding, of consolation, or to help people see how much they are not alone.

Opening Remarks

Moderator: Cameron Cartiere

Cameron Cartiere: It is fabulous to be here. When Lori sent me the email to ask if I would be interested in participating in this symposium in Hawai'i in November, I wrote back "sure," to which she wrote back, "Thank you for agreeing to moderate the entire conference." My response was, "That was not in the email."

We are among friends. With that in mind, we are going to be very mindful of one another's time. I have been in a number of conferences this year. I mentioned earlier at our pre-conference workshop that this is the third conference I have been involved with this year with a title that had something to do with "new." In Portland, it was "Reboot Public Art." In New York, it was "New Ways of Thinking in Public Art." And, of course, here it is: "The Future History of Public Art." So, we are at this moment of both self-evaluation and reflection and, I think, hungry to do the next thing.

Within that, I would ask us for this next day and a half to not hold each other hostage with time. There's a bit of a technicality in that everybody's been given 12 minutes. That is not 13 minutes or even 12 ½. We will alert you when you've hit 10 minutes, when it's time to start wrapping up.

I want everyone to know that we hear you. This group hears you. If for some reason, whether you are a participant presenting or a discussant or an observer and you feel like you need to be

heard, come to me directly. I will give you five minutes of my undivided attention. I will even time it. I may have a drink in my hand, but I will give you that five minutes.

Also, if you have ideas or thoughts, write them down. Feel free to hand them to me along the way if you're not comfortable during your time to mention them or if you are in a position where you feel like you cannot do that yet. There are moments along the course where I am supposed to give feedback and do a reflection, and all of those are really valuable. Again, we will hear you.

I want to say, before I turn it back over to all of you, that in that hunger to figure out what the next thing is that seems to be really bubbling up this year, can we—for at least this day and a half—agree to listen in a slightly different way? I would like us to create a space here where people can try out a new idea—even if it is something that they might not actually agree with—but they want to hear it out loud. For instance, yesterday when I asked, “What would it mean if we made less public art?" I felt half the room cringe. Can we try and listen in a new way and be in a space where we are reflective? Can we consider action rather than what we normally have to do, which is react?

That, I hope, is the environment I can help hold for you here. We will start off with our first set of speakers. Anthony, did you want to say anything else?

Anthony Radich: Can we just get a quick identification of the speakers?

Cameron Cartiere: Everybody has full bios, so we can just go around quickly and say your name and where you're from, please.

- Lauren Kennedy, Executive Director, UrbanArt Commission, Memphis, TN
- Jack Becker, Founder and Director of Consulting and Creative Services, Forecast Public Art, Saint Paul, MN
- Deborah McCormick, Director, SCAPE Public Art, Christchurch, New Zealand
- Larry Baza, Council Member, California Arts Council, San Diego, CA
- Jen Lewin, Artist, Brooklyn, NY
- Jonathan Johnson, Executive Director, Hawai’i State Foundation on Culture and Arts, Honolulu, HI

- Jasper Wong, Founder and Lead Director, POW! WOW!, Honolulu, HI
- Cameron Cartiere, Professor, Emily Carr University of Art + Design and Co-Editor in Chief, *Public Art Dialogue*, Vancouver, BC
- Lori Goldstein, Manager of Public Art Archive, WESTAF, Denver, CO
- Leon Tan, Academic Leader Postgraduate, Unitec Institute of Technology, Auckland New Zealand, Design & Creative Industries
- Candy Chang, Artist, New Orleans, LA
- Richard McCoy, Director, Landmark Columbus and Exhibit Columbus, Columbus, IN
- Mundano, Artist and Activist, São Paulo, Brazil
- Heather Aitken, Project Manager, City of Calgary Public Art Program, Calgary, Alberta
- Paul Farber, Artistic Director, Monument Lab, Philadelphia, PA
- Maile Meyer, Founder and Owner, Nā Mea Hawai'i, Honolulu, HI
- Cynthia Nikitin, Senior Vice President, Project for Public Spaces, New York, NY

Cameron Cartiere: You all have the agenda and biographies of all the participants. We are in a non-wi-fi zone, but I encourage you to embrace this opportunity to unshackle yourself from those emails. You can always use me as the fall guy. You can say that the moderator banned any external communication. You can send them to me. I will protect you.

Our first panel is "The Future Democracy of Public Art." Our three speakers, Jasper Wong, Lauren Kennedy, and Larry Baza will be presenting in that order. We'll start first with Jasper Wong.

The Future Democracy of Public Art

Jasper Wong: I get the pleasure of starting everything. We're presenting on the future democracy of public art, and it felt really broad when I read through the description of the session. It also felt exactly like what we do as an organization. I thought it would be best to talk about where we started, the history of it, and how it applies to the future democracy of public art. I'll play one of our videos in the background and then talk about what we do. [Image reel linked here.]

I run a mural festival called POW! WOW! I was born and raised here in Honolulu. I left the first chance I got. I moved to San Francisco and went to art college at California College of the Arts.

After being there for six years, I wanted to figure out how to turn my ideas into physical forms. If I wanted to make a shoe or a bag—or anything for that matter—what was that process? How to get from point A to point B. In college, however, we never learned the business side of it. We just started conceptually thinking and building technical skills. Beyond that, it was up to us to figure out how we were going to create a living or do what we do through the pursuit of art.

So, I moved to Hong Kong. At that time, China was one of the manufacturing capitals of the world. Hong Kong was the gateway to that. I moved there to learn, but at the same time, I wanted to continue to show my work in exhibitions because I really fell in love with that while living in the Bay Area. I took my portfolio around to different galleries, and I kept getting rejected because I was the wrong kind of Chinese. In Hong Kong, the market is very finance based and revolves around how well your work will sell. There was not enough potential for them to sell my work in galleries in Hong Kong. In reaction to that, I started my own gallery.

The Initial POW! WOW!

I found an old restaurant that was abandoned on the outskirts of the commercial district. It was empty for about a decade. We painted the walls white, put in windows and doors, and it became a gallery. The very first exhibition we did there was the very first POW! WOW!

The reason why we chose that name is because the idea originally came from comic book culture. *Pow!* was like a punch in the face, so that felt like that was the impact art could have on a viewer, and *Wow!* was the reaction to that. But *powwow* together is a Native American term that describes a gathering to celebrate culture, music, and art.

The whole point of doing the project was to:

- Emphasize the process of art. Many times, I feel like the process leading up to the final work is sometimes more interesting than the final work itself.

- Collaborate to bring artists together and connect them with local artists.

In the end, we destroyed a lot of the artwork because I wanted to bring it back to why we started doing art in the first place, which was for the love of it. When we were kids, we painted and drew for fun. We were not trying to make something that we had to sell later.

I decided to bring this idea back to my hometown of Honolulu, Hawai'i. I wanted to add to what was going on here and to bring back some of the work that we were doing in Hong Kong. I wanted to recreate the same project concept with a similar focus on process and collaboration, but I wanted to grow the project to a larger scale.

Bringing POW! WOW! Home

For our first project, we brought in 10 artists and created a mural. There was a mural in the parking lot where we were doing our project. We felt murals were perfect for what we were doing because we were doing the work in a public place. We were collaborating with each other—10 of us from all over the place, from local artists to Canada to London to Australia, etc. Because public art is ephemeral, we were not creating work that we were trying to sell. It was for the public sphere. It was created for the community.

We started off with 10 artists creating a mural. In future years, we created 12 murals around the neighborhood, followed by 70 murals created by 120 artists over a period of a week. We just completed that in February. From there, we've been growing the project outwards. The real structure of what we do is creating public art through the guise of the art and music festival. We're creating a lot of work all within a week.

The aim of POW! WOW! is to:

- Bring people together through a shared vision of beautifying communities with large- and small-scale murals and installations;

- Build bridges among artists of different cultures and ethnicities by flying in people from all over the globe to come together with local artists;

- Educate the public about art and remove some of the stigmas that exist with some forms of public art.

A lot of the work we do stems from graffiti culture, so the use of spray paint scares a lot of people, especially in the communities in which we work. It is seen as part of the decline of a community where they think that spray paint is related to vandalism and leads to drug use, drug dealers, homelessness, etc. I have been blamed for everything from public urination to the decline of a neighborhood. I actually had an anti-*me* group in the community. It was not anti-art, anti-public art, anti-street art, or anti-graffiti, it was just anti-me specifically. This group would try to find me to yell at me.

POW! WOW! Today

We want to educate the community about the work and provide educational resources and mentorship opportunities to the youth of our community. We started opening up art and music schools that are free to the kids; we have been doing this locally in Hawai'i for the past seven years. Usually, we format these opportunities by scheduling public art events throughout the community throughout the week. In addition, we will also organize art exhibitions, talks, workshops, documentary screenings, concerts, block parties, soccer tournaments, breakdancing, graffiti battles—all types of events.

Our main goal is to try to be really inclusive with the artists that we work with and with the community. That is why we work with such a wide variety of people. We work with established artists like fine artists and sculptors as well as illustrators, comic book artists, and graphic designers. We work with emerging artists through our schools and with students who become official artists and part of the project itself. We work with graffiti artists, taggers, bombers, everyone. We also work with Native Hawai'ians and Native Americans. I have been involved in Native American powwows, and I work closely with Native American powwow directors so we can also expose people to what's going on with the Native American community and artists.

We have done this project in 16 different cities all over the world, including Honolulu; Washington, DC; Hong Kong; Arad; Israel; Long Beach; Worchester; and Lancaster, California, which was with the Museum of Natural Art and History. We worked with South by Southwest (SXSW) in Austin, Texas. We've done it in Tokyo, Seoul, Guam, San Jose, cities in Taiwan, and we are working on this same public art project in Manila, Cleveland, and San Francisco.

We have created hundreds of murals locally in Hawai'i and thousands more globally. We have always accomplished this through our own means and have never tapped into any sort of public art fund for support. The only government support we have received in Hawai'i is through the Hawai'i Tourism Authority because we have created a new tourist destination, so it supports us in that regard. It is always our group doing it on our own—creating projects and painting.

POW! WOW!'s Democratic Approach

We exist outside of the normal public art workflow. We do it in a more gung-ho fashion. We see a wall. We get the paint. We get a lift. We paint the wall. We've painted on 12-story buildings in Tokyo. We recently worked on an 11-story building in Seoul, South Korea. We painted that in four days. We painted the 12-story building in five days.

That speaks to the democracy of public art in cases where it's more our team just doing it on our own. It is more grassroots and often more about finding blank walls and getting paint on them. All we need to do is talk to the owners and the community. We make it happen. It is sort of similar to what Candy Chang talked about in her keynote speech yesterday. You locate a wall that looks like it can use some beautification. We have some paint left; we have artists and the brushes, so we just paint it.

I believe that public art can permanently change the fabric of communities and the lives within those communities. It can turn neighborhoods into outdoor galleries. We have seen it completely transform neighborhoods where people now find the murals, take photos in front of them, and discover new shops and restaurants nearby. We take the art out of institutions, and we give it back to the people. It is painted by the people. That is my interpretation of the future democracy of public art, where we just do it on our own. The tools are there. We just go and do it. Thank you.

Cameron Cartiere: Excellent. Thank you so much. Our next presenter is Lauren Kennedy.

Lauren Kennedy: Good morning. In contrast, Jasper, I feel like I am the man talking about the future of democracy of public art. I run a percent for art program working with the city of Memphis and lots of private folks as well. In thinking about the democracy of public art, there are a lot of beautiful democratic ideals that form the basis of what we do, but in the same way

as actual politics, those democratic ideals often fall short—as they do now. You can guess my politics later.

I worry quite a lot about where we are falling short. I have some general concerns I want to talk through, and then I will share a bit about an experience that we had this year where we were really taken to task on some of these things.

I think a lot about equity, access, and ownership. In the same way that every sector is grappling with this or needs to be grappling with this, we have to examine who is holding the power in a situation, who is able to participate, and who is invited to the table.

Like I was saying, across all sectors, the ability to access resources, education, and opportunities to lead this work is very limited. I am a straight, cisgendered white woman running a public art organization in a majority black city. I can sit here and talk about how problematic that is. We have a lot of room to grow to make sure there are more people represented and that we're supporting more people accessing this work. We want to think deeply about how the public interacts with and accesses the work as well.

Equity in Memphis

Following that thread, in Memphis, which is a place that I love very dearly, even as we talk about equity, I feel that we are still very limited in our conversation around it. We are very much completely focused on that in terms of black versus white. As the city comes up on the 50th anniversary of the Memphis Sanitation Workers' Strike next April and the assassination of Dr. Martin Luther King, Jr., in a lot of ways, we are not anywhere near where we need to be 50 years later. That is very hard and sad to sit back and look at.

We are also not talking about queer people. We are not really talking about women or anything that is not black and white. How do we help push that conversation forward a little bit? I also really worry about the democratic ideals that we talk about around public art. I do believe our public art should provide sacred spaces. I would like for community members to enjoy public art in their neighborhoods or on their way to work. I think that is a beautiful concept and a huge reason why I am drawn to the field.

I also really worry if we are having the impact that we say we are having on communities. I prefer to use *neighborhoods* rather than *communities* because I feel like *community* is too monolithic many times. We have absolutely, as an organization, clothed neighborhoods with art. I drive by them, and it breaks my heart to know that we did that. I think that the real meat of the work is to think about how we spend more time, resources, and energy on thinking about that impact around the engagement with the process. It is something that we have to really address.

These are questions that I have been asking for a while but particularly over the last year. Over the summer, we were locked in a pretty intense battle with our city council. Some folks here know a little bit more about it because I SOS'ed them as this was playing out. We got hit really hard around local artist participation, particularly artists of color. It led to some funding being cut. It then led to an escalation of the situation where a city council member really came for us and threatened to cut all of the percent for art funding going forward. The councillor also threatened to cut our contract with the city so that we would no longer lead the work in Memphis. We battled all year to protect what we do and the people we support.

Action Items

We are a little bit ahead of that now, but we are still figuring out how to grapple with that. We opened a lot of conversations as this was playing out. We organized focus groups and public meetings. Through those conversations, we came up with this list of action items to really help us address the issues of equity in our work. I think they're all really connected and layered. There are some things we are doing now and some things we are looking ahead to do. I am just going to touch on a few of those from each of the columns outlined in the document.

We are looking a lot at our process and how our processes, without intending to—and I am at a place in my life where I do not really care about good intentions if you are not doing anything with them—have been upholding inequitable systems. Again, because of access to resources and education, a lot of the artists in our city who are successfully leading commissions for public art are white men.

Strategies for Tackling Equity in the Public Arts Sphere

So how do we create more access points for artists to step into the work? The strategies we have identified include consistently offering workshops and doing a lot of needed hand holding

to navigate the application process, share more about the transparency of the process, or be more transparent about it.

The selection committee process, the refining of designs, and the engineering are a lot of the big barriers to doing this work. Therefore, it has become extremely important to really make sure that artists as well as the public have an understanding of what the process looks like. We also need to think about how we put together those selection committees and the types of resources and training we can provide to those people. I will come back to that in a minute if I have time.

Building off of the selection committees, how do we think about the connections we are making to neighborhoods and the people living there so that they do not feel that we have just plopped work on them and made all of these decisions without them, which is often the case? That feeling happens a lot.

Even further out and bigger picture, we were getting really publicly beat up for some things that are not just the work of our organization. Looking at the inequity of the art world is not anything that my one organization and team of three, including myself, are going to topple. So what is our role in this very public place, now in the public spotlight, to bring other organizations into this journey with us? How do we address equity as an ecosystem?

We also need to think about how we bring other artists into that ecosystem with us. Through these series of conversations, there is this contingent of white artists who are using the trouble with the city council as an opportunity to complain about why they are not getting commissioned for projects. The level at which they were not looking beyond the impact on their careers and how we are talking about this entire arts ecosystem in the city was sad to me. We have got to bring so many people into this experience with us.

This is a huge list of things for us to try to accomplish, and we are going to be working with some consultants around this new strategic plan to try to institutionalize racial equity through every part and every layer of our work. We are thinking about and having lots of conversations with some of these other organizations and people to figure out how we can address this beyond just what we do but throughout our city. We are thinking about ways to help bring more artists into it in a way. We understand that not every artist wants to be a public artist, and that is cool, too. What are some ways that we can provide, outside of producing sculptures and murals,

resources to artists who don't want to make those big heavy permanent things that have always been our jam? We are constantly trying to provide more opportunities for folks.

This is all very tough. It is very, very tough work. I am not presenting any answers or solutions, but I am hoping that we can, over the course of the next day and a half, talk about this more. I have lots of things I learned yesterday that I want to try to bring home, but we all need to keep learning, pushing ourselves, and gut checking at every step of the path. Thanks.

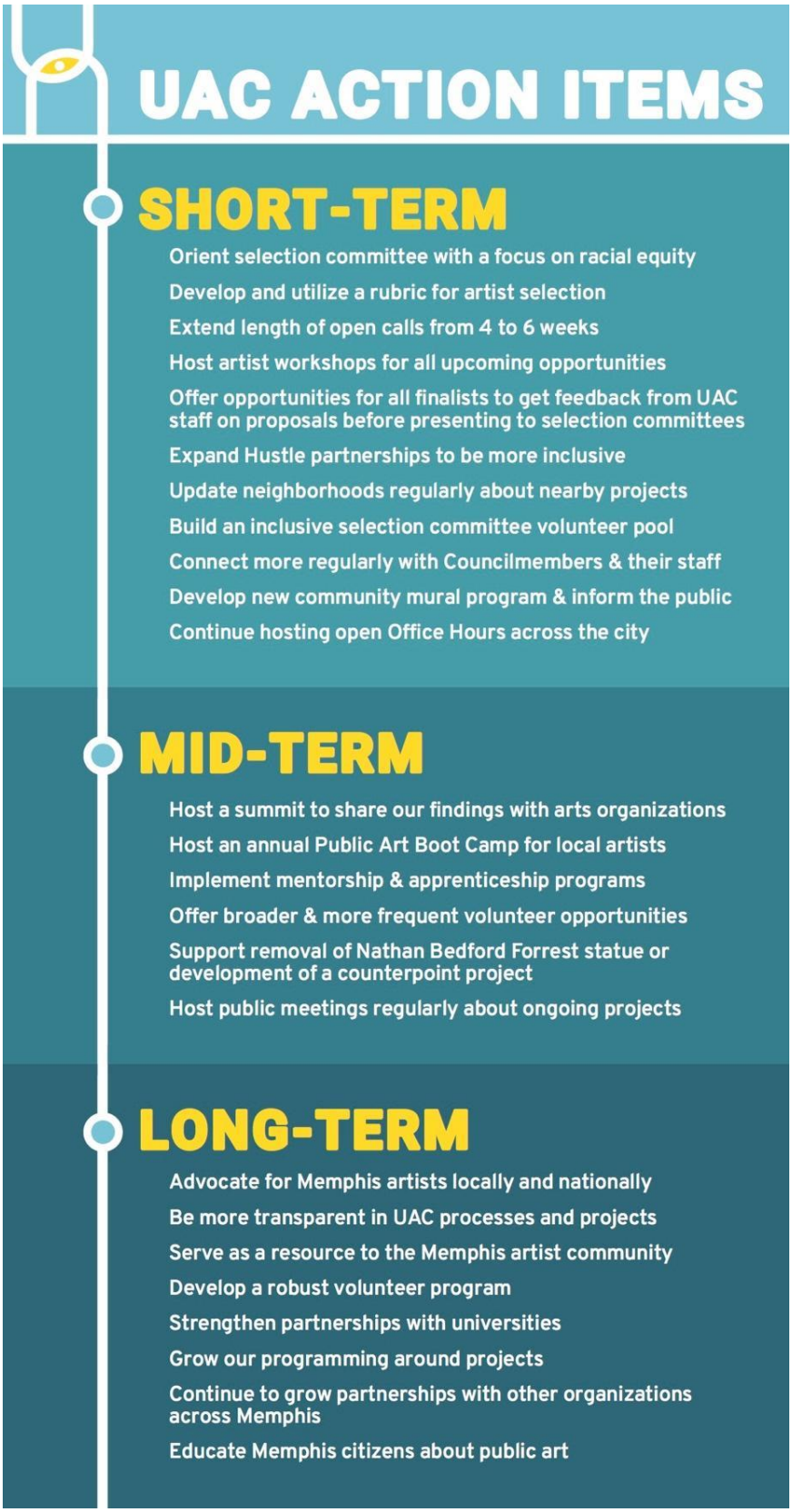


Figure 7. Urban Art Commission Action Items. Document: UrbanArt Commission.

Cameron Cartiere: Thank you to Lori for putting this topic first and throwing us in the deep end of the pool right off the bat. It is excellent. Our final presenter, Larry Baza.

Larry Baza: Good morning. I would like to begin with a statement that I made when asked by Forecast Public Art for a response to the following question. I think it will give you an idea of where I am coming from. The question was: “What is the transformative potential of public art and public artists for our future?”

I believe that the transformative potential of public art for our future in the United States is tremendous. The established and rapidly growing appreciation that Americans have for the humanization of communal spaces that integrate public art supports an incredibly wide range of public art programs and strategies throughout the country. The realization that space is not unlimited in urban cities, suburban communities, or rural towns is an important driving factor. Other factors include decaying physical infrastructures, urban blight, and flight. There is also a growing return to city life and a brave generation of young folks and families taking advantage of home ownership and new business opportunities in decayed inner cities or rural towns that have seen better times and larger populations. The creation of public art projects specifically informed by and designed to meet local needs, cultures, and aspirations, along with the right of our fellow citizens—the actual public—to participate in the development of their environment, I hope will prevail. Finally, none of this is possible without the knowledge, vision, and creativity of public artists and public art administrators working with elected officials, bureaucrats, business leaders and our public—the citizens.

Naturally, there are challenges ongoing. What follows are key issues based upon my experience and in consultation with colleagues working in the field. Bear in mind that my public art experience is based upon my work in San Diego with the County of San Diego's Public Art Advisory Council as staff; the City of San Diego's Commission for Arts & Culture as an appointed member and chair; the Port of San Diego's Public Art Committee as a panelist; the San Diego Airport Authority's Public Art Program; and my service on the California Arts Council. What follows are four areas important to the discussion of the future democracy of public art.

The Four Areas Important to the Discussion of the Future Democracy of Public Art

Artist Training

First and foremost, it starts with artists. Without artists, there is no art—public or otherwise. There is a serious shortage of artists who have the experience, skill set, and training to successfully compete for and execute public art commissions. BFA and MFA programs at major institutions and universities are not providing the training needed to prepare artists for this work.

Training for artists is needed to work with architects, landscape architects, and developers. Training for the skills required to work with fabricators who build the components for public art projects are a must for a public art career. As public art projects continue to be focused upon communities and in communities, the training and skill sets in community engagement are required for working in all communities with residents comprised of low, middle, or upper income levels.

Training in cultural competency and sensitivity are essential for working in any community. It is also impossible to ignore that there are large pockets of immigrants throughout the country, including refugees, legal green card holders, and undocumented immigrant workers. All of these populations have some commonalities and differences unique to their cultures; the most important commonality includes the challenges on their lives since arriving here and beginning new lives in this country.

Technology

Many artists are drawn to and are working in constantly changing technology that will drive new media and digital projects for both permanent and temporary public art installations. Opportunities for learning for both artists and public arts administrators in this area will only grow in the future. We who are working in the field need to communicate to our universities and community colleges about the need to create coursework and training courses beyond the traditional BFA and MFA program models. Perhaps even a special certificate program or programs for public artists might be a starting point in our country.

Monuments and Racism

The most positive aspect of the controversy surrounding the removal of monuments that memorialize the so-called “confederate heroes” of the Civil War is that finally, at long last, we are having a national discussion on racism, that deplorable institutionalized product of slavery. Tragically, the murder and bloodshed of Trayvon Martin and black men in Florida, Missouri, and Michigan were the catalyst for the Black Lives Matter movement. It was and is no secret that black and brown men have made up the largest prison population in the country for decades.

The movement itself, of course, has become a target of racists. The racial profiling by some individuals in law enforcement and, in the extreme, the head of an entire department, such as the convicted and former sheriff Joe Arpaio, has been exposed. The big question regarding this national, unofficial, and spontaneous discussion on racism is how to focus and work to develop strategies that will empower and inform politicians to create legislation to eliminate racism and begin the healing. I believe it begins at the local level. It will take courage and relentless commitment.

Identity

All across the country, cities and communities, in the last three decades, have been grappling with the reality of the demographic changes that have made our cities more racially diverse than ever before. The struggles for equality and civil rights have expanded and become more inclusive of LGBTQ communities. With some difficulty and ongoing push-back, marriage equality has moved forward. Transgendered people refuse to be invisible, and their fight for equality and their very existence has cost some their lives.

Our country is growing into a multi-racial society, despite an incendiary, racist president and administration. Our country, which was predominately white with pockets of "minorities," is becoming multi-racial. Those so-called “minorities” have been predominantly black Americans nationwide. In the Southwest, it has been brown Mexican Americans, Puerto Ricans, Cubans, and black and brown people from the Caribbean. We must never forget the pitifully low numbers of Native Americans who have survived the attempted genocide during the colonization of this land by white Europeans.

The exception to those examples is right here in Hawai'i, which is a truly multi-racial society. Despite the imperialistic overthrow of Queen Liliuokalani and the Kalakaua dynasty and the subsequent annexation of these islands, the Hawai'ian people persevered and achieved statehood. The contributions and traditions of all the cultures of its people are valued, respected, and are an integrated part of the Hawai'ian identity and the spirit of aloha. As a nation and as the public art field working to make projects relevant and meaningful for all our communities, we have a lot to learn from the people of Hawai'i.

It is important for me to close in the tradition of so many world cultures by giving thanks to WESTAF, the Hawai'i State Foundation on Culture and Arts, and Forecast Public Art for making this gathering and these talks possible. So *mahalo* and *mil gracias*, a thousand thanks.

Cameron Cartiere: Thank you to all our presenters for a really rousing beginning. Now we will listen to our three respondents. There will be some time for discussion after that. That is the pattern that we will move through for the rest of the day. Our first respondent is Jack Becker.

Jack Becker: First off, I agree with Cameron. We were thrown into the deep end of the pool right away here, but it is fascinating to hear the diversity of approaches to this topic by some really incredible presenters. I have to say I am just so impressed. From focusing on the art and the artists to focusing on the process to focusing on really big-picture issues that face everybody, this is the opportunity that a symposium like this offers. I also want to thank WESTAF for making this happen and all the people who organized this. This has been a long time coming, and I am just really appreciative.

Jasper, it is really interesting to hear about POW! WOW! and the challenges that you have faced going to places where there might be a lack of democracy and whether that can be a plus, in terms of getting things done. You do not have to go through all the steps that you might in the U.S. It is interesting to think about the pros and cons of having a democratic process and the advantages of going around the process. If the artist tried to go through the process, they wouldn't get it done. As Candy pointed out before, you just want to put it up on the wall. You may not know there are permits and whether it's appropriate. You need a Certificate of Appropriateness!

It was kind of hard to tell the extent to which there was a sense of responsibility for engaging community. Maybe it just varied from artist to artist or project to project. So it is really important for artists, even if they are just getting an opportunity to make art, to consider the context in the creation of the content for the work.

Lauren, you are talking about the democratic process of how to withstand the spotlight that public art attracts by casting light on the work and, by extension, your program. It is difficult to work under that kind of stress, but I think your effort to do a planning process that is transparent and gets community involved is a great way to actually solve the problem that you were talking about.

Larry, your recognition of the potential public spaces and the need to include artists in the mix is key to shaping and preserving a functional democracy. Training is key, not only for artists but for audiences and allied professionals. Education can go a long way to help equalize access to the field and create a shared vocabulary.

Candy Chang: Thank you all for sharing.

Jasper, I think among the many videos I have seen around public art, that was the most beautiful. You did such a beautiful job documenting the process. It also made me think about the process that happens before the mural gets painted. I wonder, now being the master of documenting the production of public art, what if we document the process before public art actually gets made? How can we make that part sexy? I think there are a lot people who could learn from that part we often don't see. How do those murals get made? What's the process? Are you partnering with organizations, community groups, or businesses? Does it go well? Does it sometimes not go well? What are the challenges there? That would be so enlightening for many of us to learn from. Seeing the way you documented that, I think it would be amazing if somebody could also document the process before production.

Lauren, thank you for sharing. It made me think that I wish there was a whole discussion where we went around and talked about the things we wish we did differently. I think we could learn a lot just from those discussions. I don't know the exact process when it comes to selection panels and committees. I've only experienced a few, but it made me think about the process I did with Mural Arts where it paired me with existing community partners from the get-go. I started out

working really intimately with different local groups. The concepts developed out of that process. I wonder if that can—or maybe it already does—happen with committee selections, too? Local leaders, community, and advocacy groups are also part of those public art panels. I think usually it's just public art-related professionals who are part of panels. If community leaders are part of that process, could we gain perspective on things we might be neglecting and get a lot of good insight from them about what members of the community need?

Larry, thank you for sharing all of your experiences. I think that's such a great point, talking about the need for more training around public art. Most people who make public art never got trained in it—we just fell into it. Then we're just learning as we go. It made me wish there were more formal events or workshops where public installation artists had the opportunity to come together, share knowledge, and learn other techniques to make it.

Maile Meyer: It took me a long time to get here. I was not sure I was going to be safe here. I am safe because of three reasons: Jon Johnson, Heather [Aitken], and this book [Maile holds up a copy of the *Watershed+ Manual* from the City of Calgary]. Have you all read this book by any chance? You need to open this book.

When POW! WOW! began, Jasper was awesome. He was having a great time starting up a business and commercial enterprise with beautiful, sexy, and lulling work. Those just are not my people. I only work in marginalized communities. I am also safe because I have an old relationship with Jasper, so I can be honest about the evolution of POW! WOW!

Lauren, thank you for being you.

As Hawai'ians, we look for signs. If you do not see marginalized people in the room, guess what? They are not represented because only they can represent themselves. Surprise!

Back to what Cameron said earlier yesterday, "Make less public art." Absolutely. I am with you. Make less public art. Be very mindful about what public you are serving. Sometimes we try to do the right thing, but in my book, it can be an abomination when one continues to talk about a certain work without questioning what the artist did, especially to those in the local community when it has nothing to do with where it is and why it is in place.

As Hawai'ians, we do collaborate more than just sitting next to each other. I am here because I believe in all of what is being discussed. I also know where to identify what resonates with marginalized communities. I am not that marginalized. I went to Punahoa, Stanford, and UCLA. It is in my mind, but the people I work with, I help to defend. I help to make sure they have a place at our proverbial table.

We all have unexamined biases. Get with it, and figure it out so that you get out of the way if you are going to make public art. The way we believe in public is to collaborate with everyone. So, Lauren, I applaud you. Your signage was over your guts yesterday; it was hilarious. It was a message to me, as a Hawai'ian, to pay attention to what else is happening. Your nature is different. Generationally, you have examined your unexamined biases and are owning them.

Larry is a statesman. He is very conscious, political, aware, strategic, and experienced. The truth is, Larry, you have to put yourself in a mentorship role from my perspective. There are so many young people who have to come up, and we have to support them. Without your lead as a mentor, all you are doing is oppressing them. We all have to be aware of how we relate to our communities and not be the oppressors when we think we are the gods. Step out of the way and help all those young people.

Jasper: He is what he is—the potential to bring the world to us.

Cameron Cartiere: I am not stopping you, but I just want to say thank you very much. I am making a note that we are at the end of the respondent period, and it is absolutely a way to open us into our next phase, which is discussion.

Maile Meyer: The point is we are in it together. So, mahalo.

Discussion

Cameron Cartiere: We are in this together. This is absolutely wonderful. We can talk about things where it actually gets uncomfortable. That is okay.

I would like to address the table to see if people have a reflection about what you have heard so far that you would like to open up for discussion. Do not rest on formality.

Mundano: I know Jasper's work. I have been following him for many years in Brazil. It is so interesting (I'm also a street artist) that now street art is getting to this public art scene. For me, this is newer. We are more outsiders of this formal event, so I think bringing Jasper here is significant. I hope that someone can answer the question about how we can support more murals and street art that provide major impacts all over the world while creating connections to young people. I know it's so hard, for example, to create a festival like POW! WOW! that is everywhere in the world. I am opening the discussion about how to help these street artists get into this new thing.

Jasper Wong: For us it has always been very difficult to do all this work globally because (to go back to what Jack said earlier) every city has its own difficulties in making it happen. When we do work in Taiwan, for example, the idea of public art does not really exist. We have to learn to work with these communities.

One thing that I learned from Maile being here and in the very early POW! WOW! years is to create something that can connect the people that we are flying into the neighborhood on a cultural level. Maile helped us set up a lot of cultural tours in the beginning where we took artists to different important historical sites that talked about Hawai'i as Hawai'i, not like Waikiki Hawai'i or stereotypes that people might have believed seeing it from a distance. We did the same when we were in Japan, in Guam, and everywhere in the world. We try to learn about what's going on there.

At the same time, we need to put that work in to make sure we're accepted by the communities out of which we work. We don't want to be seen as invaders. We do not want to be seen as a bunch of people who fly in, paint a bunch of stuff, and leave because, at the end of the day, the people who live in these communities are the ones who have to live with the work that we put up. We want to make sure that the people who have to see it everyday are the people that are also for the project, believe in it, and see the benefit and value of it. That takes a lot of time and effort and a lot of knocking on doors to talk about it.

We were in Japan recently, and the neighbors were really mad at us for painting a mural next to them. The effort that we had to make to talk to everyone and discuss what we were doing and why we were doing it is a lot. I think we sometimes forget to do that.

In the past, I have received a lot of flack from Native American groups for the usage of the term *powwow.* That name originally came from ignorance from my side. I thought it was a cool name, but I did not realize that people would be so mad about it. I have had very long conversations with directors of Native American powwows discussing the name and appropriation. They have been really angry at me, and I have been yelled at for hours about it.

Through that process and my being ignorant, choosing the name led me to meeting these people. It led me to attending and helping at Native American powwows, joining circle dances, going to sweat lodges, and becoming friends with them. We've involved them with our projects as well. We have learned about the plight of Native American people and about what we can do from a public art perspective to help in any way that we can. We started involving a lot of Native American artists into our projects as well as through the help of Maile and different people, including Native Hawai'ians, and also working with indigenous people in Taiwan and other places and cities.

Recently, we did a project in San Jose, and Native Americans came and provided a blessing for us. So it has been through the ignorance and misnaming of a project that led me to connect with a group that maybe I would have never connected with before. Doing public art has led me to connect with a lot of different people all over the world. It is work that needs to be done and that we are doing. Almost everywhere in any city and any neighborhood, we've had people who were unhappy, but that has never stopped us from doing it because we also really believe in the value of it and of what we do.

Cameron Cartiere: I am just going to jump in for a minute, Jasper, because what I am also hearing in the conversation that both Larry and Maile opened up for us is this idea that we are practicing in public. How do people see the process behind? How do people see what we put out in the world even if it is not necessarily art? Is everybody going to interpret that the same? Or do we have so many visitors who come into our neighborhoods and communities who do not know the territories and the politics and the passions behind this work?

We do not have an opportunity that some artists do working in their studios, others working in municipalities, and bureaucrats who have a huge group of people between them and the public. We are so much on the front line, right there at the point of action. How can we continue to

make those engagements with people, yet take the opportunity—as Lauren was saying—to reflect on how we might do it differently next time? Knowing that we're probably not going to get to do that mural again, we have to move on to the next thing, yet those elements still live in public. So I'm wondering how people have actually dealt with those situations. If we wish we could do it differently next time, how would you do it? Or if not, why not? What bound you from not being able to do that?

Cynthia Nikitin: I want to address your point, Cameron, and talk to Lauren. I was involved with the UrbanArt Commission of Memphis. That was more than 15 years ago.

I was flown in. This was a nascent public art organization, and it gets to some of the conflicts that you're having today, which is this sort of institutional mentality about organizations when they start out. We wanted to brainstorm what their goals were, what their vision was, what their jam was, and what their brand was. The changing organic nature of the cities and the publics with which they work point to where some of that tension happened. So a group of us flew in. We were kind of a motley crew.

We arrive at one of the constituent's fabulous home. We have cocktails by the swimming pool, and the host has all of her very wealthy friends and potential funders there. They wanted to create world-class public art for Memphis. That was what they wanted to do. They believed world-class artists put Memphis on the map. The four of us together (the group that had flown in) had a completely different take on what needed to happen. There was the Orange Mound neighborhood, and we met with metal workers there. They have this tremendous wrought-iron metal working steel industry. We thought, "Wow!" That's a great opportunity for mentoring kids to do this amazing iron work—ornamental iron work in these amazing neighborhoods. We could talk to the people in the communities and figure out what it is they want. We had this grassroots, bottom-up approach encouraging the group to look at its assets, work with the neighborhoods, and bring them into the process. But the group wanted world-class public art.

I don't know if that original group is still involved, but that was kind of the country-club expectation. What's happening now with the new generation of leaders in the organization and a completely different conversation happening in the city is that original premise is no longer valid. If you're trying to serve both masters, you're just going to drive yourselves crazy. So somehow you have to convince the constituents who want world-class public art to let it go or say how

many amazing community-based, community-generated, community-empowering works actually help build a city. Memphis needs a lot of help.

There are a lot of wonderful people doing amazing work in neighborhoods with art and public space in communities of color around churches. They are not getting any traction, they are not getting any support, and they are not getting any recognition. They are just trying to figure out who else is out there doing this work so they can actually collaborate and partner together. That may be an easier lift rather than reinventing the wheel. Find out who those players are. Maybe create a forum or be a forum to support the amazing work that is going on out there. Be that umbrella to legitimize and validate. That would really be world class. Thank you.

Lauren Kennedy: I inherited a lot of baggage when I came into this role that we're still unpacking and sorting through, but I think that there is a lot of tension between the idea of world-class art and working with people in neighborhoods. I still am interested in supporting people coming in from outside and being able to do big, beautiful things, but they can't just come in, make their project, and leave.

Regarding Jasper's point about actually spending time with people in neighborhoods—if that kind of thing is happening because it is what a funder wants to see happen, how do we make sure there are mentorship opportunities and opportunities for local artists to apprentice so that they can get their feet wet? How can we provide them an opportunity after that to tackle it on their own? Also, how can we plug into work that is already going on because we are certainly not the only people having conversations like this. How do we support that happening on lots of different levels and in lots of different spaces?

Cameron Cartiere: How do we support that? How do we support those layers? I think often we are presented with the desire for one solution. Is there one solution? I do not know that there is.

Jasper Wong: I think it is important to try to address the different voices that are in the community. That is why we work with a lot of graffiti artists. They are a sector of the art world that does not really have a voice within the community. They do not know how to access funding or public art institutions. They are more interested in getting their work out there by any means possible, even through vandalism.

We have learned that by giving graffiti artists a voice through the work that we do, it also helps in various ways where they become respectful of the project. I have had murals vandalized, and I am sure all of us in public art have dealt with that over the years, where our work has been vandalized by graffiti artists in different aspects. If we find a way to work with them, they end up respecting it. I have had some issues in the past where I talked to different heads of graffiti crews, and they make the guys clean it up and fix it. I think we have to not forget about them and work with them. It is also important to educate. A lot of people that we work with who are more established used to come from that world, too, so we're learning to work with everyone across the board, whether vandals or established artists. We try to make sure that they're all a part of the project. We try to make it more inclusive so it feels less pretentious. It is less like an exclusive club of people who know how to do it and more about public art being for everyone.

Cameron Cartiere: I would like to open the conversation up to the observers.

Maria Kayne: I really liked the presentations. There are a few catch words that are sticking in my mind, and I would like to address them and maybe offer a solution of a process we have just gone through recently in our town. Education is big. Being inclusive is important. The way we at Site Projects Inc. in New Haven, Connecticut, are trying to achieve that right now is by doing the biggest, hardest public art project that we want to do.

Basically, in order for the people to appreciate it and to be included in it, we had to point out the history of the space where we are putting in an installation. The way we did that is through the creation of an organization in town called Public Art Fellows.

We went to the high schools. We told the students the history of the space. We arranged for children to perform in the space that we are going to use. That space then becomes attached to them, important to them, and vital to them. We had poets who came in and wrote poetry about the history of the space. We had a steel drum band visit and compose. Underneath the space is an underpass where there is natural, organic sound from cars and highway traffic. The kids blended with that. We had somebody create a map of the history of municipal development from that particular space and its history.

What we achieved was getting the community involved. That's what you want to see. We are also getting the bureaucrats to listen because we included children. We're telling the

bureaucrats that this is the thing to do for us and for the future because this space is going to belong to us once the city has created it. That's just something I want to throw in. If you're more interested in the details, I'm happy to talk about it—but I think it's an avenue for public art to unfold in a very democratic way. We arranged for mentors to work with these children. They came from all different parts of the city with different levels of education. Don't forget that New Haven is majorly an academic town. Yale University! The Bulldogs are there, but we have a very diverse community around us. We have got to unite them. That's how we get funding.

Paul Farber: I am going back to some of our previous conversations, with a hope for balance. I'm thinking about an issue that I have seen through my work and also from a number of people here: There is an immense desire to collaborate and to do so in public, and there are also profound wounds within particular communities and across them.

I think of words from a colleague of mine, Bryan Lee of Paper Monuments, who has talked about the connection between symbols and systems. Lee has shared trying to understand and balance the goal to collaborate while figuring out how to do the work of healing around wounds, especially around racism, sexism, homophobia, and colonialism. There are times where you may be a part of a healing solution, and there may be times where you are not a part of that—where you are aiming to work a wound in a way that might not be helpful. How do you try to balance those rhythms?

I think that idea to listen better and slow it down is a fundamental part of public practice, and that should not come at a moment when it is too late to try to build it in at intervals throughout a project. As I tell students and artists who work with us, there's no place to hide in public. If you've worked in a gallery, despite how difficult it is, you close the door and finish the exhibition and then unveil it to the public. The minute that you set foot in a public space, whether it is to do a site visit or to scope out the details of your work, or especially when an artist comes to install, the project is taking on new layers. So having those moments to listen better and slow it down, to echo those important words, is a way to deal with those balances.

Cameron Cartiere: When so much of the demand on public art feels unrealistic, like this idea that we should be able to cure everything, how unrealistic are we about our own abilities?

Erin Shie Palmer: I am an artist who creates public art. I grew up here and I came back a few years ago. It's been interesting to have returned now when there is so much going on with contemporary art. My family has only been here for three generations, so we are newbies, but we have a specific history. Upon my return, it has been really interesting to see Kaka'ako, which now has so much development. My mother grew up in Kaka'ako where my grandfather was a general contractor and his workshop was located there.

I still feel a layer of being new and trying to find my footing in this. What I find interesting, being a practicing artist and dealing with different challenges that are different from administrators, is that each project is a visual manifestation of a particular point of view at a particular time. As an artist, you present one perspective. It may be a combination of voices, but it is one voice at one point in time. We don't have the challenge of trying to make everything the perfect thing for all time. You, as administrators, are looking at a broader perspective.

But there are some challenges that come up even with temporary projects. How was my voice? What layer am I looking at right now?

I see a parallel with social and cultural history as it develops. There is a history, then the next layer appears. Which layer am I going to be dealing with that is my voice as an artist that makes sense in this community? It might not be what everybody likes; it might be my point of view, but it is an opportunity to be one voice in a spectrum. And you recognize, as we're seeing currently with historic monuments, that sometimes there's a very different perspective.

I think the challenge for administrators is to find ways to speak genuinely and reveal particular perspectives. Despite making my living creating public art, I think the idea of making less is a good idea, or perhaps we should make a different kind of public art. If it is permanent art, it can speak to this appropriateness, and it does not always have to have the broader picture of a historic official monument. If it is short term or ephemeral or if it is something that involves a performance, it can have a shorter and more immediate impact.

There are ways to engage and bring those voices out, but there are challenges. There are forms of recognition. My question or offering to you is to recognize that what you are putting together when you put together a public art collection is a group of voices. It is not one voice that speaks for everything.

Deborah McCormick: I would like to share with you an example of democracy after a natural disaster in Christchurch. The entire arts infrastructure after a February, 2011 earthquake was completely displaced. We had no town hall and no art gallery. Artist studios were demolished. It really was an opportunity to stand up and do something quite different in my career.

We were all brought together in a public meeting by our government arts funder. We were asked to stand up and speak to what we thought was going to be important in the city. We spoke to how we would rebuild our arts infrastructure. That was a truly democratic process. It was really an opportunity for us as a group to be put in a room without a plan, without any agenda, and to actually start from scratch. It was all about bringing community into the process.

We were trying to make sure that art was going to be a part of this new city, which was completely blocked off from any public access. Our most important action occurred as soon as the first area opened. We decided that we would have a festival there and that we would have art and artists. So we engaged the art community and we said, "What do you want to do?"

One of the things that came out of it that was really special was a group called *The Social*. This was a group of young artists. Our challenge included ensuring that artists stayed in Christchurch because there was this huge flight of people leaving all over the place. The project took place in our city mall. We made a mall out of shipping containers. We're really well known for that in Christchurch. We asked artists to come up with proposals, and those proposals were actually selected by people from the community—a grandmother, a child, a dad. It was so successful.

One of the most important events that happened for us was this communal dinner, which was called *The Social Soup*. We were terrified. We were all shaking. We didn't have houses, but we felt that art was still important. We shared soup along the mall with hundreds of people. We sat together, and we really felt like we had achieved something. We had inserted art into the agenda. That program carried on for two months. We had some absolutely brilliant artworks. We had a group called *The Loss Adjusters*, which was set up to process your claim as a satire. So it was quite cathartic. People could go and have their story of loss recorded.

I think it is really important that we reach out to our communities. We need to bring children and everybody in our community closer to our processes. From our experience, it actually got the

attention of our leaders. It got the attention of our community first, which then influenced the leaders. We went on from that position to make sure that every time something new opened up, there was going to be an agenda for art to be there at the forefront.

Cameron Cartiere: I have the unusual position of also being the timekeeper. I want people to feel heard, but we have a robust agenda. I am going to ask if you would like to wait for the next round or if you would like to make a comment now about this democratic process.

Laura Phelps Rogers: I am from Denver, and I have a very multidisciplinary practice that is focused towards a public art practice. I think I am sort of in awe having an opportunity to listen to all of you as decision makers who are so prolific in trying to create opportunities for artists.

With your use of the word *marginalization* and thinking through everything everyone has said, the preconceived notions about public art, including the monumental aspect, almost made me feel like you have to forget everything that you ever thought about public art. Because artistic practice now includes multidisciplinary approaches, there are so many things out there beyond monumental art.

Sometimes, this pursuit of seeking world-class art, I've noticed as a visual artist, actually causes local artists to become marginalized. This idea that you want someone from here or there as part of your art collection actually limits the people right in your communities. I've come up against that. I think maybe there is a way—through committees and chipping away at preconceived notions—there may be a more inclusive approach to creating world-class art with the artists right in your community. Most artists have a national portfolio of work or exhibition inclusions, delving into those qualifications could reveal many qualified national and international artists at our doorsteps.

Cameron Cartiere: That's actually an excellent moment to hold onto because we are going to come back to that as we move into our next session.

The Future of Technological Advancements in Public Art

Cameron Cartiere: We will now move to our next set of presenters for the “The Future of Technological Advancements in Public Art” session. We will start with Jen Lewin, an artist from Brooklyn.

Jen Lewin: Hello. I have a studio in Brooklyn, and I originally have a background in architecture. I picked architecture not because I wanted to be an architect but because I couldn't choose between art school and engineering school. I wanted to take fine art classes, but I also wanted to take programming. I, too, am actually from Hawai’i. I grew up on Maui and went to school at Punahoa. I had a really wonderful, beautiful childhood here.

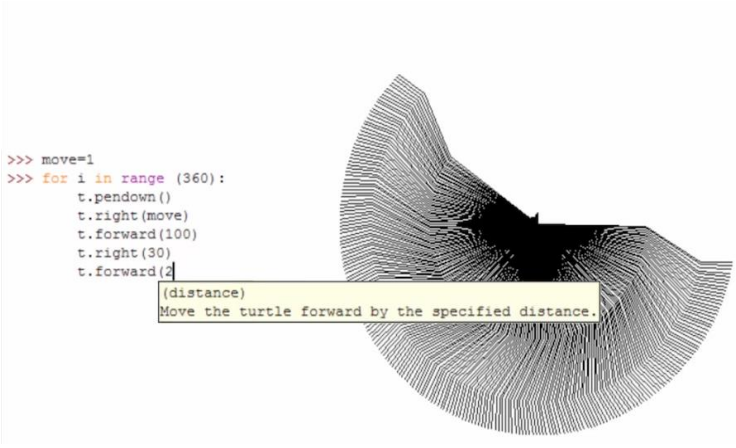


Figure 8. Screenshot of circle created in LOGO. Photo: Jen Lewin.

One of the most important things that happened to me was being a part of an experimental program on Maui in a public school there. I was taught to program in 1983. This was a really cool program out of MIT created by a guy named Hal Abelson. It was a language that allowed you to build graphics. At the time, I was an art kid, I was a dance kid, I painted. My mom was a dancer, and I had no interest in science and technology. I learned this language, LOGO, and it changed everything for me. I loved it. It wasn't my teacher specifically, but I immediately saw this as a tool to make art. I became completely infatuated with computing.

I went on from there and spent a lot of time learning software. I wanted to be a hacker, but I also wanted to make art. I spent my life doing one or the other. Eventually, I landed in an art career. This is an example of the kind of work I do now. This is a piece called *The Pool* that has

traveled all over the world. It's a large, participatory, interactive sculpture. I'll come back to it and talk about how it was built and all the technology behind it.

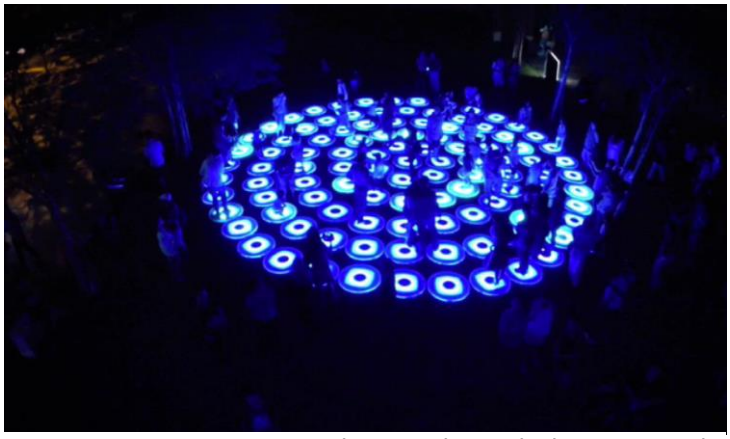


Figure 9. The Pool. Photo: Jen Lewin.

One thing I want to frame before going through and talking about some of these pieces—because this is important and it's a bit different—is that I make the work. I don't go to an outside engineering company. If I did, they would probably think I was crazy. I might be a little crazy, but I make it all myself. That means it started with me building all the engineering, circuit boards, and thousands of lines of software. I also build the work physically. Know that when you reference and look at these projects.

This is an interesting moment in the time of technology and art. At a certain point in my life, I decided to pick art. I talked a few minutes ago about the fact that I couldn't pick between science and engineering, and I did some merging projects. I was actually part of the original virtual reality (VR) work done in the ‘90s that no one cared about for the last 10 years, but all of a sudden, everyone cares about it. I had a National Science Foundation grant in the ‘90s to build a huge VR system, so I built one of the original VR systems and wrote about it. I also worked in Palo Alto for a company that built the ability to book your airline tickets online. People loved me in tech companies because I was one of the few who could write software and talk to the engineers and the design team. I could bridge these two worlds.

However, I felt continuously that I wanted to find a way to connect them. I rather stubbornly hit a point in my life where I thought, "I'm going to do this. I'm going to build the work I've imagined." I went to graduate school at the Tisch School of Arts. I was part of a very small program started by a really amazing woman named Red Burns. I was there at the same time that this other small group of people arrived, and we all had the same point of view. There are some great artists that came out of that program in that moment. One of them is Leo Villareal. He's the most reputable. He did the Bay Light Bridge that you can see when you're in San Francisco. Camille

Utterback and Ben Rubin are others. I think it's interesting that we all came there at the same time. We all wanted to make digital, interactive work that was physical.

Butterfly is one of the first pieces I completed during my graduate work. You are looking at work that I hand painted. You're looking at LEDs and a circuit board. I had to build that circuit board myself. I had to program it. If there are any super nerds here, it's all built in assembly. This process is really intense, as there are a lot of barriers to entry when it comes to the technical side of building a project like this. It was a large robotic butterfly you could dance with. I really like the integration of technology and art showing up in all of my work. Hardware is required behind something like this, so that prompted me to build that.

Figure 10. Butterfly. Photo: Jen Lewin.

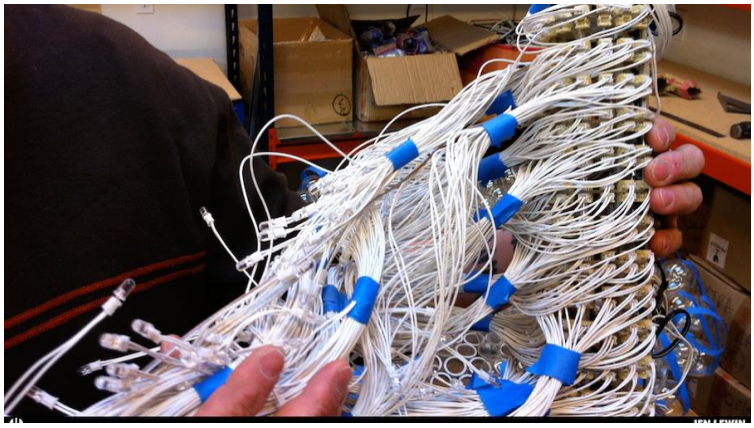


Figure 11. LEDS and Circuit Board. Photo: Jen Lewin.

As I was building this, I started to find other artists building similar work. We talked about the tools and how they could be better. I don't know how many people are familiar with a tool that came out in part of that graduate program at that exact time. This was the result of several professors saying, "We should make this easier for artists. Let's make a small computer that artists can use to build their work." And here it is. This is a fabulous thing. It's $9.95, and it will drive tons of LEDs and sense user input. This thing changed a lot, and it allowed me to be able to make more work and to make it more reasonably than building everything from scratch.

There are still some barriers to entry on this, as you do have to want to learn to code. You do have to want to learn to build a circuit board. However, I have noticed that there are more and more people coming into the art world who have that knowledge base.

I took the work and took this technology and really started to delve into the idea of making participatory, interactive work. Everything that I build has, at its core, the idea that the piece is really nothing unless people are there, so it's almost like a piece of performance. The pieces always involve a large group of people being able to interact with the work and having an independent interaction where they do something and have a response. They also get to participate in a group activity.

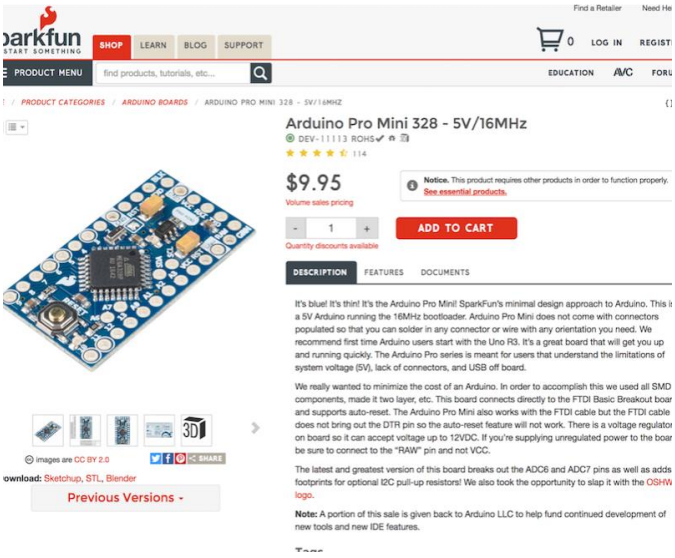


Figure 12. Arduino Pro Mini 328 screenshot. Photo: Jen Lewin.

Chandelier Harp is a laser harp. You can see the woman in the center is actually passing her hand through a laser beam and making music.

Figure 13. Chandelier Harp. Photo: Aaron Rogosin.

This link includes a video of a permanent laser harp built for a playground in Palo Alto. It's the center of this playground, and it's this really wonderful sculpture where you move your body, dance, and make music within the sculpture.

This link includes a video of a permanent piece, funded by the Be the Match Foundation in Minnesota, where it is very, very cold and then very, very hot, which makes permanent electronic sculptures very challenging but, again, collaborative and interactive. A single person by himself or herself can have a minute within the sculpture alongside the idea of that inter-connected group.

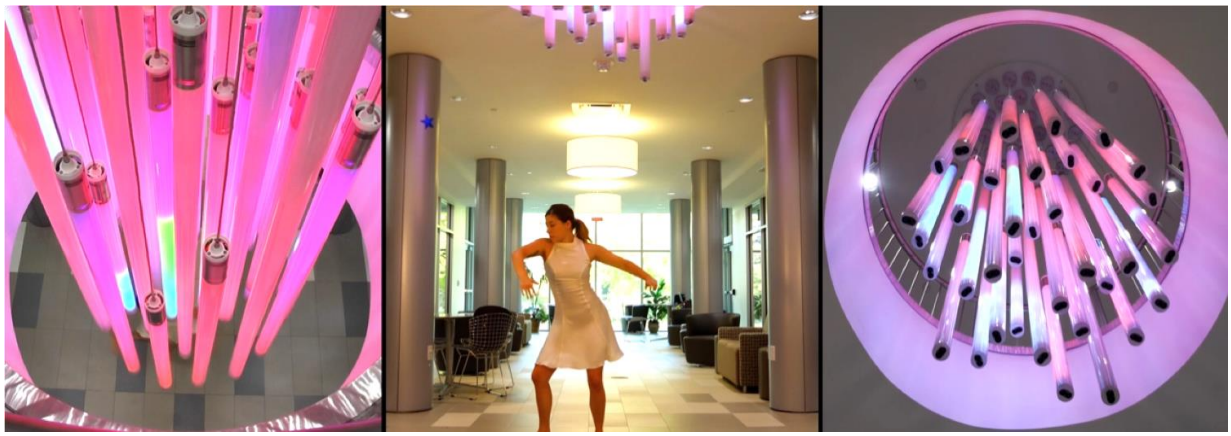


Figure 14. Flux Chandelier at the University of Akron. Photo: retrieved by Jen Lewin.

Flux Chandelier is located in University of Akron in Ohio. This is a video of a young woman who decided to film and create this whole dance piece under this chandelier in a pretty sterile, academic looking space. I was so delighted. It's great! I made this interactive piece, and this came out of it. To me, this is more meaningful than the piece because it's doing what I wanted it to do—changing the space. It's bringing people in, and it's creating this really interesting connection.

The most prolific piece, however, is *The Pool.* I showed that at the start. I showed *The Pool* at Google, and they insisted that I make a Google app for a tablet. You can see an image of the app below. I did not really want to do that, but actually, a young man volunteered, and I'm now married to him. So it's very good that that happened. This is a piece that's composed of hundreds of platforms that you can step on and jump on. They light up. You can see lots of examples of this on my website. This piece speaks to this idea of us being connected and wanting to be connected and wanting to find ways to participate. I've looked at some of the

ways we've grown and at social networking to see how we're increasing ways to reach out and become part of community. These pieces enable and create that.

Figure 15. The Pool. Photo: Jen Lewin.

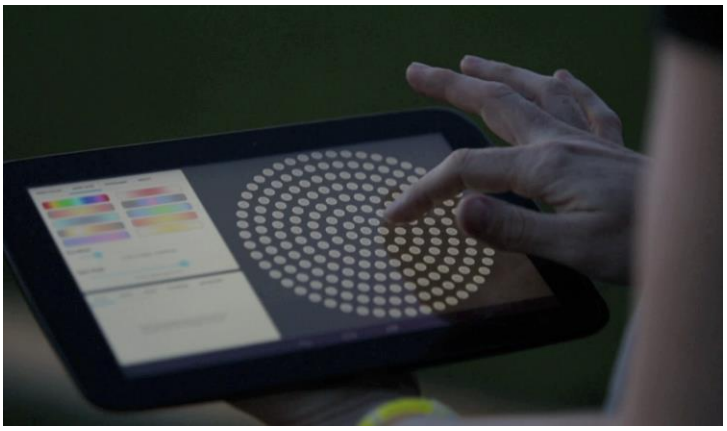


Figure 16. Google App for The Pool. Photo: Jen Lewin.

The other piece about this that's really interesting is that, in traveling around the world, there's an enormous amount of technology needed just to support that. I can go into bits and pieces of how pieces like this work, but we wouldn't be able to take it to Abu Dhabi if we didn't have nonstop Internet. I couldn't then deal with the entire world's global infrastructure, which allows a small artist who doesn't really know how to do this to ship on demand worldwide. It is more than just the electronics and the sculpture. It's the whole package that's allowing that to happen.

And lastly, *Aqueous* is the piece that we just finished. We built this in the studio, including all the hardware and electronics. This is another temporary traveling work. We tested it for the very first time a couple of weeks ago at Burning Man. I built it in pieces in the studio and never saw it all together until just this moment. It's actually going to the Botanical Gardens in Los Angeles in three weeks.

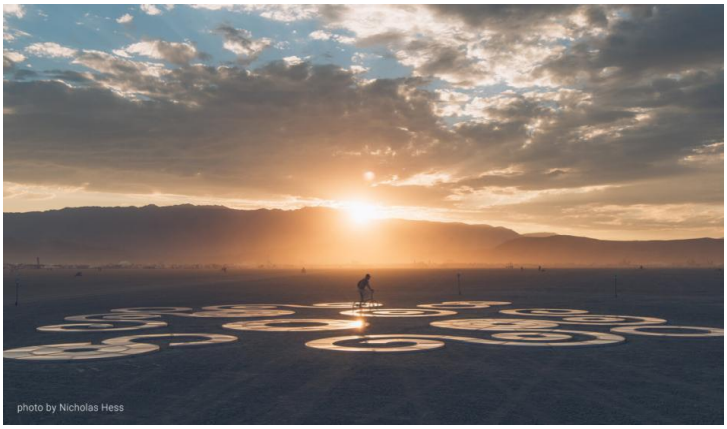


Figure 17. Aqueous at Burning Man. Photo: Nicholas Hess.

This video begins with the first night of testing it. The second night of testing it is coming up. You'll see that one of the things that happens when you make these large interactive sculptures is thousands and thousands of people gather on it and have a raging dance party. This was unexpected but exciting. And it worked. It didn't break. Thank you.

Leon Tan: Thanks to WESTAF once again for the invitation. My talk is called “The Potential for Public Art in the Digital Near Future.” I just want to say *near* future, so we're not thinking 20 to 30 years ahead.

Over the last two decades, I think it is fair to say that lots of institutions have increasingly adopted a whole bunch of digital technologies to start collecting and analyzing audience and visitor data. It’s also been adopted to extend participation and education initiatives. WESTAF's Public Art Archive is a brilliant example of precisely that.

The uptake of the digital technology that enables public art projects—at least in institutional programming—has proceeded at a much slower pace. That is attributable perhaps to the difficulty and cost involved in provisioning public spaces with durable and secure digital infrastructures. I think that Jen [Lewin] can probably attest quite well to that, having had to create all of her own hardware.

The widespread adoption of mobile devices and, in particular, those providing Internet access (mobile access exceeded desktop access in 2016), together with the declining cost of large-format digital display technologies, screen and projector technologies, and LEDs change this situation considerably—making possible the emergence of a range of public art projects such as Jen’s but also a number that I'll talk about very briefly.

Figure 18. I Like Frank. Photo: Blast Theory.

Blast Theories' *I Like Frank* was the world's first mixed reality game, launched in late 2004, which was delivered on 3G technologies on mobile phones. It was staged in Adelaide in 2004, and players were invited online as well as in the streets of Adelaide to search for an elusive character called Frank. Online players would move through a virtual model of the city on their devices, and in that model, they would search for photos to review locations of hidden objects in the actual city. They would then need to pair up with a player in the street to go off and find that in the offline city. Along the way, they discovered that the creator of the game, *Frank*, once upon a time spent some time in Adelaide, and this game took them in his footsteps.

Figure 19. Enteractive. Photo: Electroland LLC.

Enteractive was a project by interactive architect and designer duo Electroland, who used LEDs to create a large interactive carpet. The project essentially detected visitors and responded with changing light patterns. The light patterns would also be simultaneously displayed on the exterior of the building in 2006.

Emotion Forecast was a 2010 project by the French new media pioneer Maurice Benayoun. He took up the notion of the Internet as a planetary nervous system. Benayoun collected data from the Internet, from across the world (over 3,200 cities); analyzed the proximity of the emotions to specific locations in the city, and, using large-scale displays, forecast emotional tendencies in different locations for the next 48 hours. Alongside that, you could see a ticker tape. There, he's feeding back data on the stock exchange. So in a sense, he's inviting members of the public to speculate on the relationship between the psychic or emotional world and the political economy, which we talk about as having “animal spirits”—which are more or less emotions.

Then we have *School Shooting eMorial* by John Craig Freeman and Greg Ulmer. They are both members of a collective called Manifest.AR, which is a group of artists working with augmented reality. This is an augmented reality work in the open public space west of the U.S. Capitol building on the National Mall in Washington, DC. It was created for smartphone mobile devices and networked tablets. Basically, you point your phone or device, and you start up an augmented reality browser. If you point it in that direction, suddenly you see these bags in the Sandy Hook School, which is, in a sense, an electronic memorial to all the victims of school shootings in the U.S.

Figure 20. School Shooting eMorial. Photo: John Craig Freeman and Greg Ulmer in association with Manifest.AR.

Manifest.AR has done similar things by hijacking the Venice Biennial and setting up their own virtual pavilion within Venice. They have also done something similar with MOMA. Using GPS coordinates, they created their own exhibit when inside of the MOMA center.

When we consider the advances in digital technologies in the last two decades, it's very evident that these developments have had a huge impact on practically every aspect of human life. In 2017, there were over two billion users of Facebook and over three billion Internet users worldwide. As the cost of smart devices and data plans goes down, these numbers are simply going to keep going up.

The proliferation of social networking technologies might be expected to mean that individuals in communities are generally becoming more social. In some ways, that's definitely true. However, users of Instagram or Facebook or Twitter, while they are certainly being social, are engaging in a very specific kind of sociality. It's not quite the same as the social arrangement you have in a face-to-face scenario. Research over the last three to four years suggests that we're actually becoming more lonely and more socially isolated rather than less so, despite all of these technologies. Furthermore, some recent research goes further to suggest that those of us who use social media heavily are the ones who are more likely to be lonelier than the rest of the population. Very interesting stuff.

In a way, we are beginning to observe some of the unanticipated effects of individuals in societies living more and more of their lives on the screen. This book *Alone Together* is by Sherry Turkle. Some of you might remember that in 1995, she wrote a seminal book called *Life On the Screen*, in which she had a very optimistic outlook on technologies. This book, published in 2011, is a sea change from that. In a way, she's responding fundamentally to the loneliness and social isolation that have emerged from some of these unanticipated effects of our becoming digital.

As an example, approximately 42.6 million adults over the age of 45 in the United States are estimated to be suffering from chronic loneliness. Ironically, affluent nations have the highest rates of individuals living alone. So Turkle argues in this book that technology promises to let us do anything anywhere with anyone. But it also drains us as we try to do everything everywhere. We begin to feel overwhelmed and depleted by the lives technology makes.

Within the context of this unfolding digital near future, the potential of public art is to broker socially meaningful chance encounters in actual public spaces because this goes some way toward countering a sense of chronic loneliness. But second, and this goes to your point, Maile, it is to slow us down momentarily in the public spaces we inhabit. Projects like the ones I've shown have the potential to do that insofar as they afford or enrich social encounters in real or actual public spaces to a greater or lesser degree. Those that mix or complicate the relationship between our online and offline lives, I would argue, potentially do so to a greater degree, but they come with added complexities.

Mundano: I will start with something very primitive. By the end, we'll arrive at technology. I am an artist, activist, and muralist. I have been painting murals for the last 15 years. I always try to put the focus on specific situations.

Figure 21. Mural by Mundano. Photo: Mundano.

I am from Brazil. We have a terrible art complex there. Ninety percent of the

population has never been to a museum or an art gallery. That is why public art is so important.

I paint murals related to environmental and social issues such as the drought that we experienced in Brazil. I plant cacti in the largest reservoirs that we have. I try to educate the public about these crises as a muralist and activist.

I am better known for the messages that I put on walls. The collaborative process of painting a mural gives voice to the community and allows people in the community to get their message out. Currently, my main focus is related to homeless people who push trash carts through the city and perform the majority of recycling throughout the world. This is the reason I developed the project *Pimp My Carroça*.

Figure 22. My car does not pollute! Photo: Mundano.

I live in São Paulo, Brazil. It is a really gray and ugly city. It is home to millions of people, and there is a big homeless population there. As a graffiti artist, I am always on the streets, painting and meeting those people. I am always trying to deliver messages that promote less corruption and more housing within the community. Throughout this process, I have had a chance to meet those homeless people. In Brazil, we call them *catadores*. They are the waste pickers. They are recyclers who travel through the city with wooden carts, collecting cardboard and plastic.

Ten years ago, as part of *Pimp My Carroça*, I began painting those carts as a way to give more visibility to them and amplify their voices. The carts read short statements such as, "My cart doesn't pollute." "I have an honest job, how about yours?" "Recycling ideas!" "More transparency on the worker." "Recycle your vote!" “I’m proud to be a catador," etc. I plunged into this universe and have not stopped working since.

Integrating Technology

I discovered how important this work was in the last 10 years, and I wanted to do something more. This was an important moment in the *Pimp My Carroça* project's progress because it was at this time that technology became a part of the project. Technology provided a platform to allow the project to be shared widely. The project went viral in a day, with more than 200,000 shares because of the messages on the carts.

Figure 23. Pimp My Carroça Facebook page. Photo: Mundano.

"One catadore does more for the environment than our environmental minister." This was the message posted on social media with an image of one of the painted carts. The social media community agreed with this statement and began to share it. I started to understand the power of public art on the street and how this could be promoted through social media.

I have included a video that shows how the *Pimp My Carroça* project transformed from my solo project into a fully fledged organization. The organization is now really working well, and we are becoming more knowledgeable about ways to spread the message outwards.

The video shows the result of our first action, bringing more visibility to the homeless population and more art to the streets. Now, schools in São Paulo are talking about this homeless problem and the art.

Crowdfunding

We created our own crowdfunding channel. The crowdfunding component makes up the technological part of the project. Working with homeless people is usually something that nobody wants to support. However, the crowdfunding channel has become key to sharing the project with other cities and generating more ideas. I started to travel to different places like Soweto, Lima, Istanbul, Mozambique, and New York.

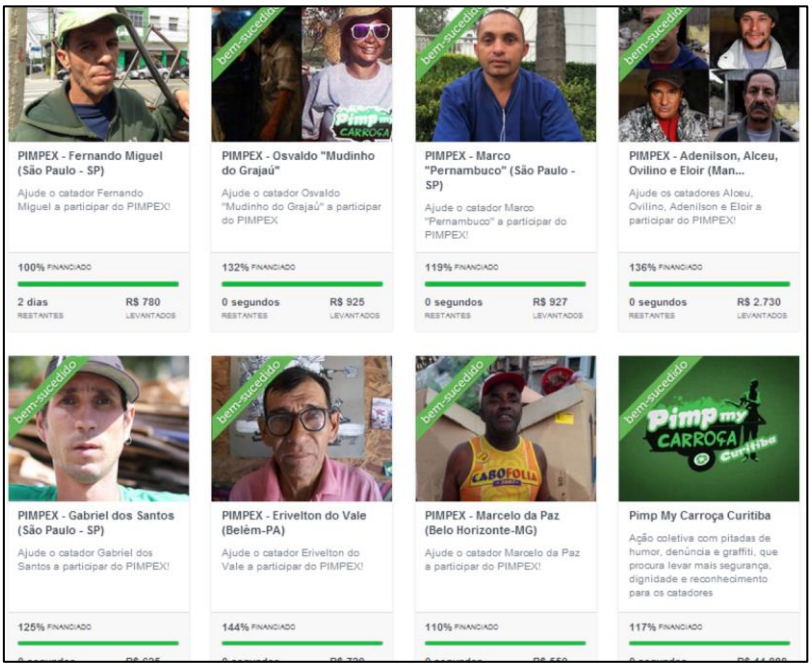


Figure 24. Pimp My Carroça Cataki *crowdfunding page*. Photo: Mundano.

Figure 25. Map of Pimp My Carroça Locations. Photo: Mundano.

Figure 26. Pimp My Carroca app. Photo: Mundano.

The project went to many cities and taught me a lot about how art has the power to give visibility and amplify the voices of these people. That was interesting.

Pimp My Carroça won the Award for Public Art in Hong Kong. That is when I met Jack Becker, and that is the reason I am here at this symposium.

We created miniatures of the trash carts to raise funds to create the crowdfunding app. More than 250 artists donated their sculptures as well. This was the key component to creating the Cataki app. In a way, it is set up in a similar way to Uber, so that we can invite the catadores to particular areas that need waste picked up. Our map of waste pickers is pictured above.

A Transition to Permanent Art

The paintings on the carts are more ephemeral street art. We now want to create something more permanent.

Figure 27. Borba Gato Monument, São Paulo, Brazil. Photo: Mundano.

Typical public art sculpture in Brazil looks much like the figure pictured. This particular sculpture is about a genocide that killed Native and indigenous people. The sculptures are often vandalized and become the subject of interventions all the time.

Other public sculptures in Brazil visualize the same thing. Some are beautiful sculptures, but even the beautiful ones are vandalized. These permanent sculptures do not have connections to the street. They do not have meaning. That is why our latest project involves building a permanent monument.

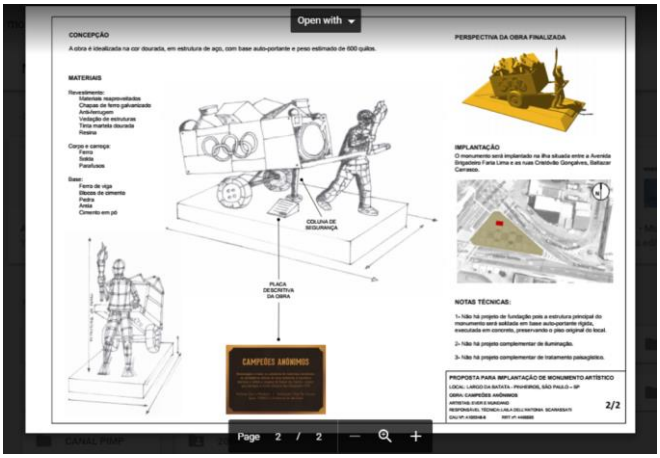


Figure 28. Invisible Superheroes Monument Rendering. Photo: Mundano.

We call the permanent monument project *Invisible Superheroes*, and it is centered on these recyclers. It recently received funding, and it will come to fruition. We gave numerous miniatures and t-shirts to the people who donated. We will have created the first crowdfunded monument in Brazil that will be related to invisible superheroes and not genocide, emperors, and that kind of stuff.

Just coming here to Hawai'i, to this beautiful place, reminds me that we are producing trash every day. This plastic [holding up a plastic bottle of water] is not produced here at all. It travels to Hawai'i by the ocean. We want to preserve the natural beauty here, so I use art to change that. These bottles are worth five cents each. My challenge here in Hawai'i, over the next days, with all the support I'm receiving from Forecast Public Art and the Hawai'i State Foundation on Culture and the Arts, is to try to create opportunities that could raise awareness of the invisible superheroes right here. Thank you very much.

Cameron Cartiere: Thank you, Mundano. Now we're going to move on to our two respondents. Our first is Richard McCoy.

Richard McCoy: Thank you. What an honor it is to respond to three innovative presentations and thoughtful perspectives on advances in technology. I think it was an excellent session that follows up with this notion of democracy and place—a very thoughtful way to do it. So well done, WESTAF.

One of the things that I think is interesting about public space is, of course, that no one owns it. However, in another way, we all own it. This is different from the space that we are in here [the Hawai'i State Art Museum], which is owned probably by us in a certain informal way with the Hawai'ian state or owned by Hawai'ians. Yet, we don't intellectually own it. You program it and you curate the spaces—but we're asking public art to do a different thing.

I think this is where public art is shifting in such a big way because it can take on technological projects like you all discussed. It allows us to not only have a hyperlocal space but also a space that is global and globally connected. I think that, in this way, this idea of democracy shifts a little bit. It shifts that definition of space because, as we know, while the Internet is out there and pervasive, it is not free. Our phones are not free. They can be exclusive, and they can be anti-democratic in this way.

In a sense, it's even more challenging to think about this and then to think about the shift in the way that the digital landscape and the connected landscape cause us to feel and to think about our public spaces. They've become larger and more complex. In many ways, they become more exclusive. Thinking about this in a democratic way, you all have presented something that each

takes on a different kind of perspective and reminds us that we are more connected. That's an important thing. Thank you.

Paul Farber: First, I want to thank each of the presenters. You've given us not just an important view on the way technology is utilized in public art but specifics and sight lines on areas that reach out or remind us that technology is not hovering above us but is yet again a system that can connect us and/or divide us.

I'd like to start with Jen. I'm reminded by how powerful it is, as you say, that the work is not complete until people use it. Often, when we think about technology in public spaces, we separate it from the user. This notion that the interface is not living just behind a screen or on the back end but is the moment that you see yourself potentially being a part of that work and participating is very powerful. Just the level of technical mastery—bugs and all—in order to invite people is significant.

Leon, I was taken by the ways that you talk through the permission process. As we talked during the last session, this notion of whether public art needs a process that is municipal or instead happens outside of systems and institutions is important as we think about interventions that dance with that. I'm especially interested in this idea that—in a moment where we are singularly connected across space and time—to think about public art as—and perhaps to echo some of the thoughts from Candy Chang's powerful keynote last night—a "connective tissue" for us.

Finally, Mundano, the way that you remind us of the hidden infrastructure and those invisible heroes of cities stands out. There's quite a vicious legacy around technology and public spaces when we think about surveillance. I think about a particular instance a few years ago where the city of Austin, in order to spread the city's wireless accessibility, looked to homeless people to be carriers of signals and not participants or producers of knowledge. To see your project as one to remind us of the potential of rethinking infrastructure is quite compelling and inspiring.

I'll just say one final note: Technology and public space are both very inviting and very difficult. It's full of bugs. It's full of problems. It is such a beautiful idea, but I'm reminded of the time I sat on a municipal art panel, and the city of Philadelphia had invested in a system of beautiful illumination in a marquee public space. It has since had to troubleshoot the installation because

the company that built the technology went out of business, and the technology changed. So as we think about issues of stewardship, conservation, and meaning making across time, we need to think about some of the examples we heard today as powerful, engaged moments on technology and public art.

Discussion

Cameron Cartiere: Thank you both. That's actually a perfect segue because one of the questions I had is around this idea of the challenges with institutions being slow to embrace the technology. Usually, those are the cost and sheer mechanisms and resources that it takes. How also are we grappling with keeping up to date with the technology? You're commissioning a work and, by the very nature of how escalated the processes are now, permanent could be a year or less. We're on to the next technology or some repair needs to happen, but that technology doesn't exist anymore.

I'm thinking of a quite famous public artwork at LAX, which was one of those first major light projects. It wasn't up for very long, and some of the lights burned out. That technology didn't exist anymore, and that piece went dark for almost a year, maybe more, before they could actually afford to redo the technology for a new system of lights that had to go in. So I look to our three presenters in that question of how we grapple with that.

Jen Lewin: I think there's a necessity in the building of the artwork to really think that through—and there's experience, honestly. The technology does change, but you can build the work to be very modular and to be adaptable and able to change. That's very possible. A good example is your sprinkler system, which is outside a commercial space. It breaks every single year and has to be fixed because things go wrong. A lot of people understand sprinkler systems. It's not difficult to swap out. There are parts that are replaceable.

With my work, we use specialty LEDs. Those aren't going to exist in a couple years, but I can make sure that when I put LEDs into a project, they use a very standardized plug, and there's a very clear electrical diagram so that, in three years, if another LED or even a different kind of light type needs to be put in, I can assume that most of those lights are going to have a general powering ground. I can make some assumptions to make that easier. A lot of that was learned, in my case. I love this medium [technology], and I want to do this for the rest of my life. For me

to be successful at that, this work needs to survive. That's imperative. I will be honest: So much of my artistic process is in thinking that through.

Leon Tan: I have a number of thoughts. First, the main thing I want to say is to advise artists and commissioners not to get carried away with the technology just for the sake of the technology but to really question what the motive of the art project is. I think that if you do that, you'll find that the project itself will have a much longer life. Why is that? It's because if you are focused on the project itself, the technology is secondary. Technology changes, but new technologies can always be brought in to substitute for technologies that have become outdated.

I can give you an example from the French new media pioneer Maurice Benayoun, who was the first in the world to create a truly globally connected art project called *Tunnel Under the Atlantic* in 1995. That was a project that was hosted in the Centre Pompidou in France and a parallel center in Montreal. They created a tunnel that essentially you dig through and eventually encounter someone else through this interface. That was in 1995. The costs for doing that at the time were astounding. However, today the very same idea can be realized with a whole suite of different technologies, but the idea is still the same. That's my advice. Focus on the artistic idea and your community. The technology follows.

Cameron Cartiere: I think that, Mundano, your project is really an excellent example of that. It's the technology that you're utilizing, not the project itself.

Mundano: I never thought that I'd be building an app for waste pickers as an artist, but it provides a great result. With the app, we are first mapping all of Brazil, and then we will be able to connect artists and people who want to support the waste pickers. We can connect people to create an intervention, but as you [Leon] said, it's not the art itself that has technology, but the process and the crowdfunding mechanism that help us receive funds.

Also, I want to believe in this technological art that there's a lot of experimentation and interaction. Sometimes what is permanent is the experience of the public. I think that sometimes the permanent result of the technology is interaction. All of this technology will continue improving, so it is really interesting to see that.

I have never created anything permanent. Most of my work is ephemeral. The work on the carts lasts like one or two years. Then it's gone. What I'm trying to build as permanent is the legacy for those people with a thousand artists who join. Please help us to keep this legacy running by joining artists who are trying to create something out of it. Or help support us. That's the way I think about technology. We can connect to do something permanent.

Cameron Cartiere: Leon, you had mentioned something about the social connections, those moments of chance encounters that have meaning. I wanted to ask Candy [Chang], because Heather [Aitken] and I, last night after your talk, were discussing people's responses to some of your work and the differences between the comments at the bottom of YouTube and the comments that happen when they're using the confessional. I was curious about how much of that is the requirement that you have to show up. The anonymity is still there, but you physically have to show up to participate. I wonder if you could speak to that a little bit.

Candy Chang: That's interesting. That's something I'm still simmering on, and maybe there's something to that. When we're online, we can hide. You can hide and rage without any consequences and forget the humanity on the other side of your shouting match. Whereas in these public spaces, you are viscerally reminded that there is a human being behind each of these responses. They are mothers, grandfathers, daughters, friends. You see that we're all walking wounded.

Most of the people who participate in these projects are just randomly passing by, so there isn't much effort in showing up, but the physical space can set the tone. The environment and the ritual can encourage people to enter a certain frame of mind. There is this kind of tipping point when a few thoughtful and poignant responses lead to many more. People read these comments, and it stirs their minds to think in similar ways about their own lives, about the things that are really meaningful to them, and there's no fear of judgment. I think that helps to encourage that kind of behavior.

It has been interesting because anonymity often has a bad rap. You think of road rage; you think of all the two-minute hate on Twitter. It's been interesting to think about how it can encourage us to use technology in positive ways. It can help us become vulnerable and honest with one another. It can become a way to find consolation.

Richard McCoy: I think there are great examples of online communities coming together, though. I'm thinking of a friend who runs the project called *The Art Assignment*, which is a PBS show. My friend Sarah Green and her husband John run a YouTube channel. They've created a community under those comments that's really positive and reinforcing. I think, in another way, all of the comments that are usually involved in the TED Talks series are usually community based and community building, so I think it's interesting to see how some online communities can be as healthy as a physical community or as unhealthy as a physical community. They can mirror. I suppose that has a lot to do with moderation.

What Mundano showed is how you can grow a community around a project. I think of another (almost) public art project—maybe it's debatable—called *ArtPrize* in Grand Rapids, Michigan. *ArtPrize* gives out more than half a million dollars, and that's all based on a community coming together. It's based on building an app where an artist selects a venue, and the venue says, "Oh yes, I'd like to show your stuff." It's creating this community with nearly 2,000 artists showing for 20 days. I think the online community or the digital community is just as complex as the physical community.

Cameron Cartiere: I'm curious from our observers, those of you who maybe have projects where you have been grappling with new technologies or perhaps have concerns about not taking that into your programming.

Paul Farber: As a part of the work that we do in Philadelphia, we build prototype monuments with artists, but we also gather data in public spaces about people's ideas around monuments and public art. I would say the first thought that we had during this process was to build a very intricate app on an iPad that would be a toolkit we could use to meet people. I ran it through a committee of our student advisors, saying this will take about five minutes per user. And their response was, "First of all, not five minutes. A one-minute version should work" and, "Have you ever used an iPad outside? It's really uninviting. It'll break. What if it rains?" So, instead, we put the technology on the back end and made the front end of the interface a platform where people could approach us and feel welcomed. We thought about how the public could be a part of a process of ideation.

Something that we've noticed as a part of the idea-submission process is that there is something quite powerful about opening it up digitally. However, I think for many of the reasons

that people have pointed out, the nefariousness of YouTube commenters and the propensity for sexism and racism is high. Since you could read any of the submissions to prototype monuments online and because we really wanted to be a part of the civic data (an open data movement), we tested out the idea that you had to be face to face to hand in your idea. It's essentially become our troll proofing. Although people have surely been negative and harassed our community on the streets, because of our face-to-face process, their feet don't stop moving, and they leave the space because they would have the need to answer to their toxic effect. The people who are collecting the prototype proposals are students from diverse backgrounds, including high school and college-aged researchers.

What we found is that we want to think deeply about technology. However, technology has to work in concert with our values as well. Lower the bar for entry at every step, and that means going back and forth between digital sophistication and interpersonal connection.

Jack Becker: One of the more revolutionary things that has happened with smartphone apps is that they are now public art tour guides. Technology has made information accessible to audiences onsite—where the art lives. This is a revolutionary thing, providing information about what we know about public art: How it got there and the stories, short videos, and audio recordings that allow you to hear the artists talking about their work. My hope is that it starts to change people's awareness and understanding and appreciation of public art that they simply would not get if they were left to their own exploration. The questions are things like, “How did this get here?” or “Why is it here?” I know there are several programs out there now, but from an educational standpoint, it's a big opportunity for the future.

Jasper Wong: I'm just wondering how everyone funds their projects. Mundano and I are kind of in the same vein, where we feel like outsiders a lot of the time because we have a very difficult time funding our projects. We look at crowdsourcing and crowdfunding to try to cover the costs of all the work that we want and hope to do and all the people we want to cater to. But I look at a project like yours [Jen’s], and I don't know how to raise the money for projects like that. It must be a lot of work.

We're in the same vein because we struggle to do that. That's why we sometimes have to make our work feel sexier because we're looking at funding outside of more traditional sources. How am I going to get Microsoft or Monster Energy or this brand to give us money? We have to

make sure that we have strong analytics on Instagram and all social media platforms—that we have X amount of impressions a week.

We sometimes have to alter our goals of what we want to document so we can also find a way to sell the product to different people. I have to sell our festival to the Hawai'i Tourism Authority and make sure we're bringing in more tourists. Or I have to sell the festival from a marketing perspective to specific brands so they'll give us money to continue doing it. We have to make videos; we have to make data analysis expressions (DAX) and PDFs. We're constantly trying to sell through different methods. I know that a lot of people here are from different institutions; maybe they get funding from the government, but we don't get any of that. I don't know how you raise money for projects. It's so tough for us.

Jen Lewin: It's a constant battle in my case. I've been doing this for a long time, and it's changed pretty drastically. Currently, most of my funding comes either from percent for art projects for the permanent works or cities that would like to do a temporary art installation. There are a lot of cities around the world that are looking at their art programs and realizing that they might be able to do something more interesting that's temporary. Right now, most of my clients are actually cities.

But the DAX and the video and the contracts . . . that's a big part of it. I started doing music festivals. I hated that. So for me, it's been this navigation of how you maintain the integrity of the work and figure out corporate clients, which are tricky. They're not good from my perspective, and neither are big *event* events—"Summit Conference wants you to bring your art piece to Summit in LA . . . ." I don't know. It's a mixed bag.

Cameron Cartiere: I want to come back to this question that was raised, though. I think it ties into democracy and is actually going to move on to things like evaluation, which is this notion about equity. These technologies are not free. The access to them is not free. Servers are not free. The resources that they take to maintain and upgrade and stay on top of the tweets and then selling yourself and your project. I'm wondering what people's thoughts are around that. How have you grappled with those questions of equity or even the questions of manageability?

Mariela Ajras: I still want to listen to the answer about the funding question. I would like to know what Candy or Mundano has to say. I'm really interested in how to think about that, considering that in my country [Argentina], there is not even the idea of public art programs.

Jasper Wong: I've been wanting to do this project in Nepal for a long time, but there's no government funding there. We've applied for grants. We lost a grant in Taiwan to this middle-aged choir group, so we're always fighting for funds and—to be honest—we've been focusing a lot on corporate sponsorship because it becomes almost more reliable. This route is also more of a pain to deal with because they're looking at it from a marketing/PR perspective: What are our analytics? How many impressions are we getting? All this stuff we want to do for the community has to change so that the project sells or looks sexier. It's tough.

Cameron Cartiere: Is it that the project has to change or how you're selling it has to change?

Jasper Wong: How I sell it.

Maile Meyer: I just want to add that I hear medium—technology as a medium. Technology is a message and a tool to deliver a message. So we have three different people applying technology differently. It's really important. I love what Leon said about the context of how you use technology. Mundano, can I just say that the fact that you localized and went out and looked for where the problem is here is very real to me. You did homework, and as a local person, it's important to understand connectivity.

Jasper, you've got 16 POW! WOW!s going. I'm not feeling your pain. I'm sorry. It's scale. Do you really need to do all those POW! WOW!s? I can't believe that you can't figure it out because you've got so much mileage. You have so many sponsors. I just don't think it's an authentic response.

Jasper Wong: We don't have enough funds to do all of the projects. A lot of projects that we're working on all over the world involve more local people who have reached out to us for help to do the projects there. We don't get enough funds. I don't pay myself to do these projects at all. A lot of times, we don't pay anyone. We do it out of a place of passion for beautification.

These cities that we work in everywhere or these individual groups contact us because they want to make this happen, but they don't know how. We try our best to help them. A lot of times we tell them not to even call the festival a POW! WOW! project, but then they want to. Cities like Portland and Cleveland called it something else completely, and we supported them by partnering them with our paint sponsors. We help them get free paint, or we fly an artist out. We've had to cancel a bunch of projects this year because we couldn't raise enough funds to make them happen. We're just trying to support these different communities everywhere.

Cameron Cartiere: I hear that. What I also hear, which is interesting, is this notion of one becoming known as an entity. People want the work, and you want to bring the work to your community. Where are we—as creative practitioners—potentially getting in our own way? How can we step aside and allow the methodology that drives the project continue along without our presence?

I know that's something in my own work, *Border Free Bees*. We planned in our own obsolescence from the beginning. Candy, I know that with *Before I Die*, people can get the stencil and create their own version, but I'm wondering where you draw the line and say, "This is as much as I can do." I'm wondering what you think.

Candy Chang: All of these discussions are interesting. It would be great if there was some sort of event where all the public artists could come together and compare notes because we never get a chance to do that. Most of us don't have any training. So maybe WESTAF could do that someday?

With *Before I Die*—and I think with lots of these projects—we're just learning as we go. For a long time, I was trying to figure that out because it was all unexpected when I got inundated with thousands of emails from people who wanted to make a wall with their community. So it took some time for me to develop the resources and to say that this project—what's so great about it, the power of it—is so easy to make. Anybody can make this. So how can I then develop the resources so that anyone can run with it in their own way? That took some time to develop. Now people can buy stencils, or they can make their own. All that stuff is there, including the things we learned along the way. Just making that booklet took some time.

I realize that there could have been one avenue where people would invite me to come and make a wall. I do love making walls with communities and talking more deeply about the project, but it's not necessary. They don't need me in that way, and the project would never have grown to the extent it has. So maybe it's about measuring your goals for a project with its strengths and what's feasible.

Cameron Cartiere: I'm going to loop back around to Lauren with my original question about managing or grappling with the technologies.

Lauren Kennedy: I was going to speak to digital equity for a second. Memphis is a poor city. Yes, lots of poor people have smartphones and things, but I think a primary use of our libraries at this point is computer time. Many library visitors don't have a computer at home. They don't have wifi at home. They don't even have a land connection.

There's a colleague of mine in Memphis, Linda Steele, who runs a program called *ArtUp*, which offers fellowship opportunities for both residents and artists to figure out how to lead community-engaged work in their neighborhoods. She pushes paper applications as well as online applications so that people can apply even if they don't have a computer. If they don't really know how to use the program or website or if that's a barrier, she removes that. We were able to partner with her on one application for a program in which we also offered the paper version.

I struggle to think about how we would do that with our traditional percent for art projects because there's so much that is demanded of artists through those projects. I struggle to see how, if you don't have the capacity to use a computer on a regular basis, that would hurt the progress of the work. Again, I'm not presenting any solutions, just asking the question.

Mundano: I just want to add something about crowdfunding. Normally you are trying to raise funds. It's important to do that part of the work. The best part of crowdfunding is that you raise the crowd. With that, for example, if we have the money to perform this crazy action, we do it in a public space. It [the government] would say it's impossible to do because we don't have a permit, but when you have the crowd and all the media, you say to the city, "We're going to do it because the crowd wants to do it." That's the real beauty of crowdfunding. On the other hand, if you only raise money for that, you don't have enough funds to support an organization—such as paying rent or paying the artist, for example. If you don't pay the artist, they are there for 10

days working really hard without receiving payment for this work. I need to eat lunch, but it's so expensive. I need to ask for 250 artists to donate a little sculpture in order to launch the first version of the app.

More interesting is the fact that when I have 250 artists sharing the idea of the app through their social media, the exposure is priceless. This engagement was so important for my organization becoming definitive and to allow the activists to fight for the rights of these people. We want to create much more impact. We need funds, so that's a big challenge to keep working on because we could have much more impact and much more public art if we have more funds and a team connecting all the dots. You spend a lot of time working on crowdfunding. We are the largest crowdfunding site in Brazil. We did 46 crowdfunding campaigns, but the results were more centered on the crowd than the funding.

One more thing I'd like to mention about social media stuff like Instagram, Facebook, etc. is that sometimes artists are creating art for “likes” or followers. That's so stupid and boring. For me, art should be real. Sometimes you may think, “That's a good artist!” because he has 100,000 followers. This component of technology is changing the way people look at good art or critique it, which is scary as we think about how this may continue into the future. Technology is connecting the public to the art more easily, but we are disconnecting from the real art, I think.

Cameron Cartiere: I'm mindful of the time, and lunch is coming up soon. We'll have an hour. We'll be starting right at 1:00 with our next group.

I do want to leave you with this thought: How much is enough impact?

Public Art Stewardship: Methodological Approaches to Impact Studies

Lori Goldstein: We are going to begin the “Public Art Stewardship: Methodological Approaches to Impact Studies” session. We are going to start with Cameron.

Cameron Cartiere: This is a very broad topic we're trying to take on. The three presenters are going to take it from three different angles. I mentioned before how I've been a part of a series of public arts conferences, so in a way, I'm a steward of the history that's happening in the making and bridging of some different disciplines. I'm going to talk a bit about the questions of

impact and how we measure the unmeasurable. I'm going to jump in toward the end of a talk I gave at York University to bring that conversation and those questions here for us to continue the dialogue.

What would be our top list of permanent works? What would be our criteria? Work that we remember? Work that we want to revisit? Work we would send others to see because it was so good, not because it was so bad? Work you wouldn't be able to believe unless you saw it with your own eyes? What is it about these works that makes them good? Is it the ambition? The relationship to site? Is it the subject matter? The use of materials—useful or masterful, unusual? Is it the fine craft in the work? Does the color make it or break it? Would the Denver bear be as interesting if he weren't blue? Being blue certainly hasn't helped, through my eyes, his counterpart in Denver, the blue mustang.

There are works that make me physically angry. There's a particular one in Oakland that if you buy me a drink at the bar, I will tell you all about it. There are others that give me a quiet pleasure, such as seeing the Barbara Hepworth bronze on the side of the John Lewis Building in London when I used to make my daily commute home on the upper deck on the number seven bus along Oxford Street.

Would I have felt the same way about *Alison Lapper Pregnant* if the work were still there on the Fourth Plinth in Trafalgar Square? I had such a strong and positive reaction to it at the time—actually, many had a positive reaction—but again, would we if we had all known it was going to be a permanent work? That age-old question of how we measure success comes to the surface again. Where does a quiet pleasure rank on the success meter? Back to this idea of good, what are we measuring? Reflecting on Harriet Senie's 2012 article in *Sculpture Magazine* on evaluating public art, I often remember and often paraphrase one of her main questions, “What do you want the public art to do?”

What do we want from public art? We don't all want the same things, that's for sure. But where are the overlaps, the common ground? Is that ground large enough to give us the range and diversity of works that we seem to be craving today? Will the work we love today still be the work we love tomorrow? What do we want from public art? To mark a moment in time? To help us remember? To move us up and out of ourselves? To bring us together—but to what end? Is it to help us reflect? To amuse us? To help us laugh at ourselves? To draw people into our

neighborhoods? To serve as landmarks or benchmarks?

For years, I've heard the request of various public art calls for iconic work. For a period of time in England, they were even more specific: "We want our *Angel of the South*" or *Angel of the East* . . . or Southeast or Southwest. That was arguably how the National Endowment of the Arts program started. A patron in Grand Rapids wanted a Chicago Picasso for her own town, and the result was Calder's *La Grande Vitesse*. It launched a national public art program that's still hanging on today, though in the current political climate, it is hanging on by a thread.

We ask so much of our public art and so little of other public works that fill our visual landscapes. How many times have you been consulted on the strip mall or the box store or the glass office tower that appeared in your neighborhood? They are erected and often with such frightening speed on the corner that once housed what? A bank? A house? A grocery store? Can we even remember? In Vancouver, the speed at which our urban landscape is being changed is frightening—not so much that things are changing but because it makes me worry I have early onset dementia because, for the life of me, I cannot remember what was on that corner last month.

I'm going to bring back two interlinking questions that were part of that first conference in Portland, *Reboot Public Art*. One of those questions was: “Is the curatorial point of view an elitist one and therefore misplaced in the public realm?” I find this question fascinating. Not necessarily for what it contains but that we should ask the question at all. A professional curator is, for the most part, a trained individual with a particular skill set. Do we question other professionals working in the public realm as having elitist points of view just because they have some education in a particular field? Would we complain that an engineer’s point of view is elitist because he or she has training? We trust an engineer with our physical safety. What would it mean to trust a curator with our visual safety?

Relating to that, is this furthering the failings of public art? To which I ask, why are we spending so much time on the failings and so little time learning from the successes? Are there really so few? Or have we just forgotten how to recognize those successes? It is part of human nature that we only speak up when we need to complain. Could we not be spending a bit more time, especially in these times, talking about what is working? We talk about rewarding risk and, by extension, encouraging failure, but do we talk about it when the risks paid off? Or do we not

want our stakeholders to know what a risk it really was for fear that they won't let us do it again? They may think you were just lucky that time.

So I find myself again, at the end of this presentation, doing something that I often complain about when listening to other presentations, which is posing questions and more questions and not necessarily offering any answers. This is not my normal modus operandi. I'm an action point kind of person. “The Manifesto of Possibilities,” a document many of you have seen, was an entire manifesto of action points. But I think I will leave you with this long list of questions to consider. This is a conversation that I hope will continue back and forth across our borders of respective provinces, states, and countries and one that we can work on together to find some answers, learn from each other, support new works, and celebrate our achievements.

Especially with this new future of public art, I'd like you to keep in mind that we want to make sure you've done a “comprehension backup” before you reboot your public art. There's some really useful information there in our archives, in our experience of practice, and in our collective memory. We don't want to lose it all and have to start again from scratch.

Cynthia Nikitin: Good afternoon. There's a lot to cover with this topic, and I'm not going to start with “Why measure?” “Why evaluate?” “Isn't art intrinsically good?” “Why do we even have to go there?” because Jack [Becker] said he would do that. I can add to it, but I'll talk more specifically about evaluation.

Where do you start with evaluation? Well, the first thing is to capture baseline information against which impacts can be measured. So you have to start when you start a project by gathering baseline information. For instance, this is a plaza. It is now empty. There are 17 vacant stores. There is a population that is sleeping here. The bus doesn't stop near the plaza, etc. What is that baseline so that you can come back to measure against it later? Because the before and after are very important.

You also want to have a long-term commitment to evaluation. It starts at the earliest moment in the project and may extend well beyond its completion. What I will say about impact evaluation is that, from all of these measurements, you will know nothing or very little for about two years. If your funders say, "I want results in nine months," you have to educate them and tell them that you’re going to get something in a year or two, but by three years, four years, five years—that's

when your data is really going to be valuable. They need to have that longer term view. You can show some short-term wins and improvements. You will get short-term wins. But in terms of the long haul, it's going to take a couple of years.

What outcomes do you hope to see? You have got to have goals. You've got to figure out what you are evaluating and why. What is the goal of this whole process of evaluation? What are the impacts you want to see? For example, and I'm quoting from Regina Smith, "If public art is the intervention, what is the unit of change?" Is it people's lives? Is it physical transformation? What is that unit of change that you're looking for? And who gets to decide what that unit of change is? That is something that you, your stakeholders, and your funders need to figure out. What is it that you're looking for? What is that unit of change?

Think about 12 to 15 questions that you can ask every third person who walks up to a public art piece or an installation and ask them why they are there. Intercept surveys help us figure out what your unit of change is. Every third person is a good way of creating an informal, randomized sample.

It is unrealistic for any single public art project alone to substantially move the needle on a community's resilience, economic vitality, or social contentedness. I'm sorry, you can't do it alone. However, connecting your project and those initiatives to other social efforts already underway and stakeholders already at the table can be effective in unlocking the full potential of a public art project. Don't reinvent the wheel. Figure out what other things are being measured and what other initiatives are going on. Is it in mental health, social service, or environmental sustainability? Then how do you connect that project with some of these metrics or add other public art questions to the surveys that the Department of Transportation is doing at a new transit hub, for example? Look for ways of piggybacking and leveraging.

So what are the indicators out there that can be used today to help us identify the potential impacts of public art projects, programs, installations, or interventions that ripple outwards? I'm going to give some of those indicators, but before I do that, the key is to mine the data you already have. If you've been running these projects and these programs for a long time, you have a lot of information. You need to look at it from a different lens and begin to realize that you're actually already measuring change. You can track it every step of the way so you don't have to come up with a whole lot of new data, but you're looking at the same data through a

different lens.

In terms of Candy's work, there is so much good information shared in this ephemeral, informal way. It's like a giant focus group on a wall for what a building should be or what a community sees or what—for instance—Madisonville, Kentucky, wants to do with its defunct five and dime. So capturing those ideas, like taking pictures, is important. Keep them alive; impart them to the planners, the designers, the architects, and whoever else is shaping the city because that is great data. Then when you see that everybody wants it to be a start-up entrepreneurial space, it's on the board. It was in your focus group. Those ideas stick to the wall, and that's actually an ideation-creation piece.

We're going to look at these four buckets and, Mundano, your work fills all of them. There's the social capital bucket, the economic impact bucket, the uses-and-activities bucket, and then we lump environment and health together in one bucket.

Social Capital

With the social capital work, we look for evidence of growth in social value, cohesion, and diversity. If you want to grow social value, cohesion, and diversity, focusing on the project is not going to give you as much information as a focus on the process will. Collaborative processes tend to yield better measurable social impacts. If you've seen the Weeksville project or the Hawai'i Kaimaumau restoration project, collaborative processes like these give you more measurements. If you're working on a stand-alone or iconic public art intervention for a major new development, don't bother looking to measure social capital because it's just a waste of time. Why? Because it probably was not a stated goal of the project from the outset—like the giant blue horse that I hate at the Denver Airport. Don't bother looking to measure its social capital because it's just a waste of time. If, in fact, social capital was a goal, then you need to find different ways to measure it if the design and planning process doesn't lend itself to that. It's okay to decide that measuring something is impossible or no longer relevant and to change your mind and go on to something else.

How do you measure social impact? You can use social network analyses, social capital surveys, behavior mapping, looking where people are in a space, user-perception surveys, Facebook, and inputs to other forms of social media.

Growth in the increased value and quantity of in-kind donations is something you can document. If you're having a public stakeholder meeting and the local sandwich shop is donating food, that is something. If you can't get your food donated, don't start the project. Really, it's all about getting people to give you free food! So increases in the value, frequency, and quantity of in-kind donations is a viable metric.

Increased diversity and the geographic range of visitors and sponsors are obvious metrics, and many of you document these already. There are other things that may seem so innocuous and minor that are really important and should be measured as well. Increased numbers of volunteers and areas where volunteers are becoming involved, stewardship over the piece or the place, and the strengthening of the local supply chain are important, too. You're able to source goods and services, food, vendors, artisans, builders, installers, and designers locally. You don't have to put out a big call because you've got people in town being hired and for whom you are creating jobs. That has an economic side to it that should be included in your evaluation.

Strengthen your partners' place-making capacity. Whoever your client group is, you could be helping the community develop new skills and provide growth opportunities, expertise, and confidence. So you're actually mentoring whatever community group or stakeholder group you're working with.

We can also look at growth of social networks, including the strengthening of networks and attendance at meetings. You may start with six people, then grow to sixty people, and then you have six hundred. Write those numbers down and keep track of them. Note the diversity of the people in terms of their background, organizational affiliation, age, and interests. But also keep track of new partnerships that arise among these stakeholders and meeting participants and when these partners develop stronger connections to new partners. If another stakeholder wants to come, that means another potential partner and ally wants to talk. That’s how you ripple outward. You had seven partners, now you have seventeen, or you have different people coming to stakeholder meetings. Those networks are growing and becoming denser and more resilient. Then you have other things like Facebook groups. You're also giving an opportunity for people to participate in their community through your project or program.

When you're looking at improving onsite social cohesion and diversity, you look at people

gathering in groups, the diversity of those groups, and the diverse range of uses, if it's happening. Indicators include families, gender, older people, women—if you have a public space that has women in it, you're doing a very good job. I can go on about all these wonderful things that the Porchlight Project did.

Indianapolis-based Big Car Collaborative, using data from visitor surveys and game renters, shows both the economic and social cohesion value of arts-related events. Local businesses saw a 20 percent increase in sales, and 85 percent of visitors had a conversation with someone new, taking into account that 30 percent of them don't usually talk to people they do not know.

Social impacts can be identified and measured through social network analysis, social capital surveys, behavior mapping, and user-perception surveys, such as Facebook and inputs to other forms of social media. The indicators below can help identify and measure these impacts.

a. **Has there been a growth in social resources?**

- increased value and quantity of in-kind donations;
- increased diversity and geographic range of users/financial sponsors;
- increased rate of volunteerism and stewardship over the piece and the place;
- strengthening of local supply chain (increase in local goods and services (e.g. food vendors), employment of local artists/entertainers, staff in general);
- strengthening of community partners' placemaking capacity (increase in new skills, growth in expertise, confidence)

b. **Has there been a growth in social networks?**

- strengthening of community networks (number, diversity, attendance at meetings, formalization of collaborative relationships);
- number and diversity of partners involved;
- stronger connection to local government (through partnerships, funding, representation, formal support);
- strengthening of general grassroots support ("friends of" groups, Facebook groups, positive online reputation through "check-ins" and positive social media reviews, blog/Twitter mentions);

- artists are given greater opportunities to participate in the life of their community

c. **Has there been improvement in onsite social cohesion and diversity?**

- increase of people gathering in groups;
- increase in diverse range of uses (types of activity, times throughout day, and week);
- number of indicator users (families, gender, older people, racial/ethnic mix);
- stronger identity as a destination (increased attendance by locals and tourists, planning to visit more in the future);
- stronger local attachment (regular unprogrammed use by community groups/clubs, visitors feel connection/loyalty to space);
- Increase in social activity adjacent to site (congregation points in surrounding streets, street vibrancy, busking, etc.);
- Site is perceived as family friendly, diverse, safe, vibrant;
- Stimulation of community conversations and creation of learning opportunities;
- Reduction of illegal posting, graffiti, vandalism, etc.

Economic Impact

It's hard to show causality with economics because there are so many other things going on. It's more correlative. Correlative data is legitimate, but you can't claim that because a work of public art was installed, 17 new businesses opened. You can't do that, but you can look at an artist's career trajectory after completing a project. You can look at increased foot traffic and retail sales: The area is busier. Businesses are doing better, and they're staying open later. Maybe there is a reduction in vacant buildings. Perhaps people are buying buildings and renovating them. Maybe there are more culturally related businesses and community-supportive institutions occupying empty storefronts. It's *economics* with a little *e*. It's really looking at the local microeconomics. Don’t forget documenting wages and earnings (if you can) of the local hires who form the supply chain of your project and your organization.

While it can be difficult to show causality, tracking can help build anecdotal cases for showing return on investment (ROI). Data can be drawn from U.S. census data for labor, property tax,

vacancy rates, surveys, and observations. Evidence of flow on effect through increased investment and economic revitalization can be demonstrated by the following:

a. **Positive impact on employment:**

- increased employment rate/gross jobs (U.S. census data for labor statistics);
- increase in median area wages;
- increased income and improved working conditions for local workers

b. **Growth in surrounding business and retail:**

- increase in retail sales;
- decrease in tax liens on adjacent buildings or properties;
- increase in commercial and residential occupancy rates;
- increase in premium in property sales (what people are willing to pay over the typical in the area)

c. **Positive impact on property values and utilization:**

- increase in property and tax revenue;
- growth in indicator businesses (e.g., concentrations of consumption/socializing-oriented businesses such as restaurants and bars as well as independent businesses);
- growth in number of adjacent businesses;
- change in retail sales of adjacent businesses;
- evidence of increased investment in project/related initiatives (fundraising, grants, partnerships);
- increased spending: direct (salaries), indirect (e.g., paying vendors), induced (general rise in spending based on increase in local household income);
- evidence of local supply-chain use (e.g., local vendors for programming food, entertainment, arts, etc.);
- filling empty storefronts and buildings, vacant lots, construction sites, and other troublesome spots;

- propelling additional economic development (a neighboring market, café, shop, or restaurant); attracting both tourists and residents

Uses and Activities

Bucket number three includes positive perception of the site overall. You can measure this through survey data, observations, and behavior mapping. You can look at it in terms of uses and activities, which include the types of events and activities that are taking place there spontaneously. I know that there are farmers' markets in front of the Picasso in Chicago. People want to do events with the artwork as a backdrop. Community events could be a child's birthday party or a holiday celebration, so even these spontaneous uses of the space that a community generates are a way to show increases in uses and activities.

Increased perception of safety is huge, and that is a very easy thing for people to survey before and after the project. People's perception of safety should be included in your word cloud.

Perceptions of the site overall can be measured by documenting the following:

a. **Amenities are adequate and well used, including:**

- adequate seating, bathrooms, trash cans;
- reduced sun/wind/rain exposure;
- clear wayfinding and signage;
- wifi availability

b. **Programming is well received and popular:**

- increase in range and diversity of programming;
- increase in hours of dedicated programming;
- increased attendance at programmed events;
- increase in positive perceptions of programming;
- evidence that programming supports local talent, projects, and economy;
- offerings are in addition and an alternative to what is on view at area museums and art venues;

- creates greater social equity (e.g., children from low-income families are often unable to take advantage of cost-prohibitive cultural events, such as museum exhibitions or concerts; therefore, their presence would be an indicator of providing underserved communities with access to the arts)

c. **Strong positive perceptions of comfort:**

- increased perception of safety;
- improved perception of aesthetics (design, cleanliness);
- general increase in positive perceptions;
- reduced crime rates (publicly available police reports/crime statistics) decrease in frequency and number of calls to 911, declines in vandalism, reduction in illegal activity in the area

In Minneapolis, gang members and homeless youth were hired by the Hennepin Theater Trust (HTT) and trained to paint public murals and to produce musical and spoken word events, most notably a mural on the side of the largest homeless shelter in the city. As a result, the youth run Kulture Klub Collaborative, and the HTT is now part of the city's safer streets initiative. These projects gave people a sense of purpose and connection where before they had little or none.

Environment and Health

Environment and health can be measured through surveys, interviews, observations, and data sets obtainable from the Environmental Protection Agency. You can look to see if more recycling is happening, or you can see if the cleanliness scores are improving. Perhaps there's more health programming going on, like CicLAvia in L.A. It is really about getting people to look at art as they cycle around Los Angeles, but it has created amazing health, safety, and air-quality benefits as well.

Accessibility may be seen in terms of cars driving more slowly through an area because the people want to see the artwork. That makes it safer for pedestrians and therefore fewer pedestrian fatalities perhaps. Maybe the transit agency decides to move its bus stop away from the vacant lot to the public art site because people are taking the bus to go see it. The artwork becomes a landmark for wayfinding. You see it on maps and downtown directional signage. The

project becomes a marker so it is now a part of people's consciousness. The reduced number of potential barriers to entry, such as the location and proximity to public transportation, are no longer issues.

If the goal of the project is to help create a cleaner, healthier, and greener environment, look for the following indicators:

a. **Improved environmental management:**

- evidence of recycled materials, recycling/composting, stormwater management;
- air-quality rating (Environmental Protection Agency data);
- cleanliness rating (evidence of trash, reduction in graffiti, adequate sanitation);
- improved façade scores (improved building conditions)

b. **Improved environmental programming:**

- evidence of education focus (e.g., workshops, classes, community gardening);
- evidence of green economy (e.g., farmers' market, community-supported agriculture, renewable energy, attracting environment-promoting sponsorship)

c. **Improved health programming:**

- increase in healthy food options (food carts/trucks, farmers' markets); amenities that successfully encourage physical activity and are in use;
- evidence of visitors engaging in physical activity (playing games, dancing, lawn sports);
- evidence of health-education workshop/classes;
- attracting health-promoting sponsorship;
- impact increase in public health (e.g., public health data for asthma, life expectancy, diabetes, obesity);
- elimination of smoking areas around the site

d. **Improved accessibility:**

- ease of access to and within site (pedestrian crossings, pathways, disability access);
- lower traffic speed and automobile counts in adjacent streets

That said, there remain challenges to measuring the impact of public art projects and programs. Those include:

- consistently collecting the same level of data: Project managers in these communities often lack funding, resources, and clear guidelines to collect data and track changes;
- the data itself does not tell us the whole story: Broad, industry-level indicators only tell us what has changed in the community but not why;
- traditional indicator systems do not acknowledge the complex nature of urban economic systems or the indirect role that public art projects may play in them;
- developing a unified understanding of public art project outcomes, sharing information, and applying the findings to policy and grant-making processes are difficult;
- considering the range of measurement is very expensive and time consuming;
- a lack of baseline data does not allow for the measurement of change over time;
- ease of evaluating a public place rather than a work of public art

Case Studies

Aaron Paley, director of CicLAvia, provides the following health data:

> *We estimated participation in one Los Angeles Ciclovía event (in April, 2014) using intercept surveys and 14 surveillance cameras, which were placed along the six-mile route. We also applied estimates of the distance and speed traveled from the use of GPS data acquired from subsequent CicLAvia events. CicLAvia attracted between 37,700 and 53,950 active participants, generating 176,500 to 263,000 MET-hours of energy expenditure at an estimated cost borne by tax dollars of $1.29 to $1.91 per*

MET-hour.

Among participants, 37 percent had never previously participated in CicLAvia, but 40 percent of individuals said that if they were not at CicLAvia, they would have been physically active elsewhere and 45 percent would have been sedentary. Given its large reach, it makes sense to increase the frequency of Ciclovías to occur more than a few times a year to promote population health.

Northeast Shores Development Corporation in Cleveland, Ohio, supported by ArtPlace America, uses surveys to track down how the residents perceive the neighborhood change. The surveys, as well as a new *Ballot Box Project*, have increased community engagement overall and have helped to convince more traditional, local funders to continue to support Northeast Shores' work.

In 2011, Artspace commissioned a series of studies conducted by Merits Art Consulting to find out how art spaces matter. Metris' findings are based on more than 90 interviews with artists, business owners, government officials, and representatives of arts organizations, complemented by arts-tenant surveys, analysis of changes to artist household income and socio-economic data (census, American Community Survey, County and ZIP Code Business Patterns, etc.), and hedonic analysis of property value impacts. The study confirms that creative placemaking benefits both artists and broader communities, for example, by fostering collaboration among artists and animating previously underutilized spaces.

Jack Becker: [Title slide: *Public Art Impact: How to Measure; Who Measures; Why Measure?*] First, I just want to say that history is not just the past. It's now, and it's ongoing. Future public art is informed by what has been done, lessons learned, and doors that have opened. Artists redefine what public art is and do so every day. Future generations of public artists will build on what foundations we have laid today. However, if we don't recognize that we are indeed building a foundation upon which future generations can build, then *we* are the ones to blame if there's no progress made, not our children.

One way to build on the foundations being laid is to document, archive, and record. We should tell the stories of the work being done today, conserve, and maintain significant works. In other

Figure 29. Labyrinth, Northern Spark Arts Festival. Photo: Jack Becker.

ways, we should pause, reflect, and assess what's been done, what's *not* being done, and what's needed to help future generations--like what we're doing here today.

How do we measure, who measures, and why measure? Beyond economic impacts and some of the things Cynthia spoke about, what do we want to know? What does success look like? And again, the question: “Who decides?” It's a really big question.

How important is it, though, to know the artist's intentions? Audiences for public art don't typically know what the artist intended, so it is worth measuring the unintended consequences. In spite of whatever the artist thought he or she was doing, the most significant questions remain. How did the work get received, and what kind of impact did it have? However, if we did know the artist's intention, would that change the way we would look at the public art or measure the impact?

In addition to measuring the impact of a public art program, there's been an increased effort to measure the impact of individual projects. I think of public art as a barometer of our culture. It offers a unique anthropological opportunity to study human behavior. It's a field full of cause-and-effect relationships.

Like many artists working today, I am also interested in measuring impact of public art projects. I have created projects where I have had to figure out how people are responding. The following image shows an all-night, one-night installation of a labyrinth with a cloud sculpture over it for the Northern Spark Festival in the Twin Cities. More than 1,000 people walked through the labyrinth with noise-canceling headphones. The participants were meant to experience a meditative walk for a minute.

What I realized at the last moment is that I wanted to capture what people thought of the project, so I added a notepad on the side. When participants returned the headphones, I asked them to

write down whatever came to their mind. Well, if you've walked a labyrinth, you know it might just relieve your brain of whatever clutter is in there.

Some people responded to my request to write down what was on their mind by saying, "I can't think of anything." I would say to them, "Write that down!" because that's what I wanted to capture out of it. I received over 300 personal responses of what people experienced going through this labyrinth, which was, for me, even more valuable than seeing people have this meditative experience walking the labyrinth.

String Survey

A more intentional Northern Spark project that just happened this last June was called *String Survey.* It was created with a team of artists as part of a festival centered on climate chaos. Projects were designed to address climate change and issues around climate. Our project was called *String Survey* because it asked people to take a survey using a long piece of colored yarn which gradually became an interactive data visualization sculpture.

Upon approaching the project, the first thing you did was to pick a color of yarn associated with your age group. You start at the point where your age group starts. Then there's a series of five questions that you would respond to as you went down the row with your ball of colored yarn to answer questions and reveal information. People who visited the installation could see how people were responding to questions around climate change and climate chaos.

Figure 30. String Survey, Northern Spark Arts Festival. Photo: Jack Becker.

At the end, people were given the opportunity to add a tag with their own personal note about an action they wanted to take or an issue they wanted to bring up, and it became a more

narrative kind of survey response. This idea of public art as a data-visualization project—a low-tech one in this case—is an indication of where public art could go, a way that the artist gets to learn more about what the audience thinks about the work and the world.

HOTTEA at the Mall of America

Another project in which Forecast Public Art was involved was managing a large art installation for the Mall of America, which is the United States' largest shopping mall. It asked for help commissioning a public art project to celebrate its 25th anniversary. It had previously invited artists to create exhibits in vacant storefronts; however, in looking around the space, I noticed this new atrium space as part of an addition to the Mall. It had yet to fill in the storefronts in the atrium area, so I suggested that this might be a great opportunity for a big installation. I introduced them to a few artist candidates, including the artist HOTTEA, who does these incredible yarn installations. This would be his biggest project to date, and the mall would receive lots of social media attention. Mall of America decided to go for it. HOTTEA and his crew installed the piece using 13,000 strands of colored yarn, each of them 60 feet long.

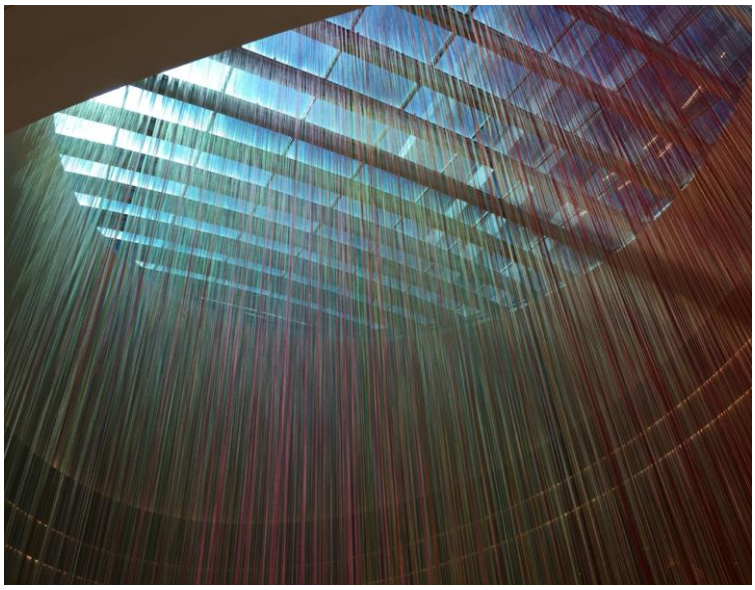


Figure 31. Hot Lunch by HOTTEA, Mall of America. Photo: Jack Becker.

The installation attracted lots of people, many of whom were not going to the Mall of America to shop. They wanted to view the art installation. Those responsible for the 25th anniversary realized there was more to this artwork than just an attraction. The Mall of America is trying to reinvent itself, as are many shopping malls today. The reason I showed this project is to let you know there are motivations for, say, shopping malls to host public art because they need to reinvent themselves. They're having difficulties competing with each other and with Amazon.

The mall found really interesting data to analyze this project. The project received over two million media impressions, and the hashtag #hotteaatmoa was used more than 1,000 times.

These are the kinds of statistics—as was referenced earlier in conversations about corporate sponsorships and public art—that might be ammunition for how artists find more work in venues that are publicly accessible. These opportunities can present a win-win opportunity for the artists, sponsors, and community.

International Award for Public Art

The last story I want to share with you is my experience of being invited by Shanghai University to talk with folks at the Fine Arts School, where they teach public art and publish a magazine called *Public Art*. If you have not heard of the Chinese magazine *Public Art*, you should check it out. It is not available in any store, nor is it available in English, but it was interesting to discover a sister publication—a *Public Art Review* on the other side of the world. The people behind *Public Art* invited me to travel to Shanghai to talk about the possibility of an international award for public art. Could our two magazines work together to research the great art that's being done around the world and then recognize it?

Figure 32. Public Art Magazine cover.
Photo: Institute for Public Art.

For me, this was a really challenging invitation. For one, there was no money in it. I was asked to just come to China for a week to meet and talk. I wasn't so sure that public art projects should compete with each other, nor is there a “best public art.” (Like apples and oranges and bananas, there isn't one best fruit.) But after giving it further thought, I realized that if there was a way to raise visibility for excellence in the field of public art, not unlike what the Pritzker Prize does for architecture, this would indeed be a good effort.

I realized that the byproduct of this effort is that both of our magazines, which are nonprofit and educational in nature, would benefit from all of this additional research about great public art going on around the world. We weren't getting press releases from Africa or South America or China. We didn’t know most of what was going on in the public art field outside the U.S., and we're trying to be a public art review magazine.

So I said “yes.” We helped them do some research. Some of the biggest questions included: What criteria do you use to measure what makes good public art? What measuring stick might you use? It was challenging to come up with criteria that a jury—that was later put together—would use to do this. The jurying process included plenty of criteria.

International Award for Public Art Criteria

The projects, nominated by a group of advisors and Public Art Network members, had to have been done within the last seven years. Researchers would be hired to find out about projects and get data about them using the following criteria. In China, they're very interested in placemaking, partly because of increased urbanization and the density of people crammed into compact urban environments. They are interested in how important public places can be in terms of balancing out people's lives and releasing the pressure valves that come with people being crammed together.

One criterion was a demonstration of excellence in artist-led, placemaking public art. I like the notion that it's artist-led placemaking. The other is reflective of best practices, innovative design, and high-quality execution. The third demonstrates positive long-term impact or potential impact on the area in which the project is sited. As Cynthia pointed out, when you're working on placemaking, there's no immediate way to know. If you're looking at a project that was completed in the last year, what is the success of it as far as a placemaking project? It's going to take many years, especially if landscaping and plants are a part of it. You're not even going to see what it's supposed to be for a long time.

Figure 33. International Award for Public Art Jurying Process. Photo: Jack Becker.

Amidst all the challenges, we decided to go for it anyway. We recruited help from *Public Art Review* writers and independent researchers, including a couple of people in this room, such as Jen Krava and Leon Tan. They have done an amazing job of collecting information about little-known or unknown projects around the world. It offers opportunities for these artists to get together and meet in cities from

Shanghai to Auckland, New Zealand. The last International Award for Public Art was held in Hong Kong last March. They announced Mundano and his project the winner.

You can see that the process we went through does have some value in trying to surface good public art. What was missing was the marketing and the sharing of this information. Fortunately, the Public Art Archive of WESTAF is one of the venues that's now sharing some of this data. We published the information, and it's online and available.

Lori Goldstein: Thank you for those presentations. We'll move to the respondents. Our first up is Deborah McCormick.

Deborah McCormick: I was first in the states in 2005 on a U.S. State Department visit to study public art, so it's great to be back here, just over a decade later, to meet with colleagues, discuss issues, and find commonalities across the globe.

In terms of Cameron, I'd just like to really thank you for your review on how to measure sculpture. It's not all about the big, the bold, and the impressive. I had an experience of working with Antony Gormley, and you're talking about the *Angel of the North* being a measuring stick. I think it is very difficult when you are working with an artist like that and wanting to work in a much more intimate way. We wanted a more a human-scale project and were very determined not to make it an *Angel of the North* and not to promote it in that way. Of course, you cannot avoid that when you are working with an artist like that.

My husband has a really good measure for art, and I love it. He comes from a different background. He's from medicine, and he used to be an athlete. He believes a good piece of art raises his heartbeat; it really soars his heartbeat. That is something to keep in mind.

The professional curatorial point of view is an argument that I've also come up against in terms of why they are qualified to be making these decisions. I was very fortunate to be put on a jury to select the earthquake memorial in Christchurch. That was a very powerful opportunity full of responsibility. That was a good example of having a group of trained professionals along with bringing a public process into it. How do we integrate all of this data of audiences and people and bring that into the process? In Christchurch, we actually held a public response. We provided the public with a long period to review and respond to the exhibition of the selected

projects. We took a very detailed report into consideration and made our final decision around that.

Cynthia, thank you very much for your methodology. It is great for all of us to have an evaluation of baseline information. It has reminded me to go back and look at other things that we do.

Jack, “artists redefine what the future of public art is every day.” I love that statement. We all know that, and that is why we work with artists. I really think that we need to tell more of the stories about how the artwork has come into being to bring our audiences with us—show the process and the insides that we as art professionals get to see. Bring audiences into the projects and into the conversations. Take public art to daily life in shopping malls—I love that idea. I have not done a project like that before. My board has suggested that we do it, so thank you for sharing that.

Candy Chang: Cameron, I like how you brought up what makes a project impactful, how it could be very different for different people, and why something is meaningful to them. We all love public art. How do we prove its worth? Funding is not a given, as we’ve seen with various threats to cut funding for the NEA and other art programs. I want to do a better job at capturing the value. For the *Before I Die* project, I keep track of certain numbers—the number of walls, countries, and languages. It captures the breadth of the project, but I do not think it captures the value. I feel the value when people share very intimate things on this very public wall. I feel the value when people share very personal stories with me about how the wall has affected them.

One woman told me she wrote, “Before I die, I want to be in a healthy relationship for the sake of my daughter.” She said that after she wrote that, she finally kicked out the man whom she thought she could never leave. She's never looked back. That really moved me. I would love to hear more stories like that, but that has been a real challenge. We ask through social media and on websites.

Cynthia, I hope that everything you just said is somewhere online because I would love to spend more time with that. I haven't thought about all the different ways you can measure, capture, invite, and gather these people's stories. That is something I would love to work on more.
Jack, all the things you shared are wonderful. I like how you mentioned human behavior—that public art offers an opportunity to study human behavior. I would like to spend time just sitting

back and watching how people use the projects. I feel like there is so much to be learned there. I think—for projects like these, participatory ones that are new and different—there's a lot to be learned that could be passed on to other people in the future.

Heather Aitken: Thank you very much, all three. I have a swath of paper here that I'm going to try and read through. That was an incredible amount of information in a very short period of time.

Cameron, thank you for the big questions. As a project manager in a municipal government program, impact, value, and evaluation are huge for us. We struggle with the relevance of evaluating. I loved your comment about recognizing successes. It's something that, as we see every day, does not happen. We look at a small number of failures among many successes and how those failures can drive the direction that the program can go in. I love the idea of putting questions on the table now that we can all work on together as we move forward. I feel very supported.

Cynthia, wow. Like Candy, I'm fascinated to continue the conversation. I appreciated the technical process that you outlined. Thinking about when the evaluation process starts and understanding that it is a long game are so important. I'm fascinated by the democracy of evaluation—democracy keeps coming up in every session. It is a big task to capture everything. How do we do that with the resources we have?

Can the data captured be the artwork? Jack, you showed some lovely examples where data capture was the artwork. Thank you for sharing that. Recognizing that we are building on foundations and that we need to document and remember this work is critical. Again, the question about resources and how we do this is a very important question for us. What do we want to know? The who, the what, and the why. I loved the comments you made about measuring unintended consequences and if the impact would be different if people understood the intent. This gets me thinking about how measurement and value link back to our original goals and intentions. Do we do that often enough? Do we evaluate throughout to allow us to continue to link back?

Lori Goldstein: I want to take a moment to go back to the title of this session and this theme around stewardship. I think what all these presenters have talked about and what we're all doing

here is centered on stewardship. What is our place in relation to public art? Why do we do it? What are we doing it for?

When we formulated this session, it was very collaborative. Everybody had a different thought about what *stewardship* could mean. Perhaps for you it is about protecting public art for future generations. Some of you are protecting the land through your public art projects, you are beautifying blighted city spaces, you are bringing visibility to the homeless population. We should take some time—and, observers, we'll grab the microphone for you—to discuss how you are stewards. Thinking through this process will help to inform your own idea of how you build the public trust through your own public art practice. I think this is a part of all of our goals as well as building trust with the public so that we can create in public spaces. Whether you're an administrator or an artist, would anybody like to start us off with a response to this question around stewardship?

Lauren Kennedy: The idea of the artist's intention is very interesting to me. I struggle a lot with the idea of educating the public and feeling worried about being patronizing in that moment. Also, realizing that knowledge is power, sharing some of that process or intention can be powerful for people. At the same time, I also feel it's really important for people to be able to tap into that creative expression either through making it themselves or just absorbing it and being around it. That's a very powerful experience. They can take whatever they need from it. They are bringing whatever they've got to it, and that should be enough. You should not have to know how to talk about a work using an art history methodology in order to take what you need from it.

I feel like I fall on both sides of the fence about it. On the one hand, if you want that information, I think you should be able to find it. If you don't, I also want you to feel really good about the fact that you could know as much as you want and still have the experience that you needed from it.

Cameron Cartiere: In response to this question about how we're building public trust, we should also acknowledge how fragile trust is. We have all had this experience where you spend weeks, months, and years developing the programs and those connections with the community, and they can disappear in a heartbeat. One weird tweet or misquote in the paper, and you're back past scratch. That is something that is really unique—a unique challenge in our broad

profession. Whether you are approaching it as an artist or administrator or through a municipality, it is a burden that we carry together.

Richard McCoy: Sort of along those same lines, you [Cameron] had a really interesting point of questioning if the curatorial point of view is misplaced in the public realm. Then we think about that against these notions of democracy. To me, they exist in the same space. I think we have to have curators; it's part of the profession.

In order to steward cultural heritage into the future, you would want someone who is well informed with knowledge to help, if not make the decisions, guide the process for the decisions. In this way, that curator has a role to understand what the traditions and values are of the community. You can have a curator in Memphis who says it is actually okay to go after world-class things and to just support local artists. It depends on what the community decides its cultural identity is and what it wants to shape.

I think this stewardship is a really interesting point. A curatorial team is, in a sense, the hub at the center of the wheel that really makes it. Without it, I think the public space in the end loses its hinge on significance.

Jack Becker: I just want to chime in on that briefly and then go back to what Lauren was referencing. There is a growth in curators wanting to move into public art, but you cannot just take the museum practice and move into the public realm.

Richard McCoy: Nor should we.

Jack Becker: Nor should we, but I think the *Scaffold* controversy in the Twin Cities is a great example of trying to do museum art outdoors. They may have thought it was going to work out fine, and everyone was going to love it.

Going back to this notion also of trying to quantify everything that artists are doing, I just want to contradict myself and say that it is great to have mysteries and the unknown in art in our society to help represent that part of our lives. Thank goodness for mysteries and the unknown.

Cynthia Nikitin: We have been doing a lot of work with Southwest Airlines. They've been funding us to work with communities to create great public spaces in the cities where they fly. We gathered anecdotes, word clouds, and videos, and we created beautiful images of happy people doing marvelous things, like in Milwaukee and some very troubled cities with very troubled downtowns. Southwest asks, "What do the numbers look like? What's the economic impact?"

So we found this economist, and we did all these econometrics, including the Regional Input-Output Modeling System **(**RIMS), RIMS-II, and other data sets. We ran all these numbers, and every dollar that Southwest contributed generated $7 in additional funding. We gave them all these numbers, and they responded by asking, "What about the social cohesion and the social networks that you're building?" So we had to find a way to measure that.

When you're working with funders, the more analyses you do, the more questions you raise. That creates more components that they want you to look at—the funders must pay for that. That does not come from your budget—not even five percent or ten percent. You have your ten percent maintenance and ten percent contingent. If they want evaluation, they pay for it.

You obviously cannot measure everything, but the qualitative is absolutely vital because this includes the social work with people. It's not just hard numbers. There are numbers you can get to fairly easily if you believe in the equations to back the findings up. It's a combination of qualitative and quantitative. You don't have to go totally overboard and measure stuff that does not exist. If there is no environmental impact, drop that one and look at something else. Economists can measure really anything you want. They can prove anything.

Keep that balance in mind and know that your funders are going to learn more about evaluation throughout your process; however, they have to fund you to do it. Try to get an informed outsider. If you have to do an independent evaluation, find someone who is really hardcore and knows the field. We hired someone who has done a lot of work with analyzing the value of new park land. He did not know enough about our practice. You want an informed outsider if you do need a third-party evaluation.

Cameron Cartiere: I want to say something about evaluation from a different perspective. I just came off writing a series of four grants in three weeks before I came here. I actually put the

fourth to bed on Friday. What was interesting about that process is that I wrote half of them from the perspective of our university's foundation, as the commissioner. I was asked to write one of them as the artist. These were three completely different grants, but evaluation was in each one. When I was writing the foundation ones, I did not really have an issue, but when I wrote it from an artist's perspective, I took a moment. Is it the artist's responsibility to be doing the evaluation?

I had to laugh at my own rearing back a bit because I have another project called *Border Free Bees*. We do a lot of work with scientists and the different perceptions of failure. In the arts, we are so fearful of talking about our failures. In the sciences, it is all just data. It's all useful data. Working with those collaborations has actually freed me up quite a bit to think about the work our team produces. It has freed us up to take more risks. We can talk about it as useful information and useful data and how those informed the next thing that we did.

I came full circle back to that grant and not being offended that evaluation was now going to be part of my responsibility. I recognized that, actually, my considering the evaluation as I went along—with my artistic production hat on—would make the work better as well.

Paul Farber: To follow up on a few of the comments, I am profoundly ambivalent about metrics and numbers. I'm profoundly ambivalent on impact for a few reasons. When I share numbers of visitors, for example, it's a fast-forward button for people to take you seriously, depending on what your numbers are and if they appear significant. At the same time, I think of moments when I've spoken with other curators or projects that I've worked on where numbers hinder or actually obscure the value of the work. Sometimes they overstate impact; it is a difficult dance. If you have a project that 1,000 people visited, and you stated why it really mattered, even with the emphasis of your voice and the tone of your delivery, if, in the next breath, you talk about a project that had 100,000 people, it seems to dwarf what you did before.

I think that is important to just carry with you questions when utilizing numbers. They do open doors. They do open funding streams. However, watch for the ways that you value particular people or particular kinds of projects. Maybe this goes back to the notion of making sure to have the qualitative data as well.

I also think, on the grounds of failure, to make great art you must be able to experiment and fail. To make great participatory and community projects that also deal with incredibly important issues of equity or injustice, there's not as much room for failure. Then, some funders want you to flirt with failure in order to show that you have stretched your practice.

One action point that I have tried to take in our work—and in some ways talking to experts in the field is helpful—is that if we have a project about education, we hire high-school students to help evaluate and put them in conversation with city officials. In part, this is to shake up the processes of authority and power. Yet, it is also important because ultimately what we are trying to do is shift the conversation and practice. We actually have to shift it. It comes from a place of both ambivalence and also the hope to create opportunities for artists, students, and community organizations.

Lori Goldstein: Do we have any observers who would like to comment?

Laura Phelps Rogers: Paul, as you were talking, I began thinking about the whole evaluation process as an extension of public art. It could be built into projects—for instance, if it is something monumental, using artists to come in as secondary collaborators to take the evaluations. It includes that performative, creative approach to evaluating some statistics. You are mentioning students, but I think artists would be valuable in this process as well—it might "kill two birds with one stone" and serve as a way to include local artists with further opportunity pertaining to the creation and capture of the numbers.

Rick Stein: Having had a long career in the theater, I'm quite familiar with the terminology of "the right to fail." This is what we always talk about, particularly in developing new works. However, the other side of the coin is really what the expectations are on the other end. Is this a final product? Is this a polished, completed work? Is this a work in progress? Is this an experiment?

It's how you frame the expectations that can help determine the best way to evaluate it and how you frame the evaluation process and message to your funder.

Jack Becker: It is worth looking back in history, but the most controversial projects in the history of the world are some of the most iconic successful projects. Going back to the Eiffel

Tower, the Statue of Liberty, the Vietnam Veterans Memorial, the Gateway Arch—those pieces and projects were hated. People were really upset. It is hard to imagine that now. These are symbols of the city and the nation. We could almost conclude that controversy is a good thing because it prompts these conversations. It gets people thinking and talking and then, over time—which is the other part that is really important to take into account—things change. We really don't know what will be most meaningful in 20 years, but we can say that we are trying and experimenting. It is always a work in progress from my point of view. It becomes an iterative process. If we can learn from our mistakes and move forward, then failure is really a successful outcome.

Cynthia Nikitin: Let's stop using the word *failure*. Businesses fail. Nonprofits have a "learning experience." It is all part of growing and learning. It's not failure. Only businesses can fail.

Lori Goldstein: Thank you for that last comment to wrap up this session. We are going to end the day with some summary thoughts. We will start with Jonathan Johnson.

Summary Thoughts for the Day

Jonathan Johnson: Thank you to all the presenters and the observers for all this articulate information about democracy, technology, and stewardship. For me, sitting here, taking all this in, it is really about engagement. For the Hawai'i State Art Museum and what we do here and all the noise of those kids, that was engagement. It is not always pretty or clinical, but getting the kids involved and seeing this place is so important. I think it was six or seven years ago when the newspaper printed that the silence was deafening or deadly here. Now it is noisy, full of life, and engaged.

Tomorrow, we get to talk about funding. I am excited about that. I have just been biting my lip because—how do we make all these connections and engage people? Is it the process or the end result or both? How do we think creatively around that and, as administrators, come up with the funds to put all the dots together? We should continue to connect with each other this evening as we go out and talk even after this event. Let's keep this conversation going. There's too much good energy here to just let it go. Take a look around the galleries and engage in that.

Cameron Cartiere: Thank you. I wanted Jonathan to go first because you heard my voice so

much. There is no getting away from it, sorry.

In thinking about the thoughts for our day here, I see three recurring blocks that have come forward. I don't know if you're like me—you need time for your brain to churn. I often will wake up at 5:00 in the morning, my brain in the middle of a cohesive sentence like, "and therefore this is our," I scramble for a piece of paper to write that down. I think the power of the reflective moment needs to be fostered, but I will leave you with these three chunks from today.

How do we keep making the space to have the tough conversations? We might upset, offend, or stumble, but if we do not keep the focus on why we are doing the work, it is too easy to be consumed by the day-to-day momentum of working in public.

My next chunk is about the ebb and flow of projects. I touched on this before. What is enough impact? When has a project run its natural course? Sometimes that is with us, sometimes that is without us.

The last chunk is about time. Time has been a recurring theme not just today but in my whole year of these types of conversations. How do we make more time? Is it by giving the work and the whole process more time? How do we afford that extended process? This takes me back to my little provocation earlier of what would it mean to make less work? Would it ultimately allow us to make more work? But again, that takes more time, too.

Those are difficult conversations. Democracy also takes time, but this is not an excuse or rationale for inertia. It is the steady, often unglamorous, work that we are doing, but it is *essential* work.

I will leave you with this last question. This is definitely one you can take to the bar, one that you can write the answers down and hand to me. I'll be thinking about it tonight for you all and report back tomorrow. It's a question I often ask my students who come to Emily Carr from all around the world. They want to work with the First Nations' women in the downtown eastside. They are earnest and passionate; they care. I tell them that's not enough. It is great that they are earnest, passionate, and caring. The question I ask them about any project that they develop for me, which is the same question I ask back to you for reflection and when somebody asks about the curatorial vision or how is one qualified to do that work: Why are you the best person to do this

work?

Lori Goldstein: Thank you, everyone.

The Resurgence of Impermanence in Public Art

Cameron Cartiere: Welcome back, everybody. Thank you all for being here. We have the same protocols as yesterday. We are going to get off to a rolling start. Our first topic is the "Resurgence of Impermanence in Public Art." Our first presenter is Deborah McCormick.

Deborah McCormick: Good morning. It's great to be here. I'm going to go through some organizational background of SCAPE Public Art in Christchurch, New Zealand, to begin.

Our organization is a charitable trust, which is an NGO, a not-for-profit. SCAPE has existed for 19 years. I have been the director for 19 years. It was my first job out of art school, and I have learned a lot through the process. We produce free-to-view contemporary public art in Christchurch. We have a program of commissioning both temporary and permanent work.

Figure 34. Muegano by Hector Zamora.
Photo: SCAPE Public Art.

SCAPE has a very unique model. We work very closely with businesses and industries. We receive between 25 and 30 percent of our funding from the government—that includes both the state and the national government. Approximately 70 percent of our funding comes through our own fundraising efforts. Businesses take the ideas of artists, and they actually build them. We also do a lot of fundraising activities in addition to running a small gallery. We run an education program as well as a number of programs to introduce artists and kids to making their first public artwork.

We are currently in the middle of our season. We do permanent commissions in partnership with the city, and we run a season of public artwork as well. At the moment, we are in our

annual season and have two weeks to run. SCAPE also has an app, so I encourage you to download that.

Onto the topic: Temporary public art. SCAPE has been producing temporary art from the start. It was part of our mandate, and we have created some pretty ambitious public artworks that have been temporary.

Figure 35. See Change by James Oram. Photo: SCAPE Public Art.

This is a work, which is quite surprising, by a young artist, James Oram, from Christchurch. It is located over one of our squares. It's called *See Change*. The artist was looking at the development of the city and the need for more urban density in the center of Christchurch. A lot of people came to Christchurch by boat. A big question in the city is, “What boat did you come on?” “Which one of the four big ships did you arrive on?” So, the artist is looking at those trade lines as well, flying this boat off a crane over the park. The crane boom moved, and the art sailed in the sky.

This gives you a snapshot of the kind of work we were doing before the earthquake. We were operating in this space before the Christchurch earthquake. Obviously, the earthquake has been a big defining moment in our city and in our history as a public art organization.

The Aftermath of the Christchurch Earthquake

On the 22nd of February, 2011, at 12:51 a.m., we had a massive earthquake of 6.3 magnitude, which killed 185 people and injured several thousand. The center of our city pretty much crumbled. The city remained in a red zone for years—two years, in fact.

Figure 36. *Christchurch Cathedral after the earthquake.*
Photo: Deborah McCormick.

We produced these permanent legacy works, and they remained in the city. They remained as beacons where buildings and landmarks had come down.

Monument #19: *Sexy Beast*

I want to talk to you about a work of Callum Morton's from 2008. We commissioned this work in a suburb close to the city. It was just an empty storefront. I remember the curator saying, "I really want that shop for an artwork." It was really about co-opting space. We started a discussion with the owner of the store. We re-glazed the window, and we installed Callum Morton's artwork, which is based on the film *Sexy Beast* from 2000. If you have seen that film, you remember Gal Dove, played by Ray Winestone, standing in the sun by the pool, being narrowly missed by the large boulder coming down, which landed in the pool. Now, this is art predating history. This is what happened in Christchurch. These big boulders were coming down the hill. A number of my colleagues who knew we had commissioned that project sent me that reference. You can see it here, right next to a suburban house.

Figure 37. Sexy Beast by Callum Morton.
Photo: SCAPE Public Art.

Powerslide/Level Playing Field

Now I would like to present an artwork video. This is an artwork by David Cross called *Powerslide/Level Playing Field.* It was an interactive artwork that was made up of a giant inflatable playing field that we placed on an empty lot in the city. It reimagined the city and invited people to come back into the central city. This is just after all the demolitions that happened, where there were lots of vacant rubble sites. We made a commitment to enabling people to come back and see their central city in an engaging way.

Sport is big in New Zealand, so David came up with this concept, a hybrid between an artwork and a game. When I play the movie, you will be able to see what it's all about. [Video]

So that game was won by a group of 15-year-old boys from a local high school. They were really fast.

Inflected Forms

Another project commissioned that year was created by Shaun Gladwell, an Australian performance artist. We like to work with artists who are making their first public artwork. This is a good way to do that—through the temporary program. The *Telegraph* in London came up with this headline just after the earthquakes:

Christchurch disaster zone used as a skateboarding park. Skateboarders have turned the center of Christchurch into the world's biggest unofficial skateboarding park using earthquake-torn road surfaces as launching ramps and leaping over wide fissures in the tarmac.

Figure 38. Inflected Forms by Shaun Gladwell. Photo: SCAPE Public Art.

This work by Shaun, who has done a lot of video work with skateboarding, included actually making some skateboarding sculptures within the public space of Christchurch.

Solidarity Grid

I am going to talk briefly about another process-based artwork or a durational time artwork. We have learned many things about permanence and non-permanence and the need for a lot of temporary works in the city, primarily because of planning and not knowing what sites are going to look like since the buildings are not being built yet. This is a project called *Solidarity Grid* by Mischa Kuball, a German light artist. It is a permanent work, but it took three years to come to fruition. It includes the gifting of 21 street lights to Christchurch from around the globe as a gesture of solidarity as we rebuild. Each light has a lamp that is unique and distinctive to that city. Each light also has a small plaque on it naming the city from which it came. That project came to fruition beside our public park over a three-year period.

Figure 39. Solidarity Grid by Mischa Kuball. Photo by: SCAPE Public Art.

Large-Scale Temporary Works

Figure 40. Raise the Anchor, Unfurl the Sails, Set Course to the Centre of an Ever Setting Sun! by Nathan Pohio. Photo: Jonathan Smart Gallery.

Another way that we have been commissioning work is to look at large-scale temporary works. This artwork, by contemporary artist Nathan Pohio, is called *Raise the Anchor! Unfurl the Sails and Set Course for an Ever-Setting Sun!* It pictures his *te puna*, his ancestors. A big part of the rebuild of the city and the new plan is to ensure that contemporary manifestations of Maori are very present. This work takes a historical image from 1905, Lord and Lady Plunket visiting his *marae*. As you can see, there is a colonial image in the middle there, on their little car. That work was chosen for the Walters Prize, so it toured to Auckland and was subsequently chosen for *Documenta*, where it is currently.

Our latest fun and games in Christchurch, *Terminal Blue*, is an artwork that is being flown through the sky. The work is by British artist Tom Dale. He has made it before in the UK, and he re-made it for Christchurch. He used commercial paints from a company called *Resene*. He has color matched them. The piece was towed through the city behind this small plane. It went on this flying route across the city. We had really good mass media, so a lot of people knew about it. You did not have to be in one place to see it. You could see it when you were going to work or from your office building. It flew across the city and, following the flight, it was installed on a building in a city that has a blank wall. [You can view the video of *Terminal Blue* at this link.] Thank you.

Paul Farber: Good morning. Thank you to the fellow panelists, presenters, and to all of you for joining us today. It is really a treat and honor to be here with such thoughtful practitioners.

I am the artistic director of Monument Lab, a public art and history project based in Philadelphia. We started in 2012. Monument Lab was co-founded with artist and curator Ken Lum from Vancouver, who is newer to Philadelphia, along with a team of librarians, artists, social

scientists, and students exploring questions centered on who gets to be represented through our monuments and who does the work of representing. In this convening, as we've been talking through issues of inclusion and equity, I hope to learn through our dialogue together.

Monument Lab first grew out of a series of classroom conversations. I was teaching classes in urban studies at the University of Pennsylvania while finishing my dissertation. Ken Lum was teaching courses on public art in the School of Fine Arts. We realized that we and our students were asking similar questions. Out of that, using the small amount of research funds and the willingness of our university to allow us to share resources under the rubric of civic engagement, especially with students and other community organizations, we expanded to a discovery phase in 2015 in the courtyard of City Hall.

We invited the artist Terry Adkins to propose a monument for the central courtyard in a place that had not had a regular program of public art. We asked him to come up with a prototype, a temporary monument that would answer our central question, which we had asked many people, including Terry: “What is an appropriate monument for the current city of Philadelphia?”

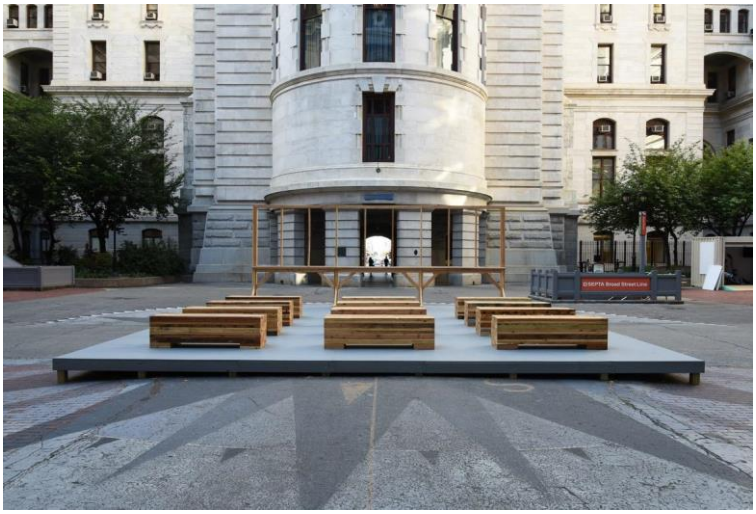


Figure 41. Prototype Monument for Center Square by Terry Adkins. Photo: Monument Lab.

Terry Adkins' answer at that time in 2015 was an empty classroom. Terry was aware of the educational pride of the city. Philadelphia is a city of innovation and firsts, but we are now also known for our budget cuts and school closures and, in particular, the closure of more than 20 public schools in 2012. Terry wanted to build an empty classroom in the middle of City Hall utilizing recycled materials from the city of Philadelphia. He said that this was not a pessimistic sculpture but a critical one. This created an opportunity for us, through the artist’s inquiry, to expand this project and think about the ways a critical public art project could also serve as a work of invitation.

In addition to this piece in the City Hall courtyard, we asked that same question, “What is an appropriate monument for the current city of Philadelphia?” to as many passersby as we could. We had a learning lab, which included a different kind of classroom adjacent to the space, where college students and high-school students and public historians and social workers worked together to gather public input.

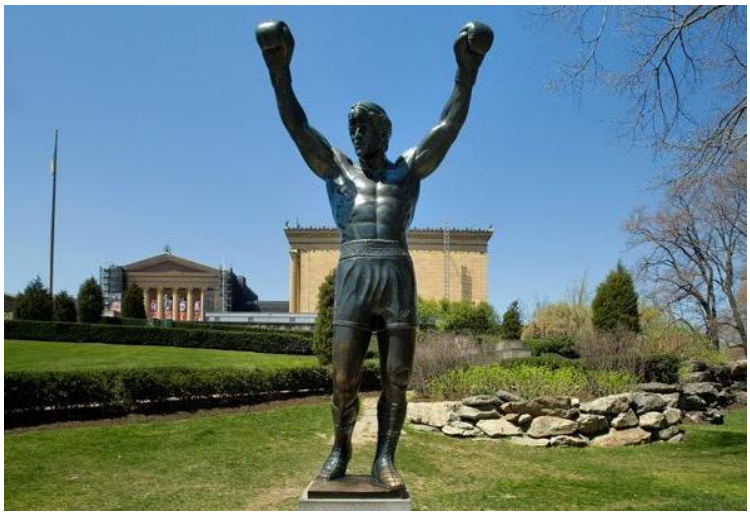


Figure 42. Rocky Statue by A. Thomas. Schomberg. Photo: Monument Lab.

For the 3.5 weeks that the discovery phase was in operation, 35,000 people came. Four thousand people attended free daily events and lectures. Four hundred fifty-five people filled out proposals. Reading through these proposals is like reading one of the most beautiful, haunting, and strange books about Philadelphia.

The number-one “frequently asked question” our team received when people saw the sculpture and/or this learning lab was, "What's this?" Our teams were not selling you things or meeting you in the middle of the street asking for donations to wonderful progressive groups. They shared a research question and public process.

It didn't matter if you had a PhD or if you were from Philly your whole life. You had to bring it. We referenced the existing public art around the city. We pointed above our heads to the statue of William Penn, the city founder, which is located at the top of City Hall. We raised our arms up to gesture the most famous Philadelphian who never lived, Rocky. We also talked about other interventions in public art that brought text or icons into the city, including previous iterations that had once been thought of as temporary or serious interventions and are now part of the background of the city. As soon as we did that, it freed people up. Their posture changed; their tone was altered. They said, "I've had an idea for 10 years! Can I share it with you? No one's asked me."

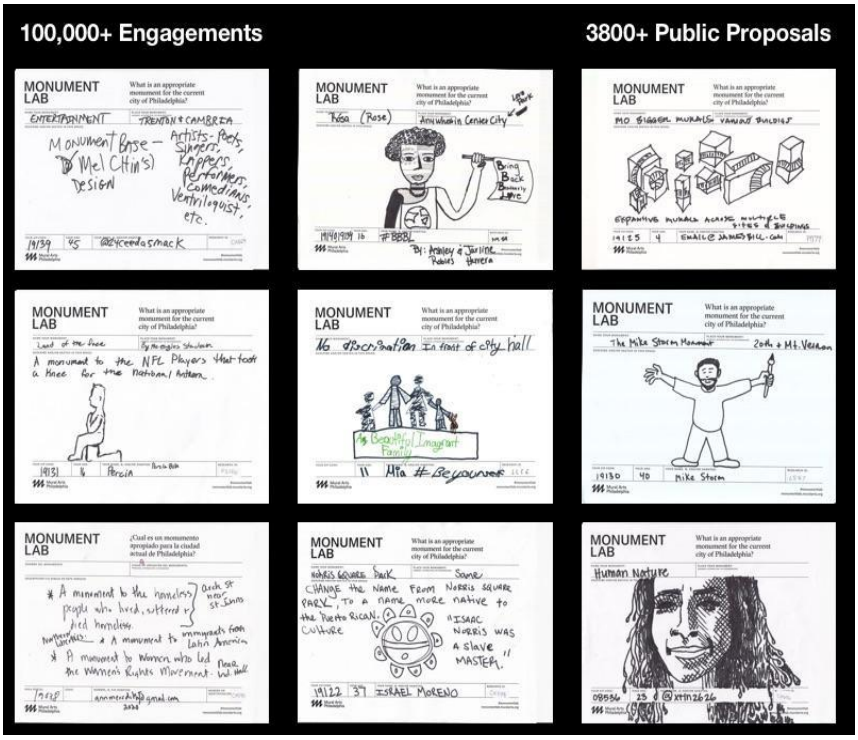


Figure 43. Proposals from Monument Lab 2015. Photo: Monument Lab.

Some people would say point blank in 2015, "I don't want another statue, but I will tell you what's going on in my street, in my neighborhood, and I want to write that down." That information fueled us. It became open data that we put onto the city's municipal data repositories where you could look up crime statistics or the numbers on littering or socioeconomics. We wanted to make cultural memory present and retain the fingerprints of Philadelphians' ideas in this research archive.

We had already partnered with the Mural Arts program. We reinforced that partnership to imagine this model in public squares throughout our city where we would build temporary monuments. It would be monumental perhaps because they were sculptural—not always because they were built with bronze and marble—but because they met people where they

were, in public spaces. We aimed to find circuits of knowledge production and critique in a way that would also build collectivity.

In our scaling up, we have envisioned this in some ways from the beginning, but we wanted to work in the five central squares in the city that were mapped before the city was built, inhabited before the city was settled. Those squares date back to the founding treaty between William Penn and the Lenape people. Of course, before the city was ever there and before that treaty, the Lenape people lived and dwelled in this area for thousands of years.

We had the idea five years ago. We worked intensely for two years. All of the core members of the Monument team had full-time jobs. We would teach classes on monuments and pursue related creative research projects. We would employ our students as research assistants. We would sleep but not always for many hours.

Over the last few months, especially in the United States, we've had an intense conversation around our monuments, especially those that symbolize a racist past and an enduring racialized present. We have, on one hand, walked into a historical moment that is open and ripe for our conversation. However, I would be remiss not to mention the fact that when we started this project in 2012, we felt like we were late. We had been learning from activists, artists, and students, who, for generations, had contested the status quo of our public monuments, connecting symbols to systems. Especially because of the work of Black Lives Matter activists, feminists, queer activists, and many artists, we want to make sure to mark that this is a conversation that didn't get created over the summer but instead opened up in new ways.

We invited more than 20 artists. We worked at more than 10 sites. We worked with more than 10 municipal agencies, from the Mayor's Office through the Department of Public Property. I feel like I learned a new language—municipal communication. Some of the best advice was centered on what people will or will not sit on, for example. It may sound like an anecdote, but it has become pretty central to the project. The whole main gesture to the project was the invitation in. If you're making artwork and placing it in public spaces without the thought that people already own these spaces and not figuring out ways to have them interface with the work, you are losing opportunities to deepen and make meaningful connections.

We worked with hundreds of collaborators. We hired 20 high-school fellows. We put 30 college students to work for curricular credit. I co-taught a Civic Studio course at the University of Pennsylvania in fine arts and hired lab managers (local artists and educators) to work with them.

I'm going to go through some of the artworks briefly and talk through some of the strategies the artists used.

Monument Lab 2017

Figure 44. The Battle is Joined by Karyn Olivier. Photo: Monument Lab.

Karyn Olivier decided to work with what already was there, a revolutionary war monument in the Germantown neighborhood. She covered it with a mirror to reflect and look out on what was there in the neighborhood, which had shifted from a historic colonial settlement to a now predominantly African American neighborhood over the course of many years.

Figure 45. If They Should Ask by Sharon Hayes. Photo: Monument Lab.

Artists also looked to absence. Sharon Hayes noted that, in a city of over 1,500 sculptures, there are only 3 dedicated to actual historic women, including Joan of Arc—who is not a famous Philadelphian. Hayes modeled pedestals from around the city featuring noted historic men and gathered them together in an assemblage. She worked with intersectional and intergenerational women's working groups to gather the names of

women who could have or still could be honored for her *If They Should Ask* in Rittenhouse Square.

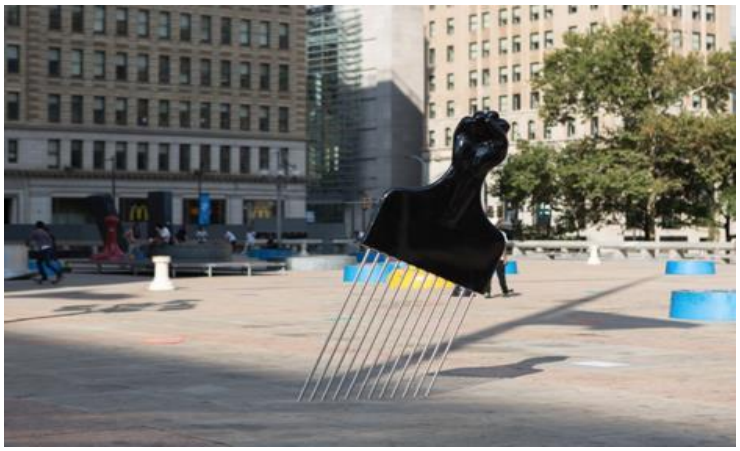


Figure 46. All Power to All People by Hank Willis Thomas. Photo: Monument Lab.

Hank Willis Thomas was inspired by the oversized Claes Oldenburg sculptures in the middle of the city and the lack of diversity of the monumental landscape on which the city had dedicated our first sculpture to a person of color on city ground the same year. He installed a monumentally sized afro pick across from City Hall and adjacent to a much-reviled sculpture of a former racist mayor Frank Rizzo. When I landed here in Honolulu, I received the news that the Rizzo statue is now being moved. This is the work of many years of activism, and Willis Thomas' work offers a closing counterpoint. I'd say this sculpture shows what you can do with temporary work. You can play with sight lines. Some people have said that this is a 20-foot sculpture; some have said it is a 4-foot sculpture. The editorial cartoonist Signe Wilksinson, of the *Philadelphia Inquirer* and *Philadelphia Daily News*, shifted the sight lines to depict the afro pick towering over and enclosing the statue of the former mayor, and it is important to think about the ways that you can play with sightlines through addition.

Tania Bruguera proposed a sculpture that in some ways was quite traditional. It was elevated and figural, but she wanted it to slowly decay and disappear. It was a monument to the new immigrants of Philadelphia, who had, as Bruguera said, given so much of themselves. She made a series of them with local students at the Pennsylvania Academy of the Fine Arts (PAFA), and they were placed in iterations as they fall apart on a plaza outside of the museum.

We also had artists think about displacement in a city that is rapidly gentrifying. The artist Kaitlin Pomerantz gathered stoops from homes demolished in the last six months and placed them in the historic Washington Square, which is a space run by the National Park Service, in part because of its proximity to Independence National Heritage Park and the fact that it is a former burial ground dating back to the Revolutionary War.

Figure 47. Two Me by Mel Chin. Photo: Monument Lab.

In the courtyard of City Hall, Monument Lab visitors could ascend Mel Chin's *Two Me*. The piece is not completed until you rise to the top. It includes 90 feet of ramps that trail behind its 7-foot pedestals to invite anyone up to embody a monumental pose. The work is Americans with Disabilities Act (ADA) accessible, so we have had people in wheelchairs and strollers. What was important for Chin is that Philadelphia is the home of two monumental pieces of legislation: The Constitution, which guarantees the right of the individual, and the Declaration of Independence, which is about "We the People." This prototype monument was meant to invite individual esteem and beckon questions of civic co-belonging.

Thinking about that balance and tension is important when re-imagining and prototyping in the monumental landscape of cities. I'm happy to talk later about other works in this festival, but what we have seen around Monument Lab is that there is immense thought power that already exists with artists, students, and people passing by. To be able to find ways to tap into that, to document it, and to carry it forward in our city and others, including conversations with people in New Orleans, Baltimore, and Chicago, will help grow this project and hopefully leave a longer imprint to carry out our goal, which is to change the way that we write the history of our cities together. Thank you.

Richard McCoy: I used to work in conservation and restoration in public art. This is bit of a shift for me. When Lori asked me to speak, I said, “That's great, but I do not want to talk about the old work. I want to talk about new things.” I appreciate the opportunity to do that. I also told her I don't think what we've made here is public art. I'll let you all decide if this public art, if it is placemaking, if it is preservation, or none of the above.

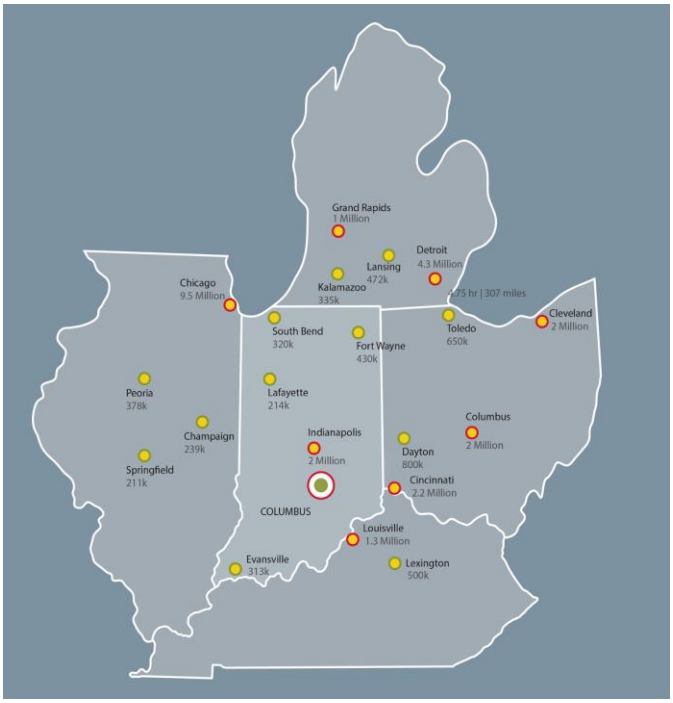


Figure 48. Map of Indiana. Photo: Retrieved by Landmark Columbus.

Columbus, Indiana, is that little dot there in the middle of the Midwest. Columbus is a small town of about 45,000 people that houses more than 800 to 1,000 significant pieces of landscape architecture, architecture, and public art. The town is world famous for this. It's a surprising, if not shocking, little town in the middle of the Midwest. In 1992, the American Institute of Architects said it was the sixth most interesting city for design in America.

Columbus has declined, arguably, since then. So here enters this project, *Landmark Columbus*, which has three goals:

1. To help physically care for the design heritage in the community;
2. To raise public awareness for Columbus’ design heritage through fun and free projects. (Those are very normal things that preservation organizations do.)
3. To inspire the community to continue the Columbus vision and build upon its legacy. (This, I would argue, is different from the other two goals.)

How do we do that? We're helping this church; this is a national historic landmark. We are helping to fix the skylight. We help to take care of famous landscapes. We activate public artworks. We have a Jean Tinguely piece called *Chaos*, and we organize a little *Chaotic* party. We organize historic bicycle rides around 19th- and early 20th-century architecture, or in this case, some of the modern architecture. We have public art walking tours and thoughtful discussions to share ideas with national and state leaders to think about how to do this. This is really a community-wide effort. I love this front-page article from the local newspaper declaring it a "monumental responsibility." It praises the project for getting it right at the start.


READY FOR A REMATCH
Olympians set to face top-ranked New Palestine for third straight year B1
THE REPUBLIC
Experts forecast small economic gains
International stagnation key factor; state's growth closely linked to industrial output
LANDMARK COLUMBUS
MONUMENTAL RESPONSIBILITY
Group seeks to protect city's artwork, architectural icons
12½ lbs. of meth, recovered in raid
3 arrested after bust; handguns also found
COUNCIL: CHICKENS AS PETS REASON TO CRY FOWL?

Figure 49. Monumental Responsibility newspaper editorial.
Photo: The Republic Newspaper.

That's the background of the first two goals to physically care for and raise awareness, but what I really want to talk about today is this project called *Exhibit Columbus*. We bill it as an annual exploration of architecture, art, design, and community. We created it to re-focus the community on its identity and heritage. This is a highly curated project. It is well researched and presents a very specific perspective. It's designed to alternate programming between symposium years and exhibition years.

We did not set out to make public art. We wanted to make interventions within the community that allowed us to see the design heritage in a different way and to imagine new futures. We then wanted to take it all away so you could see the town again in a new light. I am just the spokesman for the project, the guy that I suppose the invoices come to, so that makes me the director. There is a significant team that does so much of the hard work.

I mentioned that we started the project with this ambition between symposium and exhibition years. Last year, we had our first symposium, *Foundations and Futures*. We had lots of great funders and an amazing turnout. The mayor spoke. We had a keynote session with Deborah Berke, who designed a library and a bank in town. Deborah is now the first female dean of the Yale School of Architecture. We hosted conversations with community stakeholders and folks who help build things. It was a really great turnout, and the next day we were in this national historic landmark church, First Christian Church, to have discussions.

Figure 50. J. Irwin and Xenia S. Miller in the living room. Photo: Miller House and Garden Collection, IMA Archives.

The centerpiece of *Exhibit Columbus* is the J. Irwin and Xenia S. Miller Prize Competition. This competition honors both a family in town and a legacy. This is what I mean by *design legacy*. That is Xenia on the left and Irwin here. They came to Columbus in the early 1820s. Unfortunately, the last Miller family members left in the past few years. This is also a reason why we wanted to do the project. We wanted to see what the community is going to do without these visionary leaders.

I would like to give you just a minute to hear Mr. Miller's vision for how you should think about the future or how he wanted to think about the future. [McCoy plays a video of Mr. Miller.]

I love that line when he says, "The best lesson you can take from your ancestors is to be as big of a risk taker in your time as they were in theirs." This is a part of that legacy that we want to move forward, so for this Miller Prize competition, we invited 10 people to participate in the symposium who served as respondents, much the way we have here. They talked after a series of presentations and got to know Columbus in an interesting way. We made new friends with a bunch of new people. These five white Cheerios on the map are the five sites that they were competing for. Ten designers competed for a chance to win a $70,000 cash prize to build a temporary installation that would be up for three months. There are also five other sites along

Washington Street of a smaller scale and six universities involved in a project designed by high-school students.

Miller Prize Installations

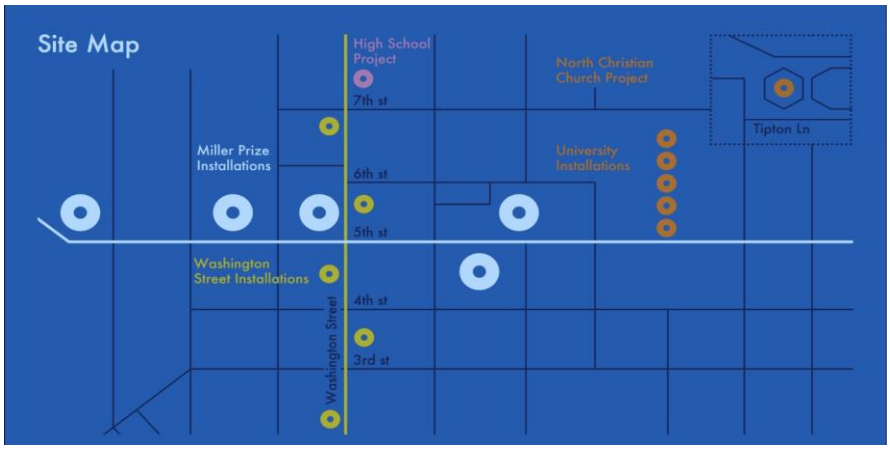


Figure 51. Map of Miller Prize Installation sites. Photo: Landmark Columbus.

I will go through the Miller Prize competition. The participants attended the symposium and later came back to present their concepts to the community—in front of each other and to a jury. It was an exciting day and a fun way to see architects, artists, and designers bring ideas to your community. We wanted 10 new things to think about, and they all delivered in amazing ways.

We had a jury of national leaders decide the winners, along with community members who represented each of the sites. Again, we are trying to make new friends and ambassadors. I'll go through the winners of the Miller Prize competition. Each was given a site to which to respond. In each of these projects, I'm going to show you the rendering followed by the build. In all of the cases, I was shocked that the winners did what they said they were going to do.

Figure 52. Design for Mill Race Park by Aranda/Lasch. Photo: Landmark Columbus.

The Aranda/Lasch team was to respond to this beautiful downtown park designed by Michael Van Valkenburgh. They proposed a project that included 1,100 pieces of recycled limestone. Eleven hundred pieces of limestone scattered around were a really beautiful and amazing

installation. This is all on view now. In each instance, we have been excited to see how people are using the installation.

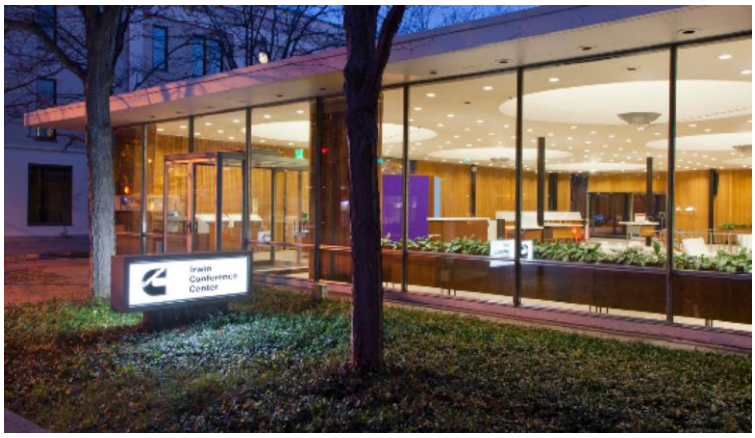


Figure 53. *J. Irwin Conference Center.* Photo: Landmark Columbus.

Cummins Diesel Engines is the third largest employer in the state of Indiana, and its corporate office is located in Columbus. Joyce Hsiang and Bimal Mendis of Plan B Architecture & Urbanism were given a site on the corner, underneath the arcade. The installation includes 40 columns with these grass mounds, which give you a different way to explore this architectural piece. People have fun there, hang out, and jump.

Figure 54. Anything Can Happen in the Woods installation by Joyce Hsiang and Bimal Mendis of Plan B Architecture & Urbanism. Photo: Landmark Columbus.

Behind the Irwin Conference Center, designed by Eero Saarinen and Associates, is another national historic landmark in Columbus. The Oyler Wu Collaborative was given the site just behind it. The rendering shows its proposal to wrap around three existing bank tellers. It's been extremely popular, and people love to see it.

Figure 55. The Exchange rendering by Oyler Wu Collaborative. Photo: Landmark Columbus.

Figure 56. Large Arch by Henry Moore.
Photo: Landmark Columbus.

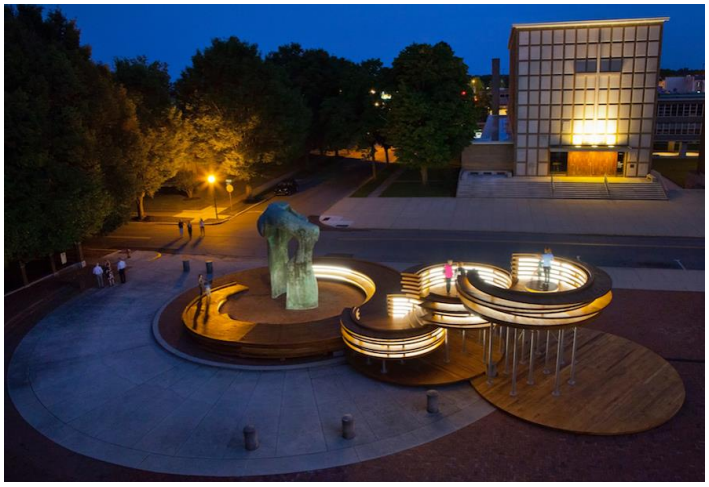


Figure 57. Conversation Plinth by IKD.
Photo: Landmark Columbus.

Figure 58. Conversation Plinth by IKD.
Photo: Landmark Columbus.

In front of the library designed by I.M. Pei and Partners is a monumental Henry Moore sculpture. At this site, the winners were Yugon Kim and Tomomi Itakura from IKD. They were given the whole plaza. They proposed what I thought was probably the most ambitious project. I thought there was no way they could build it, but they got a $250,000 grant from the U.S. National Forest Service to build this installation. The installation actually turned out to be an innovation in a new building material called *Indiana cross laminated timber.* It's used primarily in Europe today, but these folks have figured out a way to build it using Indiana hardwood. This installation has been an extremely popular part of the exhibition.

Across the street at First Christian Church is an installation by Chris Cornelius of studio:indigenous, who's a registered member of the Oneida tribe in Wisconsin. He usually works for Native clients, but we asked him to come to Columbus and consider the First Christian Church and the people who were there before. For this installation, Cornelius created a project

called *Wiikiaami,* which references the Native people who built wigwam structures there. *Wiikiaami* is the Miami word for *wigwam*. The installation has been extremely popular and interesting.

Figure 59. Wiikiaami by studio:indigenous.
Photo: Landmark Columbus.

Washington Street Installations

Along Washington Street, we wanted to include designs that related to the main street in the business corridor of town, so we selected five design galleries—three from Europe and two from the U.S. We invited them to select a designer to create an installation.

Studio Formafantasma made a brick wall that has a little gallery on the inside. It tells the history of Washington Street.

Figure 60. Theoretical Foyer by Cody Hoyt.
Photo: Landmark Columbus.

Pettersen & Hein from Copenhagen made five sets of these concrete benches. They fabricated these benches over a month-long residency in Columbus.

PRODUCTORA from Mexico also made five concrete benches that each relate to a particular part of downtown Columbus.

Figure 61. Playhouse by Snarkitecture.
Photo: Landmark Columbus.

Cody Hoyt, a Brooklyn-based ceramicist, made 2,500 new concrete bricks by pulling up all the bricks on a street corner and integrating these in a design that references the Miller family's home.

Snarkitecture lived up to its name and created an installation that is the most Instagram-y part of the project. It's an installation that takes over an alleyway as a kind of perspective shift.

Again, it's a big exhibition within walking distance to downtown.

University Installations at Central Middle School

There are six universities that are involved. We gave each university a small cash stipend and asked it to build something between a middle school and an elementary school. Universities that participated included Ball State University, Ohio State University, University of Cincinnati, University of Kentucky, University of Michigan, and Indiana University. For one reason or another, the University of Michigan wanted to have pigs.

High-School Installation

The high-school installation was made in the same way as the Miller Prize. The team was given a site, and they made a rendering. Then they built this over the summer with a lot of volunteers. It has become one of the most beautiful and fun mazes to go through.

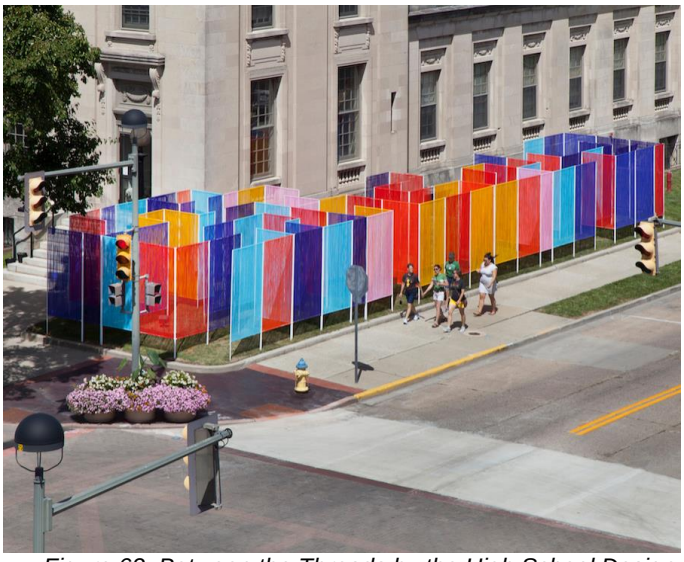


Figure 62. Between the Threads by the High School Design Team. Photo: Landmark Columbus.

Impacts and Outcomes

I will just very quickly review impacts and outcomes. I love the frame that you gave, Cynthia. Growth in social capital . . . I think we have had it. Every third grader in the community has come for a tour. We have had dance performances as well as improved health and environment. We gave walking tours to the healthy communities. We broke the record for the most people in Snarkitecture's *Playhouse* installation. We have a bike-share program for visitors who love to ride their bikes around the exhibition. Downtown feels more alive than it has in the past 20 years.

There has been economic impact, but we are still measuring that. It's really about taking Columbus and thinking about the town within the context of the Midwest. We are now thinking about the Midwest as a place instead of a single city. Thank you.

Cameron Cartiere: I think Richard wins the award for the most rapid-fire presentation. That was amazing. Now we will turn to the respondents who will have three minutes each. We have four different respondents, and we're starting with Leon Tan.

Leon Tan: Deborah, thank you for sharing. It was really good to see the entire compressed history of SCAPE. That provided a really nice context for the work you've been doing. I thought that you showed a very nice balance. I like the way you focus on a series of permanent commissions alongside a season—so to speak—of temporary works.

Through some of what you showed, it became clear, post-quake, that much of the importance of all of these works resides in their capacity to work with cultural memory. In certain cases, the work is meant to heal aspects of cultural memory, particularly being a city where some of the visible signs of cultural memory, literally the buildings, no longer exist or are in disrepair.

The David Cross work in particular is what made me think of this. As he was talking, it made me think that what he had created was a very useful way for engaging people in a rehearsal, a rehearsal for resilience. That was quite a nice touch with that project. It made me think also about those kinds of rehearsals and what can be very much linked to what people called *post-traumatic growth*.

It's also fantastic to see how SCAPE creates post-quake opportunities for wonder, activity, and ultimately for various forms of recovery. They seem to be collectively driven rather than imposed from the top down. That might have something to do with your structure as an NGO.

Paul, I loved what you presented. It's very clear that Monument Lab is a critical approach to history and the very notion of the monument. It reminds me a bit of Thomas Hirschhorn, who started to challenge this notion of a monument being something that lives forever. I love the question you raised: “What is an appropriate monument for the city?” To that I would add a question: How long do we expect our monuments to last? I don't think we're asking these questions enough. We tend to assume that monuments last forever, but, in reality, very few last forever. I would just throw that out as a question. I really loved the design-thinking approach. We should do this more. Let's just try out these monuments and get some user feedback before we decide to put a monument into a space. That will lead to much better outcomes.

Cameron Cartiere: Jen Lewin is next.

Jen Lewin: Excellent presentations. I'm going to speak to all three of you because what struck me in this session is this level of really incredible community engagement with these temporary works. There were stories of classes and university involvement. In all cases, education programs were part of this. I saw pictures of dancing. This integration of bringing these temporary works into programming is really creating a paradigm where the level of participation across a community in all these diverse places increases.

I'm sitting here going back through my own experiences because I do both temporary and permanent work. When I install a permanent piece, I install it, and I leave. However, when I make a temporary piece, there are classes. I give lectures as part of a team. There might be yoga or hip-hop dancers performing. The temporary works include this huge outreach and community activation around the work. That just does not ever happen with a permanent work.

Is it because the impermanence drives this desire to have and do stuff around it that we don't necessarily do when we install a permanent piece? When Oldenburg's giant paint torch was installed in Philadelphia, was there the same kind of programming that you have seen when you're doing the work? I think this is really, really interesting. Temporary works afford this participation. They allow other artists in who maybe would not do work otherwise. It allows people who would not normally be part of a public art program to feel like it is accessible. In all three of these unbelievably rich art environments in the cities presented today, it’s really excellent that all of these projects have come to fruition.

Cynthia Nikitin: When we think about temporary or impermanent public art, it has been sort of a tool for allowing artists, including the next generation of artists, to skill themselves up, get familiar with the public art commissioning process, and figure out how to negotiate with municipalities. The temporary work is like “public art lite.” It's a way of giving new artists or public artists a chance to convince and prove themselves. They have a chance to prove their skills to actually take on bigger commissions. I don't know if that is part of the thinking in your programs, but that has always been something that we've suggested as a way to help artists make that leap from studio work or smaller pieces to permanent public art. There is tremendous value in that.

I was talking to Deborah yesterday at lunch. She didn't bring it up, but through these impermanent public art projects, her organization has moved the needle on art and culture as part and parcel of city building, rebuilding, city rebranding, and regeneration. Now, with every project that's happening to rebuild Christchurch, art and culture are at the table like they never were before. They were an add-on at best, but through this impermanence of the actual pieces, there's enough critical mass, process, and negotiating with every different agency and whoever owns or has jurisdiction over that land to insinuate that art and culture be woven into larger city-making kinds of initiatives.

Paul, I loved connecting symbols to systems together and making monuments to those who are missing and under-represented. This gets us back to yesterday's conversation about democracy and space. I don't know if you have been paying attention to what's happening in Richmond, Virginia. General Lee, Grant, and all these Confederate soldiers are situated along the boulevard en route to downtown Richmond, and then there's Arthur Ashe, the tennis player with his tennis racket and his books also situated along this boulevard. I hope all those Confederate guys are gone and just Arthur is left. It's very much like the monument next to Mayor Rizzo and the afro pick that Paul spoke of; it's that kind of juxtaposition. They did that in Richmond about 10 years ago or so.

Richard, you are right. Landmark Columbus is public art, placemaking, and heritage preservation. You are really talking about stewardship. What you're doing in Columbus is really a whole stewardship strategy at the end of the day. So many partnerships, so many places, and all public spaces. I just think you've ticked all the boxes there.

Jack Becker: There's a petition in Minnesota to remove the Columbus statue from the grounds of our state capitol. They organized a poll: "Who would you like to have?" Everyone said, "Prince." It's clear that values change over time.

I'm thinking about temporary art, which I'm a huge fan of and have been for 40 years. I'm also thinking about temporary architecture. Richard, I think your project brought to light both the importance of design as well as design thinking and innovation. Where do community, education, and involvement all come together? Some of the trends I saw among all of these projects are really fascinating, especially the involvement of high-school students. I want to

applaud you all. We need to bring more of the work that we're doing to the level that engages high-school students because design, placemaking, and public art are not being introduced early enough. Let's hope that the next generation will be more informed to lead us into the future.

The importance of temporary public art as an audience-development tool cannot be overstated, in addition to artists' development, of course. Yet, you could be riskier; you could be more inventive. The sky's the limit, as evidenced by the plane-pulled art that Deborah showed. There's just no limit to where artists can go with temporary projects. With permanent projects, you have many more limitations and usually more expenses and liabilities.

This notion of the temporary art as a norm, as it is in Christchurch, is starting to happen in other cities. It's significant because temporary projects are an effective means for testing and trying things out. They are a way to build an audience and increase awareness, and allow for a platform of understanding and support for artists and artist-engagement in the public realm.

The notion of appropriateness is also significant. This came up with Candy Chang's talk and again in Monument Lab through the provocation of what an appropriate monument for Philadelphia would be. You got me really interested in that. The quote that I got from you, Paul, about public art and monuments as "fingerprints of cultural memory" really stuck with me.

Art is in conversation with what's around it, whether it may be another artwork or otherwise. It reminded me of the *Fearless Girl* statue facing the bull in Lower Manhattan and the incredible conversation that was created as a result.

I applaud all of you for keeping up the good work.

Discussion

Cameron Cartiere: Fantastic. I want to start our discussion with two points. I want to question the title of our discussion this morning, "The Resurgence of the Impermanence of Public Art." As we were coming over in the car today, we were talking about that. I thought of the many people who keep track of our contemporary history and writing this history. The temporary work has been going on for quite a long time. Is the resurgence actually just a shift in awareness? Is it a

shift in where the support is going or where some of the funding might be going? The work has been going on, and I'm wondering how people might respond to that.

My other question would be, in thinking about the Henry Moore intervention and Jen's comment about our drive to connect with this impermanent work, “Is it because it's going to be gone soon?” I'm wondering how can we create opportunities like the one I think happened with the Henry Moore piece where we are reconnecting to the permanent works that exist in our collections. How can we use that as a way to examine the changing relevance as our history continues to move forward? I put those two out to the table. Any takers?

Deborah McCormick: “The Resurgence of Impermanence of Public Art”: I can speak from Christchurch's perspective. You heard yesterday I spoke about that first action that we made, which was in Re:START, a temporary shopping mall with colorful containers. Our strategy was as a collective of arts organizations that were really brought together under a framework called *Arts Voice Christchurch*. Our challenge with all the other competing noise of different issues in the city was to make sure that we were central to the first opening of that space with an art action. The art part of it ran for two months.

We continued commissioning art through the transitional period. You could see that we had a history of doing temporary work before the earthquakes. We started in 2000, and the earthquake was in 2011, so we already had that history. But what it meant was, we were no longer the only player. There were many other players who came into the ecology of public art in Christchurch. You had the art gallery that was closed. It took its collection to the streets. It developed a program called *Outer Spaces*, and it did many, many things in public space.

We carried on with our programming. We had *Gap Filler*, which was an organization about urban regeneration and placemaking. It took on empty sites and produced projects with community. You had a street art festival that started. You had un-sanctioned artworks. All of these actions got worldwide attention. We got attention from *Lonely Planet* and global newspapers. For the first time, we were starting to appear on the front section of the local newspaper. We had high media attention.

So when it came to the planning stages of the city and the new spaces—for instance, the Justice and Emergency Precinct, which is a very stunning new building that brings together the

courts and the police and other emergency services—they put public art as a central part. We do not have a percent for art scheme—unfortunately we weren't able to influence that—but what we have been able to influence are these kinds of projects taking on art and having an art element integrated within them. So the Justice and Emergency Precinct building now has art in it.

There are businesses moving back into the central city, and they love the whole street art movement. They want to celebrate the return by commissioning good art by local artists. The temporary has built to a movement of encouraging the permanent into Christchurch.

Paul Farber: In Philadelphia, we live with the legacy of some of our most beloved and celebrated public art having entered the public landscape as temporary—or at least not having thought of it as long standing. The Mural Arts program, for example, was an intervention over 30 years ago. The *Love* sculpture, the *Rocky* sculpture. I think that, yes, temporary public art has already been practiced. It's been a way to experiment. Claes Oldenburg said “proposing monuments is like composing with the city.”

I want to take it in a slightly different direction. Temporary public art may have a spotlight on it, but I think there is a broad reckoning of the monuments and the public art that we've inherited from the past and how incomplete they are as a form of representation, storytelling, and also as democratic practice. The Southern Poverty Law Center did a study of when Confederate memorials and monuments were installed across the United States. It was not in the immediate years of after the Civil War. It was during the rise of Jim Crow and the Civil Rights Movement. We know that the installation of public art in the service of a larger dominant culture is often about contemporary debates and challenges.

I think what we are seeing now is a reckoning with that. The city of Philadelphia has at this point a fairly broad and diverse public art collection that transcends bronze and marble. The fact that we had our first statue dedicated to a person of color on public ground in September of 2017 is astonishing. We are learning a great deal from a number of the artists who have participated in Monument Lab. I did not show some of the projection work and the sound work they are producing of people, including Michelle Angela Ortiz and Emeka Ogboh with Ursula Rucker, but these artists are tapping into something important that we, as the administrators, have also been learning about the current landscape of Philadelphia.

If you have the time, the power, and the resources to build public art or a monument to something important to you, you do it because it still holds weight, even in our digital moment. However, if you don't have the time, the power, or the resources, you stand next to an existing piece of public art or you stage something in proximity to register your presence and make your voice heard. That's the lesson that we keep learning from our artists and from activists as well. I think that this is the moment of reckoning—a moment clearly brought on by profound trauma. It's also a moment of creative action as well.

Leon Tan: To me, what you're saying makes a lot of sense because it relates to the democratization of public space and the public sphere. In New Zealand, we still have monuments of Queen Victoria, which is essentially a memorial to a colonial past. It does raise the question: “Whose public space is this?” Certainly not the queen's!

Cameron Cartiere: We are in an interesting moment, I agree, but I think we can expand it as well. I'll bring us back to that question, which is how we maintain or re-examine the relevance of all of our existing public works. This is an amazing moment in time; you’re absolutely right. It is not the first time we have had this conversation. Thank goodness we are having it much louder and with a broader range of audiences this time around. What can we learn from that across our collections? I open it up to the observers as well. Those of you who are responsible for a civic collection or any type of public permanent collection, how are you envisioning being able to readdress the relevance of those works?

Jonathan Johnson: When you say *public art lite* for the temporary works, I have to actually disagree. With permanent public works, we have always been so restricted and safe. This active voice next to those public art works allows for expression that is much more in the moment. We spend so much of our time making sure that the works are safe, but I love the idea of being bolder than your ancestors. You are asking how to engage and make that change—I believe it is by bringing people who have that voice and concern. People who are dinosaurs like me have been doing the same thing for so long, but bringing in committee members and diverse voices and allowing access to the process is so important.

Lauren Kennedy: I think the idea of experimenting this out in a temporary way is interesting. We do need much broader conversations. Not to be a jerk, but sometimes those committee

conversations also make me want to die. I see how the artist gets really beat down in the process. It is hard for a lot of artists to be true to their creative practice and vision while also responding to, absorbing, and working with community feedback. To be able to have a space to play that out first and get responses in a way in which we're not just trying to translate what a community center director wants to see in a mural is so important. We just have to find a way to make that happen. Often, there is tension there for artists that we work with, and trying to hold the artists and neighborhoods both in the front of our work is tough. Am I being a jerk?

Maile Meyer: I'm smiling to myself because I think about how we should just lose the preciousness of all of this and just go ahead and let it go. Just let it go by understanding. We can amortize the materials. It's worth nothing. It's what we put into it. Let's just take turns. It is someone else's turn to be the dominant culture. How about that?

Richard McCoy: I was struck by something that was said yesterday. We need less public art. We never really unpacked what that meant, but I would like to unpack part of it. I think we need less public art in comparison to needing better designed public spaces. That's a way that they can become more democratic and inclusive. Public spaces can be much more accessible. Often, public art is asked to do the impossible in a public space, and I think maybe we should just stop asking it to do it and just focus on design and making a great space that people want to use.

Paul Farber: I do not agree that we need less public art, and I also don't necessarily think that public art and public design have to be in opposition. It feels like a zero-sum game to say, “Do we pick the public space or the public art?” There are certainly ways that public art can be cumbersome. As Lauren mentions, there are moments when artists, neighborhoods, and stakeholders can be in profound tension.

However, I have also seen when there is a longer time horizon or there are profound forms of listening. When that syncs up, something revelatory and new can happen. There are ways that public art does not have to be against public space but in the service of it.

As we talk about the resurgence of public space, I point out my deep worry about the privatization of public space, about criminalization of members of marginalized communities, and about the limitations of belonging. I will tell you that working in 10 public parks in

Philadelphia throughout the fall, each park has its own ecosystem that reflects a lot of my trepidations about letting go of public art. There are the spaces that have been turned over to private companies, and there are profound tensions about what the artist can and cannot do and what kind of community is welcome. This is not always obvious to visitors but is made clear on site through programming, security, and the design of the spaces themselves.

There are spaces that are in the process of becoming outposts and refuges because of gentrification happening around the parks as well. Sometimes, the artwork will rise, but I think there's a lot of burden on the artwork to rise above those challenges. It also can be a place of understanding it or understanding the living history of the neighborhood.

I have been in conversations with municipal entities that are aimed at finding a space for the art to fit after the fact. That worries me as well. The artist's job, in part, is to bring a creative vision that other people cannot see or sense before it is installed. In addition, the artist's job is, at times, to find those parameters of appropriateness and blur them, push them, dance on them, and stretch over them to make possible things that we wouldn't expect in the status quo.

Jen Lewin: Maybe all public art should be temporary. I'm struck by that, especially thinking about the experienced generations and the younger generations coming out into the world who might just want the experience of being part of building a monument that is only there for two years, followed by something else. This idea of permanence is just something we need to shift away from.

Leon Tan: I totally agree. In the council I work in, the advisory board, we are now looking at stipulating a “use-by date” on all our public commissions in order to make the point that you cannot expect this work to last forever. It's not yours to have forever. This characterizes public space at the end of the day. Realistically, all works are fundamentally temporary. There's just a time scale that you happen to put on that. In our case, I think it makes more sense to just make that explicit so that the artist knows exactly what's on the table.

Cameron Cartiere: Leon, is that a use-by date in that at that date it's gone? Or do we revisit it at that date?

Leon Tan: At that date, we revisit it with a conversation around accessibility. It's not set in stone, but it's a process.

Cameron Cartiere: I'm going to put somebody on the spot here. You know I'm coming.

Jim Glenn: I'm Jim Glenn. I run the public art program in the state of Utah. The reason I'm being put on the spot is because I was having a candid conversation in the car on the way over this morning.

The state of Utah has just recently inserted language into our commission contracts where we set a sunset date of 30 years for work. With the understanding both from the artist and state, we will continue to care for that piece as long as it's viable to do so with our budgets and with the facility where the work was commissioned.

It was a really hard decision for us, coming from a background of art history and preservation, to let go of that preciousness. At the same time, it is so important to honor the work of the artist and protect the agency that I work for as well.

Erin Shie Palmer: This is a fascinating discussion in that one of the things I'm hearing is a differentiation between public art and public space. One of the things that I'm personally interested in is the public environment and how those things can be married together. That's one of the things that's interesting about Columbus because so much private space has been made accessible to the public.

What you raise, Leon, is this issue of the accessibility of private spaces, and there's some politics to it. Hawai'i has so much publicly used private space that presents opportunities for art, but there's control over it. My personal interest in a lot of permanent public pieces are those which are not things that you look at but things that are the space. In some ways, those, to me, are some of the most enduring things that have been funded out of public art budgets. Rather than becoming things that are looked at, they are the invitation to the public to engage in a space.

In some ways, this neutralizes the pieces as "art." It becomes harder for people to identify it as art. Yet, if the idea is to create a space that offers the artist's perspective, points of culture, and

things to look at, there is so much open space for interaction that the work can endure. It can withstand other things being imposed on it or integrated into it. In addition to considering temporariness, also look at art that may not be as easily identified as art, that is much closer to being the art environment.

Laura Phelps Rogers: I'm from Denver. This conversation and the three presenters here struck me very personally. It's this approach that I take, from a more community-driven, ephemeral point of view, although I also create monumental work.

All I could think about when Cynthia spoke about Denver's *Mustang* and its location at the airport is its angry eyes. The artist [Luis Jiminez] lost his life constructing it. I'm thinking of that piece and Cynthia's comment on how she dislikes it. It also brings to mind all that you brought forward in this conversation.

Ephemeral works and temporary public art allow for shared cultural memories. The idea is that temporary works can shift organically and naturally. I think this is really important because the *Mustang* has sort of become obsolete in terms of what it meant and what is now happening at the Denver International Airport and how much travel has changed the way we live. The piece has become somewhat irrelevant. So, this type of approach and the three strong commentaries that you brought to the conversation are very meaningful to me.

Cameron Cartiere: I want to come back to the conversation here. I don't think we disagree—or I don't hear that we're in disagreement. I don't think that it does have to be mutually exclusive, this choice between public space and public art. It is an interesting thing to throw a comment out like "what would it look like if we made less public art?" I'm not saying that we need less public art, but our process of commissioning that work needs to change.

With that in mind, the blue *Mustang* is a piece I'm not terribly fond of, either. However, I had an interesting conversation with somebody earlier in the week about it. She was really surprised that so many people didn't like it, especially because of the artist's background with that work.

One of the things I was going to put Jim on the spot for was this other lovely comment, so I'll just take it away. To have a work that in this moment feels tired or it's been on campus for a while or it's time to move it along and have something else: If we hold it for a while and give it some

attention, it might cycle around and become relevant or hip or trendy again. We don't necessarily know how a work will stand the test of time.

I certainly know that there are a couple works on Burrard Street in Vancouver that were commissioned in the late ‘50s. They are certainly not works I would ever commission now, but I'm really glad they are there when I ride by on the bus everyday. It's that quiet pleasure, that little moment.

In the balance of the really incredible social issues that we're grappling with, where is—in the impermanence—that discussion we're having between the range and scope of the work that we hold?

Lauren Kennedy: We also talked yesterday or maybe the day before about how we open up public art and bring in performance. We don’t always have to talk about sculptures and murals or even temporary lighting projects.

One thing we are toying with is working with performance artists to go to project sites that have been completed for 10 years and haven't been touched in a long time. We aim to activate that existing project since we haven’t done so since it was installed. There are other opportunities to bring in other art forms to revisit some of those old things.

Richard McCoy: I don't know that we can or should change the commissioning process. I think about what we've learned and from what Candy demonstrated. She wasn't commissioned to make *Before I Die*. So I don't know that you can change the commissioning process. Artists are going to make things, and funders are going to want to fund stuff.

I think that's challenging, but what doesn't exist for public art that does exist for other cultural resources in the United States are the state and national registers. For example, you can assign value to landscapes, cultural sites, and buildings based on the National Registry. You can be a National Historic Landmark. You can designate in your state, but there's no systematic way for us to identify artworks that are of the highest cultural value at a local level, at a state level, or at a federal level.

On rare occasions, things will be national historic landmarks, such as the Statue of Liberty. However, if you were to look in your community, whatever it is, could you identify five pieces that should be on the state register and say these are exceptional pieces that represent our culture? If we had a system that was at least trying to do that, it would be imperfect and problematic but might create a way to hold some up as models.

Cameron Cartiere: I can count on you, Richard, to make a statement that provides us with the perfect segue to our next and last session, “Rethinking Public Art Policy and Funding Mechanisms.”

Rethinking Public Art Policy and Funding Mechanisms

Cameron Cartiere: We are moving into our last session, *“*Rethinking Public Art Policy and Funding Mechanisms.” I think this is a really interesting way to bring us full circle from where we started. To lead us off, Heather Aitken from Calgary Public Art will present.

Heather Aitken: It is an honor to be here today and presenting to you. *Moh-kíns-tsis* is the Blackfoot name for the area on which Calgary is situated in the heart of Treaty 7 and the traditional territory of the Blackfoot Nation. It is also home to Métis Nation of Alberta Region 3. We are situated at the confluence of two relatively small rivers in the rain shadows of the Rocky Mountains.

Today, I'm going to talk about our public art policy and a department public art plan. Our policy was approved by the city council in 2004. Calgary was one of the last major cities in North America to develop a public art policy. There was a benefit to that because it gave us the opportunity to research other programs and have conversations with people across North America to discuss what worked, what didn't work, and what people would do differently the next time around.

That allowed us to develop a policy that met our city's needs. We have a one-percent funding mechanism where the funding is decentralized. The money is retained within the departments, and, according to the policy, the departments decide whether to pool funds, use the funds on a capital project, or turn the funds over to the public art reserve. What that means is that

departments are actively involved and active participants in our program. That involvement has built an incredible foundation of support for public art across our departments.

The policy also outlines a diverse set of opportunities to use the funds, including permanent works, temporary and ephemeral works, residencies and mentorships, exhibitions, and programming. It also allows for conservation, maintenance, management, and administration.

Our Utilities and Environmental Protection (UEP) Department houses our water utility. Its vast dispersed systems, most of which are hidden from sight, are inaccessible to the public. There are hundreds of kilometers of underground pipes, underground reservoirs, pump stations, lift stations, drinking water, and wastewater treatment plants. There are hundreds of employees who are passionate about their work. They plan, regulate, construct, operate, and maintain these systems to protect public health and the watershed.

When the city council approved the policy in 2004, UEP chose to pool its funds and develop a public art plan. The department saw the opportunity to share its work through the lens of artists and public art. The plan outlined a vision for how the public art policy could be applied within the department to support its long-term goals.

The cornerstones are built on a foundation of multi-disciplinary collaboration, utilizing the watershed as the organizing principle, which presents the opportunity to connect citizens to the watershed. The plan laid out permanent projects, temporary festivals, artist residencies, mentorships and education curriculums. Over the last decade, we've commissioned artists locally, nationally, and internationally to engage the community on the broad theme of the watershed.

In 2011, the Watershed+ program was launched after a two-year planning process developed by a multidisciplinary team led by artists Sans Façon. It was an ambitious interpretation of the Visual Language Project, one of the projects outlined in the plan, with an explicit intention to create an emotional connection between Calgarians and their watershed.

The output was not a work of art but a manual that outlined a vision and framework for implementation. Lead artists were embedded full time in the water utility, working alongside staff

on the core business of the department. We approached this pilot without preconceived ideas of what the public art outcomes would be.

I'm going to briefly go through a couple of the projects. There are details of all of the Watershed Projects in the PLUS manual. Copies are available for everybody to take one home if you're interested.

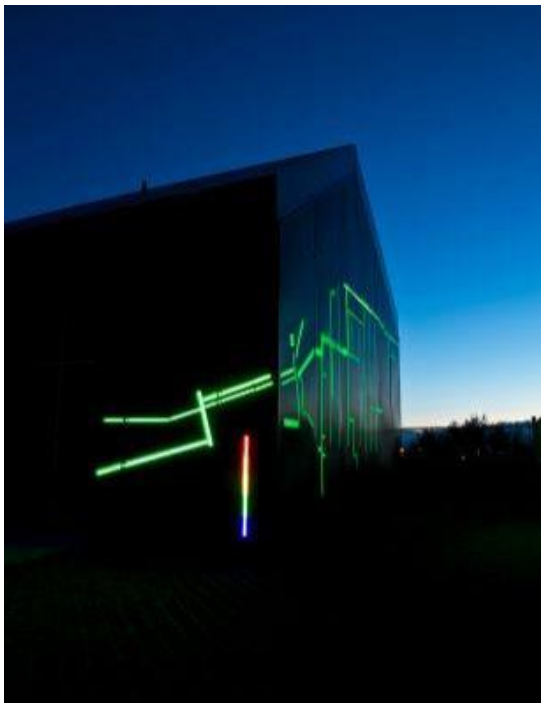


Figure 63. Forest Lawn Lift Station by Sans façon. Photo: City of Calgary.

Forest Lawn Lift Station reveals the underground wastewater system within the neighborhood of Forest Lawn. The lead artists worked with engineers, architects, and lighting designers to develop the concept. It is a to-scale map of the underground system. The lighting installation is directly connected to the lift station technology and is programmed to fluctuate with actual usage. We like to say that our operations staff, when they're checking on the facility, don't need to go inside because they can see what's going on just by looking at the lighting.

Fire Hydrant Water Fountains came about through a request from our water educators, who were exploring ways to provide accessible drinking water during summer festivals. The lead artists worked with 42 staff members from a dozen different work areas on concept design, fabrication, and installation. The fire hydrant fountains are now in their fourth year of use, and they travel to different events throughout the summer months.

Figure 64. Fire Hydrant Water Fountain by Sans façon. Photo: City of Calgary.

We began an artist residency program in 2012 with the intention to facilitate innovative and collaborative projects that responded to the watershed and water management. This was an opportunity for artists to explore and experiment to produce new work and to engage with staff and citizens.

This is a residency with Rachel Duckhouse, where she worked with our river engineers. She became very interested in flow dynamics and created these large drawings of flow movement of a section of the Bow River. The drawings were on exhibition in June 2013 when Calgary experienced a catastrophic flood. After consulting with river engineers later that summer, Rachel went back into the drawings and redrew the high-water mark and impact of the flood. The drawings have become visual records of the flood event.

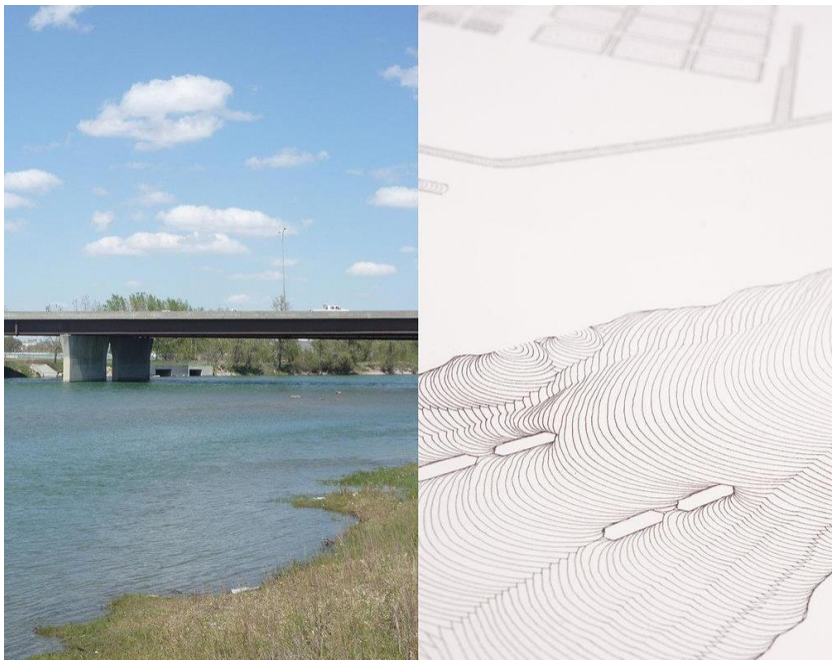


Figure 65. Pages from Flow Dynamics publication in support of TRUCK show, by Rachel Duckhouse. Photo: City of Calgary.

Bee Kingdom is a glass collective in Calgary that collaborated with lab staff from our wastewater and water treatment facilities. Through a series of meetings and tours, the artists explored microorganisms that lab staff are constantly looking for. Staff then spent time at Bee Kingdom's studio in an exchange to learn about glass blowing. The result was a series of glass micro-organisms that reveal the hidden world of water management microbiology.

The last project I'll talk about is *East Bowmont*. This is a large-scale project, the site of a former gravel pit and obtained by the Parks Department for the development of a new park.

Figure 66. View of East Bowmont. Photo: Lori Goldstein.

The water utility also identified the land for stormwater treatment, as one tenth of the city's untreated stormwater is released directly into the Bow River at the site. These two opposing mandates, park development and stormwater treatment, both supported this project as a Watershed+ pilot. Lead artist Sans Façon led the conceptual design of the stormwater treatment drain, working with a multidisciplinary team from the project's inception. The artists focused attention on areas where the stormwater transitions, moving from one space to another, and that is where our public art funds were invested.

I've been thinking about what has supported success. For us, it's been a policy flexible enough to allow us to pool funds and explore diverse ways to interpret a plan focused on the core services of the water utility. Vision and leadership are involved—recognizing the value of working with artists and supporting staff to do so. Staff are passionate about their work, generous with their knowledge and expertise, and interested in working with artists. Embedded lead artists—I will say brilliant lead artists—who work with us on a daily basis and bring their creative perspective to the work of the utility. Time is required for immersive research, for concepts and ideas to evolve, and to build relationships and trust. So is collaboration—creating space where people can come together and share their knowledge and expertise, embracing the unknown.

Jonathan Johnson: Good morning. We're going to put on some revolving slides that don't relate specifically to any of the three of us who are talking, but you'll just see a running loop of images. [Images are attached here.] We thought that would be more entertaining because I'm going to get into the nuts and bolts of it. I will get to the blood and guts of money and policy and not necessarily the good work it all ends up supporting.

In 1967, the state of Hawai'i adopted the one-percent law. That funding came from bond funds, so the source really mattered for us. Everything had to be related to that bond-funded building. That's been good and bad. It's been very difficult because of the limited use of that money, but that is also why it still exists. It was so specific and tightly wrapped that all the pressures from performing arts and others who wanted part of it could not get access because it was bond funding specifically made for Capital Improvement Project (CIP) use.

Over the years, there have been legislation and budgetary shifts that have actually allowed us to use that funding for a broader purpose. The breakthrough legislation was with Ron Yamakawa (former executive director of the Hawai'i State Foundation on Culture and the Arts who is right there in the front row) in 1989. They created the Works of Art Special Fund. Like Calgary's process, all the money was pooled into one central location.

Shifts to the legislation also allowed the State Foundation to decide where the funding would be spent. It allowed us to fund administrative money, so positions, acquisitions, and all works of art in this place [HiSAM] were funded this way. *Interpretation*—that is a key word that the legislation added in, and we have been using that this year. The shift was a huge opportunity for us. I would recommend, if you are going to start any one-percent legislation, to include that.

More recently we included the Hawai'i State Art Museum legislation. We created this space through legislation, and it allowed us to bring in educational exhibits. Friends of the Hawai'i State Art Museum was also added; the Friends group was designed to bring in fundraising. It runs our concessions and our gift shop so we can start to build alternative revenue sources and generate money. We receive rental income through the Hawai'i State Art Museum. We are beginning to generate money from the use of this funding so now we can start to do other things with that money.

That is where it starts to get really interesting. We have made some attempts and have come close to amending our policy to include temporary works of art. Policy is very guarded—especially in government—so making changes to that policy has to be very systematic. In the last year, our board decided that we will not make any amendments to our legislation, even if they are good changes, because the process could open the opportunity for the negative. How do we navigate that law? It's all about interpretation and finding ways to use it.

We have used interpretation mostly for education. You heard all the noisy children throughout the museum. We engage artists who are performers, such as dancers. It becomes all about interpretation. The kids are not responding to Monet or others, but they are responding to our works and artists. The artists go out into the classrooms in the schools. This year, we plan to open it up so that our Artists in the Schools program is funded partially through our one-percent law.

If schools have a permanent work of art located on their campus, an artist goes out to the school and engages that community about that piece. That has actually opened up a huge funding stream for education. It has also helped us achieve one of our priorities, which is avoiding the common pattern of placing the permanent pieces and forgetting about them by the next year. Now, the following year, an artist comes into the classroom and engages the students on that piece—the style, theme, or whatever it is. Every year. This programming is built in now.

Part of what that did was open up general funding. Our artists and the school's coordinator said, "I want to keep my $215,000." My response was, "No. You want more." I need part of that general fund, so we started to shift our funding source by increasing the artists in the schools funding with percent for art funds, reducing the amount of general funds needed. The general fund allows me to go and do other things.

Yesterday, I told Ron, "I'm going to use some general funds for public art purposes." He responded, “Oh my!” We are starting to shift things around, and we are actually making the money available to do what we need to get done. This process is really uncomfortable for a lot of people, but as long as we follow the intent of those rules and have it blessed by our attorney general, then all of this seems to be coming into place.

What is the challenge of that? It is really the expectations of the public and managing those so that we can become more flexible and temporary and stop succumbing to everyone's special interests. We make sure that our priorities are set so that when we do get asked to do a whole lot of things, we know where we are going, and then we can fund those priorities.

We are currently in the middle of a strategic plan. On Wednesday, we will begin to meet, look at our community, and begin to navigate that. For us, it is about public-private partnerships and

collaborations. For example, all of the museum directors in the state have been meeting monthly on an informal basis. We go around to one another's institutions to understand what each is doing.

We have a big Hawai'i Community Foundation match for our education programming. That has been huge. Now we have federal, state, community foundation, and one-percent funding for our education programming. There has been lots of expansion there. We are going to get an art space in Hawai'i, too, and the collaborative public-private partnerships are going on to help us make that happen.

My question is: Does public art reflect community values? We heard this recently. We were trying to raise money for this [symposium] and someone said, "Why would I donate? Isn't that what I pay taxes for?" That is why it is so important to have a group like our Friends organization that can actually go out and seek funding. The funding that we put toward this symposium was from rental income. We rent the property for all kinds of activities and then use that money to put back into performing arts, events like this, or musicians on First Fridays. Money from our usual funding source could not be spent on those types of things. Is private development [funding] a gift to the community or [supporting] a special interest? I will leave it at that.

Maile Meyer: I am going to jump into the idea of circumvention and new models for funding, which is basically what poor people do. That is a joke. I am mostly poking fun because if we cannot laugh at ourselves, we are all in trouble. So that is my frame of reference.

There are really no new forms. We are really just remembering the way things used to work. That might include more tolerance for ambiguity, unanticipated outcomes, and problem solving in the moment with a clear idea of where we want to end up through a process that is familiar. It is a guidepost of sorts, but it keeps us moving.

I tend to be very conceptual and metaphoric in how I work and what I do. It leaves me light on my feet, constantly apologizing, learning, and trying to get the best results with the littlest bit of what most people define as resources—i.e., money. However, that is usually not where I play. Money is very low frequency for me, but relationships are my best frequency. I find relationships priceless and incredibly valuable as well as kind of rejuvenating and always present. When you live on an island, collaboration is really the quality of your relationships.

For me, process should never overwhelm. It has to have the content. It has to be the genuine focus, not the process. For me, as a Native Hawai'ian, having a relationship with nature is huge. We are familiar with nature. We are not dominating cultures here. We try to share, as there is an intersectionality around water and its value. This has been articulated in art. *Waiwai* is the word for double water, meaning it is a relationship with nature and place.

I have specific experiences that bypass traditional approaches and are seemingly less susceptible to bureaucratic red tape. J.J. [Jonathan Johnson] and I have a long running relationship. We operate on the periphery. He is tolerant of my energy, which tells me about his capacity. *Tolerant* is the wrong word. We have to embrace and invite each other. You always want to see who is not there and find out why—who is not present and why. Do what it takes to get them into that circle, whatever you may be doing.

Leveraging Success

I am going to talk about some things that we have done, including leveraging success at any increment. I'll start with the Sheraton art collection. There was a moment in time when the state and all the big public and private funders in Honolulu—the not-for-profits and the Hawai'ian organizations—underwent transformation. There was redevelopment, new construction, and new management.

At this time, a new guy came into town and said, "Maybe because we are renovating, we should do something different." This allowed us to develop something called *Art in Place*, a program to develop 20 pieces of work made by Native Hawai'ian artists as well as a community mural across a two-week period of time onsite. The artists were invited to stay on the Sheraton property before the rooms were renovated.

Once the project or program exists, you can show it to others. Installing this work in the Sheraton allowed me to leverage its existence to show other clients. After the Sheraton's Kelly Sanders let us create art in his hotel in 2008, he had the largest collection of Native Hawai'ian art with just 20 pieces. Slightly embarrassing, but it is what it is. We showed that collection to Disney principles and leveraged Disney as a result of it, which then became the largest organization that commissioned Native Hawai'ian art. The Disney commission included 60 artists, 105 pieces, and a million bucks.

The six principal artists who were part of the Sheraton project became commissioned artists at Aulani, a Disney resort. Nine years later, two artists who were students on that project returned and painted the Aulani mural, which is something that appeared at the Sheraton to remind people that, at one time, there were 10,000 coconut trees here. There were tons of flowers that were planted, but now you have a mural that reminds you of what was.

Newcomers Challenging the Status Quo

This relates to the creation of Disney's Aulani resort from 2007-2011. The Disney group ordered the universe differently: They started with Hawai'ians. I was part of a design team called *Phil Potts and Associates*, an interior design firm. The room was filled with suits, and there were a few random people like me. The big show was on, and everybody was there to affirm what Disney was going to do with its beginning design team. A few of us could not help ourselves—we were laughing at the presentations. All these things were happening. Things were jumping out of volcanoes! It was so irrelevant, inconsiderate, and rude to the people of place.

So Disney did an amazing thing. It gave presentations to two or three large groups, and it hired the three people who laughed the loudest in its presentations. I happened to be one of them. I thought that was pretty amazing. It blew my mind, but Disney made a point to say, "Let's welcome in people of place." The Disney "imagineering" people said to our artists, "No worries. We will take this little sketch, and we will fabricate it and put it on the wall."

The artists did not have to worry about what they did not know, which is really helpful if you are going to support artists. You do not have to point out that they have never done this before because they probably already know that. Instead, you can ask how you can help articulate their vision. Disney was an incredible partner in that area.

These are all funding examples that include public and private sources, as well as newcomers and oldcomers to Hawai'i. Other funding streams came when people got a bee in their bonnet because they were embarrassed by the presence of Disney. It was after Disney's arrival that a lot of Hawai'ian organizations started commissioning Native Hawai'ian art. Whatever it takes. Disney really turned a light on what was not happening, and it did it through funding and celebrating artists.

Specific Events Create an Opportunistic Responses

The Asia Pacific Economic Cooperation (APEC) came to Hawai'i in 2011. In 1997, when the Hawai'i Convention Center was built, the only piece of public art contributed by a Native Hawai'ian was a small mural on a service corridor. So in 2011, when Hawai'i hosted APEC, a mural was commissioned by the Office of Hawai'ian Affairs and gifted to the Convention Center through a not-for-profit entity, bypassing the existing acquisition process.

At the time of the Convention Center commission in 1997, art for the rest of the facility was being selected. There were very few Hawai'ians on the list because of their lack of experience in being commissioned for a public art project. When we came back 15 years later, we were able to install a mural that is now front and center on the floor of the Convention Center. Twenty-five high-school students from six schools worked with five lead artists and five art assistants to create that mural. We had to create that infrastructure to build capacity. This happened through partnerships with public, private, and quasi-private organizations.

Building Private Collections with Synergistic Clients

In 2015, a Native Hawai'ian defense contractor commissioned an art collection and hosted exhibits and, again, helped to launch emerging artists. Through this partnership, unlikely art installations started to emerge. A lot of art was created with this client's support.

We have been commissioned to work on approximately 15-to-20 construction barricades for developers. They are definitely an unlikely partner but present a good opportunity for community messaging and making lots of mistakes.

We always tie things to place, as people of place, so all of these murals reflected place. Common goals bring serendipity, and enough involvement can allow for the creation of a self-organizing entity, such as the Honolulu Biennial in 2016. An organic community response can often sustain an organizational effort such as this. It does not demand participation, but it includes and accommodates the natural ebb and flow. That lack of pressure invites participation and anonymity.

Collective ownership comes out of a desire to manifest something, and the funding follows. Create your own lists of funders and what your community responds to. My most important asset includes my relationships, so slow it down in order to develop them. Once they exist,

things move really fast. They become a natural win-win and create opportunities through considering other results and best outcomes.

Keys to Success

- *Generosity of spirit and/or funds:* You ideally need a generosity of spirit and funds, but you can do a lot without funds if you have generous spirit.

- *A moral imperative:* How do we feel about who we are working with? How do the collaborators work together? A moral imperative is something that has to be present in our recipes. We have to feel really good with passion projects that make things happen.

- *Intergenerational mentorship and building capacity:* These things bring funds to us. People want to give us money because these elements exist in our projects.

- *Inclusion:* Notice who is not there, find out why, and try to bring them in. A lot of times, they come with money. Include everyone who brings the funds like rain.

- *Ambiguity and potential:* I am constantly readjusting every project I work on because you have to be open to change and observant of where a project is taking you—not necessarily where you want the project to go. In the end, all those unanticipated outcomes and those people who bring funds when you have no belief that they were coming exist because you are doing the right thing.

  How we define the *right thing* is up to each of us. It varies. However, one thing the *right thing* has for me is minimal waste. Artists are extremely wasteful. They just make stuff. The ability to metaphorically eliminate redundancy and inefficiency so that resources are used well is so important. This includes people, time, and effort. Watch for those unexpected champions.

  The unexpected champion at the Hawai'i Convention Center was the cleaning woman who always came out when someone looked at the mural and told them all about it. She made sure that the state put in informational pamphlets, and she handed them to people. Who would have guessed? She wanted to be an artist

when she was younger, so she took personal ownership.

- *Honoring effort:* Honor effort and successes together. Whatever level your collaborators are at, we do not take enough time to say “thank you.” We should honor everyone who is involved in the process and notice everyone's participation. If everyone is participating, they are doing everything they can to make sure the project is a success. For me, that total participation—funds, pathways, and people present—all of it together is how I define the models that work for the work we do. Thank you for your time, interest, and for being present.

Cameron Cartiere: Now we move on to our four respondents. Larry, would you start us off, please?

Larry Baza: First off, Heather, I really, really appreciated learning about the Watershed project. I think it was really important that the money is given to departments and how that shook out in the end. Which groups decided to work together, and which did not? There is great value in that kind of a model. It is a different model from what I am used to, but I can imagine great value in that. I appreciated the residencies, and it certainly appears that what was produced, although it was not expected, clearly worked. That is a great thing.

Jonathan, in terms of changing policy, your statements about public and private partnerships, the work of inclusive education efforts, and the models that you spoke of really resonated with me. The difference between the state council on which I serve and the Hawai’i State Foundation on Culture and the Arts are two different animals—and both doing extremely good work. However, once again, all that your organization is doing—especially the presence of a physical museum, a state museum—is very significant. We do not have such an animal. Every state should have a state museum to complement the variety of museums we all have in our cities and our states. It is commendable work and clear that you are the right person here to manage the arts side along with the governmental side.

Maile, I completely agree with you about the relationships and your statement about who is not present. It has been a guiding principle for me in my work, and it does work for everyone. I think your example of the Sheraton project and the Disney one are fine examples of public and private partnerships. One of the things that really drives me when I talk to groups, especially

nonprofits, is that so many folks from government to private foundations and philanthropists have been telling us to diversify our funding. The largest source of that possible diversification is from the private sector. Clearly, in Hawai'i, the tourism industry has stepped up, which is really important.

Lauren Kennedy: I can pick up a little bit from where Larry left off there because that diversification of funding was a very important charge for me in stepping into my role at the UrbanArt Commission. We were almost wholly reliant on money coming in from the city. We have been able to reduce that dependency by 20 percent in our overall budget in the last couple of years. That has come through a lot of different ways, working across different sectors.

I love what Jonathan said about earned revenue. I think that is so important for nonprofits. Being a nonprofit does not mean you get to be a bad business. You are still a business, so you are making money. You just put the money back into what you do. To find avenues for that in our work is really important.

I have presented the Calgary Watershed Project when I talk about public art and my hopes and dreams for it in Memphis. That helped inform us about the significance of moving to embed artists in a comprehensive city-planning process. Again, thinking across sectors, there was funding available for the comprehensive city plan that we were not able to tap into if we were just coming at it from capital a "Art" dollars. However, because we talk about artists working in planning processes, the money opened up. That is really interesting as well.

To one of your points, Jonathan, about trying to find where the flexibility is and also in reference to Calgary, we have been trying to pay attention not just to new development but to where the city spends smaller pockets of money for things like maintenance. We are not necessarily looking at policy changes, but we are just taking a little bit of flexibility and being creative with the way things are written. We are seeing how far you can push things before you get your hand slapped.

Maile, you also had some lovely things to say. A big conversation in Memphis right now is how we are not just keeping money in legacy spaces and institutions. We are also making sure that we look to see who is not there and ask why. It is often because that bigger budget funding is really concentrated in some of our establishments and institutions.

I agree that relationships are a higher premium than the dollars, but we can also think about how to leverage those relationships for in-kind contributions and things that make that money go a little bit further, and that can be really meaningful as well.

Mundano: It was interesting to see all the examples. Heather, it was really impressive—the theme of the project, the relationship with water. The environmental issue is really important, and pairing artists with engineers to build a project like that really interests me. In Brazil, I have never seen a project structured with artists. I want to understand more about how the artists applied to be a part of this. There is a lot of bureaucracy in that process. Artists need to spend a lot of time to apply for a project, and they might not have the time. They apply, and if they do not get funding, they lose all this time on that. I feel that is something we need to make easier—artist participation in the funding process. Sometimes we have some opportunities, but it is so hard to apply for funds.

Jonathan, this flexibility that you are creating to manage the funds and keep the museum space alive is wonderful. Silence can be the worst thing to happen in a place meant to be alive. It was amazing to see the kids playing here yesterday, the integration, and the efforts put forth to try to do something new. That is interesting because I never had that type of museum experience when I was a child. In my country, people do not feel close to the museums, and I feel that the institutions are a little bit inflexible. So flexibility is something I like.

Maile, you talk a lot about the importance of ownership, participation in passion projects, and inclusion. You shared the process of this private funding, so it was interesting to see how it works here. That reminds me of the bureaucracy we had in my country to do this kind of project. I might not be able to understand what you do, but if you have passion for it, sometimes that is all that matters. Sometimes, we do not receive the funds to do everything we want, but if we are doing something we like and we are enjoying what we are doing, that is the most important thing.

Jasper Wong: I was really impressed by the Watershed Project. It is really important to use public art to highlight services that exist in our daily lives, and I do not believe that there is enough of it. What Mundano is doing to highlight homeless people and recyclers in São Paulo is so important.

I have been attempting to do some of the same work to a degree here in Honolulu. I have met with the Parks and Recreation Department to discuss allowing us to create new playgrounds. In Hawai'i, our playgrounds all look the same. It could be such a source of education for kids, people, and families in our neighborhoods. Parks and Recreation always rejects me due to liability issues with playgrounds. I have also been trying to paint skate parks in the same way, and I run into the same issue. Or they tell me I need permission from the neighborhood board. I have sat through a lot of those, and it has been such a struggle to make it happen. I would love to talk to you some more about methods or advice.

Maile and Jonathan, in a lot of ways, have mentored me for many years. I have known Maile for about seven years, maybe more. She has always been a voice and a reminder of looking at things differently. She is a reminder of the people of Hawai'i. We started a warehouse called *Lana Lane Studios*. We convinced a property developer to give us this underused concrete factory to turn it into artist studios for artists of Hawai'i. It was completely empty and had nothing. Maile told me that I should give some of these Hawai'ian artists that she worked with a work space and begin to work with them more. These are people we worked with a lot through POW! WOW!, and I would not have known them if I did not know Maile. It even helped start some of our earlier cultural tours that we tried to implement in other cities as well. So thank you to Maile for that and all the teachings she provided me with over the many years.

I have not known Jonathan for that long, but I also did not know that HiSAM existed. I grew up in Hawai'i, went to public school out here, and there are not a lot of resources for young artists in Hawai'i. Public schools do not have art classes at all. I know some of the art teachers in the public schools, and we have talked at length about what we can do on our own. We tried to start art schools on our own that are free for kids that we can provide to fill some of those gaps. This year, I have been to HiSAM more than I ever have in my whole life because of Jonathan, the work that he and his team have been doing, and his reaching out. His son goes to our school of music. We have been trying to work together to try to build for our youth in Hawai'i.

Maile and Jonathan always remind me about more funding that is out there, and I thank them for always helping.

Cameron Cartiere: Before Leon has to leave, we want to thank him for coming. Also Leon, if you have a closing thought you want to share with us, please do share before you head out.

Leon Tan: I really value the opportunity to be here and to hear from a range of different perspectives on public art. I am not the only one who is passionate about this field, and it is lovely to be with so many of you in this space. Where I come from, there are not many people in this space. It is so nice to be able to reach out, and I've made some friends over this time. It's been fantastic. I really want to thank WESTAF in particular for putting this together and everyone who has put this together and done a really good job. Thanks very much.

Discussion

Cameron Cartiere: We have opened up some really interesting avenues here for discussion around public policy and funding mechanisms. I am curious how some of the work that has been happening from our presenters actually relates to some of the work that was presented in our first session. How did the negotiations happen with funding? What are the policies that might have existed that did not necessarily have the flexibility to allow what you originally wanted to do with Monument Lab or in Columbus and other places?

I do know a bit more about Watershed+ than some people in the room. I spent quite a lot of time with Heather and with the artists when writing the book chapter on artists embedded in municipalities. They were quite a feature.

I do want to ask a specific question of Heather. In that relationship between the choices that the water department made for pooling its funds and other departments that you worked with that made different choices, how does the relationship shift? Are some departments open or not? It comes back to the points earlier about how and why relationships matter and how we feel about the collaborators.

Heather Aitken: Pooling funds has been really critical to the success of our program. It has allowed us to work embedded within a municipal department for a decade, and, although we do not always work with the same people, we have built relationships and developed a trust level with staff across the department that I think is quite extraordinary.

We work out of a studio in the water utility building, and we are at a point where we have engineers coming to us asking if they can have artists to work on their design teams. One of our current engineering projects is centered around fish habitat compensation and flood mitigation. The pooling of funds has allowed us to be responsive to this opportunity and other upcoming projects that reflect current priorities for the department.

Our other departments have not been able to pool funds in the same way due to restrictions on funding sources. They've been required to place public art on the capital projects generating the one percent. Often, there is limited time to research and develop concepts. In many cases, infrastructure design is underway or under construction, and this can put an incredible amount of pressure on artists and staff. It can rush meaningful processes—time for artists to understand site, context, and community and for staff and communities to be engaged.

Cameron Cartiere: I want to come back to conversations around policies and existing structures. I would like to ask Paul about his experiences working in an institution and across the potential politics of different departments, municipalities, and other agencies. How have you negotiated through the policies—or lack of policies—to make Monument Lab happen?

Paul Farber: Generally speaking, it is clear that there are great opportunities in working interdisciplinarily across divisions, but this is especially true outside of the institution. I would say that one of the biggest challenges and points of mutuality is time. In the timeframe of a semester, which I often function within, high schools do not necessarily operate with that same time horizon. Public art offices do not necessarily operate with that time horizon. Therefore, to bring out a sense of time—and therefore effort, labor, and value—we have to dismantle it. Let it go, and be very clear about what we can and cannot do.

Often, you may start with very wide eyes about what is possible, then you scale it down. When it comes to working with students and sending them outside of the institution, try to give them all of the opportunities to succeed, thrive, and stand out. Remove the burdens of failure. In large part, that notion of a project falling through may have different consequences. In the classroom, we can learn, as some people have said here. However, out there, I would much rather—on a particular aspect of this long-term project—lower the bar for what we are trying to accomplish than over-promise.

At universities, I do think that there is both an awareness of and blindness to their resources. There are certain tools at the disposal of people at universities and colleges. This is broadly speaking, and it can be different from place to place, but university resources are of high-demand use. They also present many possibilities to partners. For example, we have technological equipment at the UPenn that gets replaced often and can be borrowed under the university's insurance policies. We have the ability to utilize our classes and students to accomplish curricular activities. However, there is no roadmap. The college wants to give time and effort in many ways, so to do so thoughtfully is important. Not over-promising is important. And thinking about investments wisely is equally important.

Whenever faced with an opportunity around a particular project—when I am told that it is going to require security—it is always a reminder to do the project differently and use the money to hire students and community members. It has happened more than once where we think we will need more money to protect this thing that is precious outside. For the kind of work that we do, it is always a reminder that we need to re-think it and go back to investing in the process.

Cameron Cartiere: Deborah, you were talking about the works that you were producing after the earthquake and that the city was in a frozen state for two years.

Deborah McCormick: We had a policy to commission a legacy work every two years, and we were approaching our biennial. We did not know what the blueprint for the city was going to be, but instead of looking at that as a barrier, we built that into the brief for the artists.

Artist Julia Morison (you can see her work *Tree Houses for Swamp Dwellers* on our website) integrated that concept in her work. She conceptualized her structure as modular, something that could be shifted and could work at a number of different sites. What you actually have is a structure of 10 different elements that could connect together and create a gateway into a site. It looks like a honeycomb format that can be configured as a folly for people to play within. It was a very clever solution to that process.

It was also important for us to think about different durations for commissioning. So we now have a policy, which is a two- to three-year commission timeframe. We also have a policy for a five- to fifteen-year timeframe. With that work, there were some difficulties that came from it. Because we knew that we had a site, we integrated a landscaping process with it, so the artist

was brought into that process very early. That work will afterwards shift to a larger 3.2 kilometer art walkway along the Avon River, one of the Crown's projects, which is central to the development of Christchurch.

I was lucky that I was able to stay close to that process and champion it. We were invited to be part of the master planning for that, but if I had not been given the opportunity, I would not have been there to make sure the artwork landed in the right place. It was important that the placement was relevant to the artist's thinking and that we included the artist with us on that re-siting of the work.

Cameron Cartiere: I am going to swing back to you, Richard. You also organized a very ambitious project that seemed to work across different partnerships, different approaches, and different concerns. I come back to the innovation of the artist who engaged with the Henry Moore work and how that funding came through a completely different approach. Can you speak about that in relationship to our conversation?

Richard McCoy: We did a slightly different thing. We tried to inspire the Miller Prize competitors around Columbus. We taught them about the city, its heritage, and values. The competitors participated in the symposium, and we gave them information to read. There is this 70-page project brief on what they should make. Then we let them free. When they came back to present things, in each instance I was in love with the project but terrified because I thought that the budgets they were giving would inhibit the creation of their models.

In each instance, we found ways to help them out. What I learned from that is to not be afraid of that moment of inspiration. I believe this relates to the point Paul was trying to make when he spoke about those events that cause you to re-think things and when Deborah spoke about the big idea being worth chasing. The point is to find a way to do it. The value that I learned from that lesson is to not be afraid of the really big idea and instead try to get on board to make it happen.

This is what happened with all of them, but in particular with IKD’s piece. In addition to the $70,000 we gave them, they received a quarter of a million two-year research grant. I think that is because they rose to the occasion of the big idea.

Cameron Cartiere: I made a note when Mundano was responding about the artists who do not have the time to apply for these funds. If they are not awarded the funds, was it a waste of their time? While I agree that there are ways we can provide additional support to artists and there are ways we can train younger generations, I return to the point about needing more education and providing support to younger people. Does the whole idea of funding mean that we should all have a part? Or should we just leave it to the institutions?

Richard mentioned that some of the Exhibit Columbus designers received a funding or research grant. I am able to support part of the work in my own practice because I have received a research grant. It took a lot of work to get that grant, but it has become part of the work of doing the art that I do. I wonder, when you are working with different artists, what are the mechanisms to get funding? I know that Jack, for instance, can speak to this in part with some of the funding granted through Forecast Public Art. What are some of the ways that we can help artists? How can we approach this creatively?

Jack Becker: Forecast Public Art has had a grant program for emerging and, more recently, mid-career artists in Minnesota since 1989. Foundations give funds to us, and we then re-grant them to individual artists. For emerging artists, research and development funds or project funds are available. If you have already done some research and development yourself, you can apply for project grants. As far as I know, the grants program is unique in the country, which is sad because so many artists, especially emerging artists, do not have a foothold to get into this field.

In order to attract emerging artists from all disciplines, we have to help them understand that they have a potential role to play in public art. We hold workshops and trainings to help them become aware of some potential footholds they can gain that include raising their own money or just developing proposals. These can become tools for leveraging funds. It has been pointed out that if it is a compelling idea, you can often go find funding from somebody who also cares about the project and wants to support it. A watershed district, for example, might care about public art that raises awareness of the watershed. Public art is a kind of research. For many artists getting started, their works are mostly demonstration projects.

I want to circle back to the point that Jonathan brought up. It is so important for the public art programs in this country to broaden the base of support that they have because most of them are linked to capital budgets. If your percent for art organization is just tied to capital, all you can

spend that money on are brick and mortar projects that are typically permanent and need maintenance. It is not a sustainable model in the long term. It does not support 90 percent of the kind of work that artists want to do.

I am not saying to stop commissioning. Permanent commissioned projects will always be here. However, expand your program and your program base. Jonathan provided a great example, and I wish more programs could figure out how to do that.

Jonathan Johnson: We typically tell the artist, "Don't spend your retirement savings on your project." When we commission, as Jack mentioned, we have to be able to accomplish it within that contractual agreement. This changes the whole perception of how the government is going to get involved and allows us to go out and look for other funding. People always say the government is not funding our projects enough, and it should have given us more. That becomes the challenge. Other times, the dream is so big that it exceeds the scope of the budget. That is an opportunity to go out and gather other resources. It becomes a whole other chapter of how we contract for that kind of arrangement.

Cameron Cartiere: It goes back again to the public perception of where the money comes from—what is public and what is not. I appreciate the quote that you shared earlier, "Why should I donate to that? Isn't that what my taxes pay for?" I cannot tell you how many times this can affect us when I have a group of students on the street doing a public work, we will be working for three days. Those first two days, it has been thumbs up all around, and then you just have one person cruising by who says, "That better not be my tax dollars at work." The students are crushed and they forget those 77 people who spent those two days telling them how great they are.

Part of what I have done is train my students now to be able to leap away from that mural art project and chase that person down the street going, "Well, actually, sir, for every three dollars invested in public art, your return is . . . ."

This takes me back to relationships. Jonathan, you made a comment almost in passing about how you are getting together with an art leaders group. Can you speak a bit more about the significance of reaching across to different organizations and taking the time to find out what the other is doing?

Jonathan Johnson: We have a display case downstairs that involves eight of the institutions that have been meeting with regularly. It is the first brick-and-mortar example of all of us working together to come up with something simple. The case display was created for Hawai'i's Museums Association gathering that we hosted in this [symposium] room. Each month we meet and we travel to each institution to talk.

That has been so important because we have the Bishop Museum, Mission Houses, Honolulu Museum of Art, and all these other institutions at the table. We just sit and talk. Now, when we travel to each institution, we get to do the back of the house tour with the directors. That is so important. Now I think the Honolulu Museum of Art director has been in this building [the Hawai'i State Art Museum] seven times in the last six months. The former one never came in here.

We are building this dialogue where we can text with each other and be in communication. Now other people are saying, "Why don't you have piggyback shows?" We all have different purposes, but just the idea that we are actually in the same room regularly talking has become so important. Now the Bishop Museum has a new director, and we are hopeful that this person will join in these conversations because it's a huge capacity builder for this place.

Richard McCoy: Have you all ever done a coordinated set of exhibitions? Like "Hawai'i's all on the same page" . . . . ?

Jonathan Johnson: No. We are all still pretty confident in who we are. But depending on how we work together, we may be there one day. The only thing we've done together is downstairs. It's a collaborative effort and a little taste of what we could put together.

Richard McCoy: I think of the project Prospect New Orleans as an interesting example, although I do not know exactly where that project is going today.

Cameron Cartiere: Would any of the observers like to make a comment about funding, issues around policy, or relationship building?

Jonathan Johnson: One relationship that has really mattered has been the relationship among our legislature, board chair, committee chair, the public art manager, and me. All of us being

able to talk openly and work together has become the backbone relationship that has made all of these changes possible. Those people being available, willing, and open minded, has been key.

Laura Phelps Rogers: I am thinking about how less monumental art can create more opportunity for artists. If you have a $250,000 budget, divide that five times, and you have $50,000 for each artist. I am amazed by these visionary approaches, especially Heather's and Paul's.

It brings me back to Candy Chang and thinking about the example of that Certificate of Appropriateness she spoke about in her keynote. There is not a place—or I do not know of any municipalities—where you just go to the city and say, "Oh gee, I'm an artist. I have my own money, and this is my project. Where can I do this?" This is what you expressed in a much more poignant way.

That might be something to work toward, just like when you go to the building department. There could be some sort of agency through the cultural institutions within the municipal structure that allows artists to present ideas. Even if their projects are not approved, there could be a dialogue that is connected to these institutions.

Paul Farber: One powerful tool that municipalities give artists, scholars, and others is permission. Permission does not necessarily have to come with dollars, but the ability to operate a project outside on city grounds in proximity to other locations is quite significant.

The other tool is insurance. Institutions that are large and hallowed, as well as ones that have medium-sized footholds and power, have insurance. Often public art organizations—that think of themselves as underdogs—may have an insurance policy, and this can be enough to get emerging artists and artists who have been marginalized a place or platform. In certain instances, the ability to operate in public spaces and to do public projects allows you to bring your own ideas to the table. Those are tools that, deep down, have financial implications. On the surface, those are like a keychain for artists to access really important connections through their work.

Cynthia Nikitin: We were talking earlier with some folks from Perth about how if you are investing in art, you can prove these impacts, changes, and outcomes that are saving money or generating income. You can turn that story around as a way of perhaps generating more money for the program.

How many of you have heard of Upstart Co-Lab? The idea is that we are looking to private-sector dollars in mutual funds and Wall Street for investors who are interested in investing in impacts and outcomes. Upstart Co-Lab is a link between arts organizations and social impact investment funds. The creative economy in the United States comprises more than $704 billion—or 4.2 percent—of the GDP. However, zero percent of impact investments are in the arts and culture sectors. This is largely because impact investments in the creative economy have been flying under the radar.

These creative places and business investments in affordable housing give no attention to their creative characteristics. There is this whole new field of investment of money that is out there. Impact investors are seeking ways to deploy capital for creativity. Institutions that value the arts, storytelling, art lovers, collectors, and artists themselves are looking for opportunities to align their capital with their priorities. The leading impact-investment wealth advisors confirm that their clients are asking for opportunities to invest in the arts and the creative economy.

So Upstart Co-Lab brokered a deal between Artspace (the people who do artist housing in Minneapolis) and a funder with $1 million who wanted to help create artist housing. Now they are actually able to do artist housing in many more cities around the country because they have found more funders who are interested in supporting arts and culture. It has been around for 20 years. They are funding sustainable forestry and all these other things, but these are serious Wall Street dollars. They help clients look for impact-investing opportunities and provide information on how the arts have such a great return on investment. There are people out there who want to fund it, but we need to connect those dots. Check out Upstart Co-Lab. That is where the money is—trillions of dollars.

Cameron Cartiere: I like how many people are writing that down. If there is not anyone else who has something that they want to talk about in relationship to policy or funding, I want to move us along into our additional considerations.

Additional Considerations

Looking back at the arc of all the things we have talked about, if there are any particular presentations, issues, or comments that we have covered from the pre-conference onward that people would like to revisit, I would like to open that up.

Jack Becker: I think it is really important that we distinguish between art in public and public art. The evolution of public art has grown from putting art in public places to artists thinking about applying their creativity in a public space, allowing the context of the space to inform the content of the work. This evolution that has happened is often mixed up and confused for a lot of people. It is one thing to beautify your city and put bling around it, and it is another thing to have artists thinking seriously about wanting to have meaningful impact with their creativity in a community or deal with an issue they care about. If we start confusing these things, it can get very difficult to all get on the same page.

There is a vocabulary problem in this field. When we hear the words *public art*, we do not all think of the same thing. We do not have a shared definition. This creates a lot of other problems when trying to advocate for this field. Unfortunately, these are some of the biggest challenges that I think need to be discussed.

I want to highlight the discussion about health in this field that may be a key to future development and growth. While Candy talked about mental health and others have talked about environmental health, I believe we should start thinking more about art and placemaking in the context of health, in all of its manifestations. From the health of our democracy to the health of our culture, we can start justifying and making cases for it. We can perform research around the ways public art can make an impact on these various aspects of health. It will make it easier to get more support to develop more policies and convince policy makers and civic leaders that this is as important as many of the things that have a higher priority right now than art.

Cameron Cartiere: How do people feel about that, particularly practitioners who are making the work? Do you experience that confusion surrounding the definition of public art? Candy, do you experience that as a challenge? Is it challenging to navigate the perceived confusion about what we mean by *public art* or *public placemaking?* Has that been something that you have experienced as either a challenge or an asset?

Jack Becker: And the lack of a shared vocabulary around what we might think of as *public art*.

Jen Lewin: Growing up, art in public felt pretty detached. My interest was really to make work that was connected to the public. In terms of one of the pieces I have that travels around, one could say, “Well, you just plop it down in a plaza,” yet it is not really connected to the plaza. For me, in that case, that piece was about creating a traveling piece that went around the world. The public was the world. It was about having these experiences in all of these different cultures.

I actually agree with you, Jack. The words and definitions matter. I am often annoyed when things are called *interactive*, for example. Everything is technically interactive, so what does it mean when we define artwork as *interactive*? To me, it is public art. The public owns it, is a part of it, and should be part of it. It is not just a piece of art placed in public.

Jasper Wong: I spend a lot of time thinking about that, too. We are sometimes described as *street artists*, and a lot of people do not like the idea of a street artist because to them that means graffiti. Graffiti is related to vandalism. It is public art because it is in the public sphere.

I am a painter myself as well, so it has always been difficult to define what we [POW! WOW!] are. For us, it was more about providing a voice to as many artists as possible through the cheapest and simplest means possible. That includes putting paint on a wall. It does not require much, and we ask property owners for their permission. We show them concepts, and we just start painting. The fact that it was in a public sphere made us public artists, but we were never commissioned by institutions. Our whole goal in the beginning was to break out of that.

When I was living in Hong Kong and had that gallery there, I watched so many people walk by our space. They did not want to come in because they did not feel like it was a place for them. They did not feel safe in the gallery. They would rather see it from the outside looking in instead of being a part of it.

We felt that the best way for us to connect to a larger audience through the art that we create was to put it in public spaces on walls. When creating exhibitions in galleries, we would always get the same people coming. It was always the same group of people that would come to our exhibitions, and we always catered to a much smaller circle of peers. Exposing people to artists

on a much larger platform in public spaces was the solution to this challenge. Getting permission to paint on walls in public spaces seemed like the right thing to do. That is why we started doing that.

Cameron Cartiere: Mundano, as somebody who just won an International Award for Public Art, how do you grapple or not with the title of *public art* or the definitions within that in the work that you do?

Mundano: It is interesting because the International Award for Public Art was the first time we were really recognized as public art. My whole life, the name for what I am doing has continued to change, but I continue to do the same thing. In the beginning, when I was a kid, I was a *troublemaker*. Then I became a *graffiti artist*. Then I was told that I was creating *street art*. Others said I am an *activist* or an *artivist*. Now, I am a *social interpreter* because I am doing this *Pimp My Carroça* project.

All these names for public art are interesting, but what I feel is more important is what you are really doing outside of all this context. I love the goal of art enriching the greatest number of people. That is a big thing. The real interaction within public space is much more interesting.

We are living in crazy times with urgent issues. All of these issues are challenging. If we put more activism into these important issues that we need to face and challenge right now, we will have a massive weapon to make transformative changes that need to happen in this society. Public art is an amazing tool for transformation. In the times in which we are currently living, we need to make better use of public art so that we can really make changes. Public art should not just be created to be admired or to entertain. We need something more because art is a great tool.

Concluding remarks

Cameron Cartiere: That is a great segue into our last homestretch, which is around concluding remarks from the symposium participants. Paul, I will start with you.

Paul Farber: First, I want to express continued gratitude to everyone who is here. This was such an amazing opportunity to listen and learn. I look forward to continuing that.

The word *public*: I think it is important to think about the nuances. This is not meant necessarily as a way to divide us or to have to come up with a perfect solution but to understand that, for some people, *public art* means a commitment to a set of ethics, principles, values, and practices. To others, it means putting art outside, regardless of whether that space is contested or privatized or delimited, especially for marginalized communities.

To reckon with that in your own practice opens up possibilities and opportunities. It also requires you to be challenged and to stay true to your values. There are some instances, if you are placing a piece of artwork and you move it five to ten feet, it goes from the public realm to a semi-public or private realm. It may provide an opportunity for an artist to work with the nuances, and the public will not experience that shift. In other cases, that difference in the number of feet or placement may call it into question.

I had a recent experience where we were working with an artist who wanted to project images of mothers who were unjustly detained in an immigrant family prison. Depending on what side of the building we were projecting, we had to work with a different jurisdiction, whether it was the city or a private entity. On one of the sides, someone in charge said, "If this is art, it is okay to project it, but if it is political, we will not participate."

I realized we had a fundamental difference in our worldview. For me and for the artists and for many of the people we were working with, there is no separation of art and politics. It is the degree to which you practice it or the inflections that are possible. We were actually very far apart.

With that, I leave a note of urgency and possibility. We are in a moment where there is great possibility in that tension that Jack described. It is also an invitation to really reckon with the tools we have, the symbols, the artworks, and the practices we have inherited. It is an invitation to imagine new ways to respond with others and to think about urgency as fuel for creativity and possibility. Thank you.

Jen Lewin: First, I feel so honored to be here. It has been really amazing to meet everyone. As a practicing artist, I am so caught up in just making the work and getting it out there. There is

not necessarily a lot of time in my current life to sit and reflect on some of these concepts and hear all of these really different ideas. I think that was amazing.

Heather, you brought up the idea of letting it saturate in your brain, and I know I am going to wake up in the middle of the night multiple times in the next month with great ideas. This has prompted me to think through this dichotomy—both with the permanent and traveling work I have—and maybe look at that work through a different lens, which will be interesting and inspiring for me in the future. Thank you.

Heather Aitken: I am honored, and I thank everyone here for including me in this amazing conversation. As you saw this morning, I have a pretty focused work plan. We are on a path, and we are expanding that path. We are moving beyond water and developing a second chapter to our plan that includes waste and recycling operations and environmental protection.

To move outside of that environmental focus, to be a part of this broader discussion around democracy and inclusion, has been a remarkable experience for me. It's a discussion that I hope to continue in Calgary.

On the topic of sharing the resources and the funding, I did not have time to talk about some of the things that have not worked well for us. We have funds within our program, but I'm not sure that we have figured out a way yet to meaningfully engage with our local arts community. We have collaborated on projects. Our program artists have worked or exhibited in artist-run spaces, but it is a one-way conversation. We're able to leverage resources, but we haven't yet asked, "What do you want to do? Is there a way we can support your work?" I think the symposium conversations can influence how we move forward in a more inclusive way.

The final comment I would like to make emphasizes the importance of continuing this conversation. I have talked to a few other participants about this. Cameron and I are north of the border and because of this invisible line, we don't often get to participate in this kind of a conversation. How do we continue the conversation and what does that look like? Thank you.

Candy Chang: Thank you for having me. For me, it takes some time to simmer on things but, like I said before, what a rare treat it is to be in a room full of people who are all passionate about public art. I have written tons of notes over the last few days, and I am going to take those

with me. They have a lot of the things that you have all shared, and they will help shape me as I think about my next steps.

There have been a lot of provocative questions brought up that have been helpful to simmer on, too. I am still thinking about the vocabulary that Jack brought up because I have not thought about it. I am really curious about what you think developing a stronger vocabulary around public art can do. With the work I do, sometimes I think of it more as urban planning that has not been recognized as urban planning yet. We need more infrastructure for the soul that is planned into our cities and is just as important as parks, roads, and electricity lines.

Richard showed us a lot of great work, and I think he had a provocation when he asked what if we made less public art or spent more time focusing those resources on making greater public spaces. This is an interesting thought that I am simmering on. It has made me think that—even in the greatest public spaces I have been in—I do not interact with others. We often overstate the social capital or the things that we achieve just by having a beautiful place to sit with other people.

Public art can do things that the greatest outdoor seating never can. For me, I make public art because I think there are a lot of things that are missing in the forefront of our cities and missing from the public realm. Public art can do so many things. It can be an icebreaker in a lot of ways. It can give people permission to talk to strangers; it can encourage us to look at our places, things, or lives with new perspectives. Uncomfortable feelings are things that we often neglect.

Paul, I like that you brought up the public-private spaces out there, how we have more hybrid spaces, and what that might mean about what is in public space and who gets a say. It reminded me that I was in an outdoor mall recently. There was a sign that said “no skateboarding, no smoking”—the usual. However, it also said, “no non-commercial individual expression. It is strictly prohibited.” The only expressions allowed here are advertisements! It made me think that if we let capitalism and technology play their course, our public spaces will be entirely centered on money. Public spaces will be used for getting to work, buying stuff, and sitting somewhere nice between working and shopping.

Heather, I liked that you brought up art's role in connecting us to the emotional side of things. We saw so many examples of that today and beyond from Deborah, Paul, Richard, and so

many others about how public art can connect us to cultural meaning, grief, trauma, and the many other neglected topics.

So that is what I am thinking about: How can public art connect us to the most meaningful parts of being human?

Larry Baza: I, too, want to begin with offering some thanks for the privilege of being here with all of you. The mix of the people who are here, observers as well as the panelists, and the leadership have led to a conversation that has been at a very high level. I feel really strongly and positively about being a part of it.

I always want artists, nonprofits, and other organizations at the table. I work primarily with and have been involved with government agencies, and that is a whole other spectrum that some of us know better than others. Being in a room full of people who are making work and making it possible for work to get out there in whatever form is always very valuable to me.

WESTAF, thank you so much. The state of Hawai'i, thank you very much. This has been a tremendous experience. I can tell you that, after the gazillions of conferences and focus groups that I have sat in during my career, these days I often have that feeling of "Oh, I'm going to nod out" or "can I escape?" I have not had that feeling here because of the level of the conversation and the work that we are all doing here.

I will talk through a couple of takeaways that stick out among many. Cameron, you said it most directly, but at least four other people at this table addressed it—talking about failure. It made me think about the notion of failure, which is what Cameron was intending to do, I think. We need to think about the positive and see where we can take that. That really resonated with me. We all work very hard and we are all very passionate. We have all these challenges. Sometimes it can be just one big negative party. So that failure—that notion of failure and looking at it with a different lens by evaluating and figuring things out and framing it in a more positive way—is so important.

The other thing that really resonated with me was sparked by Cynthia when she described good ways of evaluation. We all have to evaluate. We all have to submit reports from the initial phases of getting money. We put in our evaluation of why we are doing this. Cynthia gave us

some good ways of looking at it, including a good process and a good list of ways to evaluate, especially from the beginning and not just at the end.

Cynthia Nikitin: We have talked a lot about process and being inclusive, democratic, diverse; hearing from many voices; and bringing in many people and perspectives. We have talked about total participation today, but, with all due respect, the way this symposium was organized and set up did not model that process. We have observers versus participants. We are together, but we are separate. We have had activities together and then things that are not. Whose voice is heard? Who do we hear from here? Who at this table has gotten more airtime? Who has been more quiet?

I feel that I have so much to learn from you folks because of the work that you are doing. Although I am grateful and delighted, I think there are folks here who are more qualified than I am to be sitting here, and I do not know how those decisions were made.

Even when we were having the conversation and the audience was engaged, they were asked to respond to specific questions, not to the topic at hand. It was not like, “What are your experiences with funding or policies or impermanent work? Tell us how you've been doing it.” The questions were very directed and a little bit skewed. Having this flow about what we know about our topic and what you know about our topic kind of did not happen.

I think this is also reflected in the broader world in terms of where public art is now as product, as an aesthetic goal, and as an object. There is this notion that artists need to be protected by arts administrators from the evil architects, engineers, and budget cuts. Their [the artists’] idea is THE idea, and it does not matter what anyone else thinks. I am also thinking about the more participatory act of civically or socially engaged work that is centered on participation, which I have heard a great deal about here. I have not really been in this field for a while, but I know a lot of public artists who would rather kill themselves than actually do a project with the community.

There is that tension out there and I do not know if those artists are surviving. Where is the public art field versus creative placemaking? The notion of observer or participant exists in this room and in this field. We are together but separate. Whose voice is being heard? I just think it

is something we need to be really, really aware of and in tune with moving forward in our work together. Thank you again for inviting me to be here.

Maile Meyer: I have been thinking about what Jack said about language. I have to use an example from what Paul had said earlier about an empty classroom. The minute you use that classroom metaphor for talking about Philadelphia and the government's *taking* from the Department of Education, you become your own system. I was really excited that participants were outside learning as another source of knowledge. It is a natural language issue.

People and art give us the space to view these things in lots of different ways. Especially if you are dealing cross culturally, generationally, or experientially, we just need to make sure that we all understand one another's language. We do not need to have the same one.

My other favorite comment was Richard's paradigm shift from the Midwest as a country. I am really into paradigm shifting. That reference made me think that public art—thanks to social media—can support this paradigm shift, which is something Candy references a lot in her work. If we can all stay in the metaphor together, we can all go on our merry way and do what we need to do to impact our communities at the smallest, realist, most authentic level.

Richard McCoy: I wanted to come here to learn from you all and to share our work in Columbus. I hoped that I might find some inspiration from you all attending this symposium. From a distance, I thought of Hawai'i as a place that has a highly developed cultural identity based on historical significance that has been carried into the future. It seems to me, from my short visit here, that it is honored and it is constantly being made relevant today. Maybe I was looking for that parallel, but that is what we are trying to do in Columbus. We are trying to honor this idea, too, with our ancestors, and we are trying to become risk takers. We do not just want to repeat the past, but we want to find ways to move forward into the future.

This place and this cultural identity are very visible from far away, and I will think about it through my experience back home in Indiana. It is interesting to compare the Native culture in the Midwest in a state that is named for Indians that basically has no Indian representation. This, to me, has been something very interesting to think about.

I wanted to learn. I wanted to share. I did that. Thank you. I am grateful for the opportunity to share our work. You will see that I have actually learned through my sharing and that I tried to steal some of Cynthia's ideas and put them into my talk.

I sat down yesterday next to Mundano and I was inspired because I was watching him put his final touches together in his slideshow. I thought, “This guy has a lot of slides! How the hell is he going to do that?" And he gave this really great talk and it was really inspiring. I really loved his work, but then I thought, "Well, if he put that many slides in it, I am going to put as many as I can into my presentation." Thanks for the inspiration, Mundano. I think I may have had a few more slides than you.

I am inspired by the place. I love to experience cities and understand them through public spaces. To me, it provides a sense of a history book. It is a way I understand what is there, what is in them, and how they are used. I am always looking in new cities to see how art is represented in these spaces. Having done it long enough, I am always looking for what is missing and what is not there. I think public spaces dominate our lives. They affect our aspirations and influence who we think we are and who we think we can be.

Public spaces are our communal living rooms, and out of any place in a city, they should be where we put our greatest efforts. I do not think that we should ever skimp on them. One great example of this in Hawai’i is the beach here, which I think is Hawai’i's best public space. I may get in trouble with this, but this is my analogy. I was wondering why I cannot drink on the beach because, in Miami, it is a right to drink on the beach because it is a sacred space; it is a public space. I was so impressed with so many of the public spaces here.

Finally, I would like to just say a word of thanks. One of the things I was reminded of is our responsibility as participants in the public space to find room at the table for folks. It is important to think about whether we need to be at that spot at the table at different times. I think about the instances when I do not need to be there and give up my space for another. So thank you.

Deborah McCormick: Thank you very much for inviting me. Thank you for bringing me such a long way. Thank you to Lori and the WESTAF team. Today has really brought to light a lot of values for me. It reminded me of why I entered this realm of public art and the journey I have been on for the last nearly 20 years. I do have my mother to thank for it. She said to me, "What

are you going to do with this expensive degree?" I had to think about how I would find my way into the public art realm. I have had some great opportunities to speak internationally. This collection of meeting people, conversations, the participants, and also the attendees over the lunches and dinners have been hugely important. Thank you for immersing me into this symposium format.

I suppose one of the things that I want to run though that has come to light as a value to take back with me is the need to reinvent our thinking and our programs. We need to refresh ourselves every year and be critical about that. We need to rethink the balance of temporary and permanent and engage artists within the process of making public art from a very early stage.

I really liked the Calgary Watershed+ model of bringing artists into the teams, whether or not they are the artists who are actually responding to the artwork. Having those artists embedded at a very early stage on the team is something I would like to take back to Christchurch. I am engaged in a process at the moment where an artist has been given a zone on the plan to work into, and we are going to have to retrofit that a little bit because that is not an ideal situation. I think there is flexibility to do that if you have the right people, ask the right questions, and actually build the trust with your team. That is a great example.

Training courses are another thing. I have a fine arts background with art history, and I have had to learn the whole gamut of what is involved with producing public art along the way. There is no formal training in our country, and I am hearing that artists are just falling into this public art practice. I also think that it is important that you can fall into it. It is important that you can make mistakes because you learn from those mistakes as well. Be courageous and take risks. It is an area where you can do that. Brilliance comes out of it at the end and brings the community closer to the process.

I agree with you, Cynthia. Some artists would just hate the idea of working with community. However, this comes with public space and there are different ways that communities can be brought into it. Certainly, examples of working with students and the public in a feedback loop and other ways would be highly beneficial. As facilitators, we can bring that process of engagement and the sophistication of that without necessarily bringing that burden to the artist all the time.

Something that Jack said really resonates with me, which is about education. If we all want to get to a place where we are advancing public art, we need to start educating. We need to bring the sophistication, the public art ideals, and the importance of the practice to young people and to schools. That is really, really important.

I loved the example, Richard, of your work in Columbus and siting those students' works alongside the bigger program right from the start as an intention. Thank you.

Jasper Wong: I want to thank WESTAF, Jon, and everyone here. I feel that in the work that we do, we are always stuck in this bubble working and trying to make things happen. As an artist, I spend a lot of time alone sitting in front of the computer or on the phone trying to figure out the next steps. To come here and connect with people who are working within the same realm, creating art in public spaces, and sharing the same struggles and the same successes is reaffirming.

It has been such a great learning experience being here and listening to everyone's projects that they are doing all over the globe. It has been wonderful to learn how you all work and navigate through the systems and resources that are there for them. That helps me a lot and makes me want to continue. Sometimes, you just get bogged down with all the details and forget to see the bigger picture.

I get asked a lot, "What's your long-term plan or your long-term goals?" I never know how to answer that question. I feel more like I cannot even see a month or even a week out a lot of times. I just want to make sure all of our projects are doing okay, that people are taken care of, and that the artists and communities are happy.

There are times when I work in the public spaces and continue getting yelled at by someone, which happens a lot. I think to myself, "Why do I do this? Why do I put myself out here in the public space? Why don't I just stay safe in my own personal spaces instead of trying to do this work and getting yelled at by some guy named Cash who says he owns the block, so I have to talk to him about painting the wall that's on his block?" Then I realize what I am trying to do, and being here at this symposium helps reaffirm everything that we are trying to do here and globally. Thank you so much for having me here and being a part this discussion.

Jack Becker: There are so many people to thank, but I want to just say to you, Cynthia, I am sorry you were not at the pre-symposium when we had some really nice open conversations and ways to get to know everybody who wanted to participate in more of an open-space format. We also feel it is important to be inclusive in the conversation. Everybody is an expert in this room.

I want to thank Theresa and Jen, my colleagues at Forecast Public Art, for all the amazing work just to get ready for this week. Anthony and Lori at WESTAF, this has been an amazing adventure for a number of years to get to this point. To the state of Hawai'i and Jonathan and Karen, this has been an incredible opportunity that I will treasure for a long time.

My heart is just really full right now, and I feel like I do not want to have any more conversations about the future of public art. I want to see action happening to build the future of public art that we all want. We have all gone around to say what we know are the needs and concerns. We do not need to do it continuously. We need to find ways to act. So I propose that there needs to be a global manifesto that drives the service organizations or resources that help us all do the work we want to do going forward.

I do not propose this as a manifesto, but we need a long-term aerial view. It can be so hard to get beyond the day to day and allow ourselves to look at the aerial view and the horizon. You have to get up high to see the horizon. It is the only way you can share a vision for the future with other people, as we are all in the same boat. If we just stay on the ground where we are and focus on what is right in front of us, it will be so difficult to do shared work together going forward. If we can all rise above and look at our horizon to see where we are all going and create a shared vision, we have potential for action that gets us somewhere.

Here are just a few thoughts:

- There needs to be more training for artists, consultants, curators, community-engagement specialists, and all the allied professions around this field. If we just focus on the artist, no matter how good they get, they are going to run into these brick walls when they meet with city planners, engineers, place-based designers, or community developers. We really have to think more broadly about the education and the 101 for a

whole host of allied professions in this field.

- We need to increase the perception of the value that artists and public art bring to the world. I am not sure how to do that, but I think we are getting closer as we share these thoughts.

- We need to care for and actively mine the collections of public art that exist. I was excited to hear all of the discussion and interest around temporary public art. The permanent art often gets ignored, however. What we do not realize when we are doing a permanent public project is that we are not done when that project is up. We are just starting when that project is up. We do not often think about the life of the art like the birth of a baby, but it really is all about having that life cared for and mined for its community benefits until it becomes no longer valuable. Then we can say it is not worth it and move on.

- We need to grow the leadership of artists as citizens and foster bottom-up efforts. It cannot just be top-down. We have heard plenty of examples to justify that.

- We need to enable agencies to expand support at local levels and create more master plans and ways to envision the long-term because people need help seeing the future and planning it together. Planning processes bring people together and raise issues that would never be raised if we did not say, "We need a plan. Let's work on it together." Of course, policy development, support, and insurance are needed, and we need the kind of technical support to do the kind of work that we're doing.

- We really have a dearth of national research and studies to increase the data about the impacts and best practices, such as increasing the time spent on design and development of public art projects. If we do not slow down and spend more time, we shortchange the potential. We need fewer public art projects that are shortchanged. We need fewer public art projects that do not have good intentions and that have not been well thought out. We need fewer public art projects that only have one function. Think about having public art that has at least three functions, which provides a more sustainable model.

- We need to conduct pilot studies and do more demonstration projects that can help prove to people the value of public art.

Those are just the starting points. In addition to Upstart Co-Lab, which is a great resource, you should also know about the United States Department of Arts and Culture, which is not a federal agency but a national grassroots effort to help reclaim our culture. I encourage you to check that out and become a member. It is one of the few national efforts that I think is really worthwhile right now. Thank you.

Jonathan Johnson: Big shout out to Lori and Karen for putting this together. Those are the masterminds behind this. We are fortunate to have all of you bringing so much to the table. There are so many questions in my mind. They will have to simmer for awhile. I hope we do continue this conversation, whether it is through Anthony's report that he will be working on about this or however it goes.

As a project manager for a long time, everyone would ask me, "What's your favorite project?" For me it was always the next one because of the creativity that would be going into that new piece. I look forward to what we are going to do with this—seeing that change, moving forward with that, and seeing what will become of what we have learned this week. Thank you.

Mundano: For me, it was a great experience being here. I am honored to be here. I never thought that doing all this “troublemaker” art would place me in a museum chair with these people here. I think the award in Hong Kong [the International Award for Public Art] was important in bringing me here. It provided great recognition. It is really hard to keep doing what I do, so this gives me and my project fresh air and more motivation to keep on this track.

Public art is a little bit new in my culture. Viewing all the monuments, sculptures, and public works that were shown today and yesterday is a great influence. I wish we could have more programs in Brazil like the ones in your cities. I think we have a big shortage over there. As I told you, there is data that shows that 90 percent of Brazilians have never been to a museum or gallery. Is that why putting art on the street is so important—to be more democratic?

The discussion was really great, but how do we reach more people? When we create public art, we want to impact more people. So how could we have 500 people here? Or should we do a

live stream? This discussion could impact many more people. We could have more diversity here at the table.

I am impressed and am really happy with the result and the opportunity to extend my days here to approach the new challenge of creating a really small legacy with my work here. It may just be a start. I have this challenge for the next few days. Thank you, Forecast, WESTAF, and the Hawai'i State Foundation for the opportunity. I really want to come back to Hawai'i to do something more. I like traveling a lot, so invite me to your projects! Let's share. Let's keep learning. Thank you very much. Come to Brazil!

Lauren Kennedy: I am going to hop on that gratitude train that everybody's been riding around and say thank you very deeply. My biggest takeaway is thinking about time. A lot of what we are talking about is very hard work but very deeply meaningful work. It needs time to happen in the right way.

I am feeling reaffirmed in focusing more and more on the process rather than the product. I am excited, like everybody said, to continue talking with folks. Paul, thank you very much for that last thought about the urgency and seeing that as an opportunity for creativity. That is a very nice note to end on. Go team!

Cameron Cartiere: I do not know about the rest of you, but I am exhausted. This has been amazing. To be in this position and to hold it all for two and a half days has been one of the biggest challenges I have had in the range of conferences I have been involved in this year, including doing that keynote at York, Ontario, which can be terrifying. This actually was much more intense. I do thank you for the experience and for the opportunity. I think I will be recovering for quite a while.

I want to talk about that hopefulness about the future of public art as one of the people who is teaching that next generation—and I would even say the *current* generation because they are out there working right now. They are not necessarily waiting for the official document or degree. They are asking really challenging questions about the work that they are doing. In that, I find so much hope for the continuation of our field. We have done a tremendous amount, and we are often at the forefront, holding the lightning rod toward the area where social tensions explode in unpredictable ways. I am really hopeful in working with my students.

How do we keep these conversations going? How are we educating ourselves in this ongoing process? Here in North America, we have only two official modes of communication that put public art on the map, one of which is *Public Art Review* and the other is *Public Art Dialogue* (PAD). One of my hats is co-editor-in-chief of *Public Art Dialogue*, and I think we have an opportunity to have that discussion and reflection.

Those conversations are happening in interesting quarters that sometimes you may not think you belong in. There can be this weird divide between academia, artists producing, commissioners, administrators, and those working with municipalities. I do not think that we, as a field, need to settle for that—but it is in our charge to actually change that.

I know most of the people in this room. I asked the editor of PAD for my subscription list, and I can count on one hand how many people here are subscribers to *Public Art Dialogue*. I can tell you that the questions you are asking and the reflections you are wanting are happening in this place. It is absolutely essential that we are looking at the interesting work on the ground, what is happening visually, and the richness that you can get in something like *Public Art Review*, where you see those projects more immediately.

I think it is equally important that we look at the research, the long-term reflections, and the historical reflections that are happening. That is the information—the ammunition, in some ways—for the evaluation that we are doing. Each of us, as experts in the field, has that power of influence and the responsibility of knowledge. I leave you with that. Thank you.

Lori Goldstein: Thank you, Cameron, for leading us in a really wonderful conversation. When we started thinking about this in January, which also happened to be my third day on the job for WESTAF, flying to Minnesota to meet with the Forecast Public Art folks (and then shortly after the Hawai'i folks), this symposium and theme were just an idea. It took everybody at this table, the support of Anthony at WESTAF, all of the observers, and all the participants to make this conversation really come to life.

What we have been doing here in this symposium is talking about how we can build a stronger infrastructure so that everybody—whether you provide a top-down approach; a ground-up approach; whether you are an artist, administrator, or nonprofit—can find tools and resources to

improve your practice, establish more respect for the work that you do, and move the practice forward in the field. Whether that might mean improving funding avenues, accessibility, inclusivity, or education, all of those things are really important to what we are all doing here.

The symposium is a conversation. As Maile pointed out yesterday, this forum offers an opportunity for listening without the pressures to share or speak up if you prefer to absorb. While some people present, others listen. Some comment and others enjoy a chance to hear people with whom they are not familiar speak. We all play different roles in the field, and we all take different turns throughout our career to have the opportunity to present at certain times and to listen at others. That is what makes this forum so special—it is an unlikely group of diverse practitioners brought together to share distinct perspectives. I want to thank you all for whatever role that you played. I want to thank you for being here and traveling across the ocean to Hawai'i. We know that it does take a lot of time to prepare to get away from work and to figure out all the logistics, especially on top of the multiple roles many of us play in our normal lives.

I was struck by the recent conversation about vocabulary. While the symposium is a tradition that WESTAF has created to allow for this field-wide critical dialogue, it is also an event that will exponentially help to inform my work at the Public Art Archive and our next phase (which you can read about in your folders). This includes building a collection-management tool specific to the public art field. This product-technology platform does not currently exist right now. The field has adopted a lot of technology from museums and other sectors that manage collections.

What has become really apparent about this conversation is that we need tools that are particular to our field. We may or may not collaborate; we may or may not all call it *public art*; we may find different uses for public art, public space, or public design. But we all need more tools, resources, and support. These should be able to be utilized however you see fit at all different levels. That is where we are with the Public Art Archive. We are trying to build those tools to create that infrastructure that is so needed right now.

We are taking this dialogue in, and we are listening to what everybody is saying. We are building the technology that we can all use. From this platform, we can all work together to create more access and more arts education to re-invigorate the relevance and re-imagine the significance of our existing public works. We can help supply the tools to "have the public art baby"—as Jack so poignantly put it—and to care for that baby. People do not always think

about that aspect of working in the public realm. Many times, you work so hard to get your project up and out on the street, but what happens next is probably more important than what happens before that. You are taking up a piece of public space in a world that is starting to lack public space.

I really encourage you, whether you are an artist, an administrator, or somebody who is interested in public art, to use the Public Art Archive as a resource. You can utilize it to talk to stakeholders or to document your own artwork without spending funds on an expensive website or app. We are here for you. We are here to help and standardize vocabulary. Our aim is not to stiffen or to stifle your process but to provide support and give you the tools to communicate what you are doing to different types of people, whether you have an audience full of children or a room full of million-dollar impact investors from Upstart Co-Lab. Please continue to check in with us. Check in with WESTAF and see all the tools and resources that it offers. It is really an incredible organization.

I want to send a quick shout-out to Skye Yee in the back, who has made all the sound and technology possible. I also really want to thank the staff at the Hawai'i State Foundation, who, behind the scenes, has been helping throughout the event. You would not even know, but they have made sure that everything has been wonderful. Thank you, Forecast, for believing in this vision and helping us improve the content and making it as complex and rich as it possibly could have been.

Anthony will conclude us, and then we are out of here. Thank you.

WESTAF Concluding Comments and Thank You

Anthony Radich: Well, I have a number of comments I would like to make at this time, but since I am wedged between some thoughtful comments and the beach, I am going to be very brief.

I want to reinforce the connection with Forecast Public Art. We started talking about this collaboration a long time ago with Jack, Theresa, and the team. In connecting with Jon Johnson and the Hawai'i State Foundation, we found it to be an opportune time to really showcase what they have done here, which is really spectacular.

I also want to recognize the board members of the State Foundation. We have Pat Hamamoto, the chair, and Sherman Warner, the vice chair, here today. We work with a lot of state arts agencies and a lot of people who, unfortunately, think about what they cannot do and why they cannot do it. I think, as Jon mentioned, you have to think about how you are going to grow even within these confines. Artists who work in the public spaces know a lot about those confines. How do you, without destroying the entire thing, move things forward in that very difficult space?

I want to thank all those who traveled here to be the core participants. Thank you, observers. We said in our agenda we would help you with transportation, but everyone has managed to get around just fine. Thank you for coming, and please look for proceedings, probably in six or eight months because we do not provide straight transcripts. We like to make them readable and usable.

As I mentioned to the participants before and observers who spoke, you will get a chance to revise and extend. You cannot tell lies, but you can revise or extend your comments. We will edit them in an academic, sort of journalistic kind of way. We find they are very useful. They are on the WESTAF website, and they are actually downloaded by tens of thousands of people every year, so they get quite a bit of use.

Thank you very much. I appreciate you joining us.

Appendix

Annotated List of Preliminary Readings

Readings: Symposium on "The Future History of Public Art 2017"

Click HERE to download a PDF of all readings or click the links to access each reading separately.

Percent for Art Policy and Legislation

Challenges to Existing Public Art Policy

- While percent for art legislation has become a field-wide standard for many states and municipalities, some legislation has been found to be restrictive and to challenge the growth and flexibility of public art programs. This excerpt from a recent dissertation, which centers on a review of the evolution of Toronto's public art program, identifies a number of challenges facing public art programs today.

  The Artful City: The Evolution of Public Art Policy in Toronto

- This online news article reviews San Diego's existing percent for art policy as it relates to the inequitable distribution of public art projects based on strict siting guidelines.

  Next City: San Diego Survey Reveals Public Art Funding Weaknesses

- Public art programs become vulnerable when controversy over particular projects becomes politically contentious. This phenomenon is reflected in a recent article about the suspension of Calgary's public art policy due to a controversy over a public sculpture.

  CBC News: Public art policy suspended by Calgary city council pending review

- WESTAF published this report in 1976 as a resource for percent for art information and examples of existing legislation. The document is now quite old but illustrates WESTAF's long-term interest in public art.

  Richard Collins: Percent for Art: New Legislation Can Integrate Art and Architecture

- This news report discusses how controversy over a public artwork in New York City resulted in a change to guidelines in the city's selection process for public art.

  Vulture: New York Has Solved the Problem of Public Art. But at What Cost?

Public Art in Private Development

- New policies that mandate public art in private development have sometimes created tension between the public and private sectors. This article focuses on a controversy in Oakland, California, and reviews a court case brought against the city's public art program by the Building Industry Association of the Bay Area.

  Artsy: A Court Case in Oakland Could Radically Affect Public Art Across the US

- In this article, Alexandra Darraby of the Art Law Firm discusses the privatization of public space by analyzing the impact of public art on the real estate market.

  CREW: Public Art: Eye of Beholder and Pocket of Developer

Funding Mechanisms for Public Art

Overview of Public Art Funding Mechanisms

- This article in *Public Art Review* provides an overview of the various funding mechanisms that support and sustain public art projects. It explores the relative merits of each mechanism and reflects on how the funding type often influences the result.

  Public Art Review: How Artists Are Affected by Funding Mechanisms

Crowdfunding Public Art

- This *New York Times* article discusses the use of crowdfunding platforms to fund art installations.

  The New York Times: Crowdfunding Finds a Creative Outlet

- This writing below explores how Brazilian street artist and activist Mundano uses crowdfunding to generate larger community audiences, encourage social responsibility, and generate financial support to sustain and grow his project, *Pimp My Carroça*.

  Civic Media Project: Crowdfunding Civic Action: Pimp My Carroça

The Growing Relationship between Public Art and Technology

- This case study reflects a librarian's use of a smartphone and limited technological support to create an online presence for the University of Manitoba's public art collection. The paper has been presented at numerous conferences throughout North America and has been used as a programming model.

  Art Documentation: Journal of the Art Libraries Society of North America: Q(a)R(t) Code Public Art Project: A Convergence of Media and Mobile Technology

Technological Applications for Public Art Evaluation

- This reading presents developments in "mobile methodologies" to inform social science research. It pinpoints the act of walking as part of the evaluation and interview processes. The researchers in this article identify the key tenets of mobile methodologies and then discuss the role new technologies such as GIS play in opening up this new approach to research.

  Jane Ricketts Hein, James Evans and Phil Jones: Mobile Methodologies: Theory, Technology and Practice

The Internet of Things

- This report, produced by the Institute for the Future, envisions new patterns of development in technology. The report predicts a rise in “ambient communications” and predicts an elimination of geographic and physical boundaries through bridging the gap between computers and all other objects, including living things.

  Institute for the Future: When Everything is Media: The Future of Ambient Communications

Digital Preservation

- This article uses three case studies to explore multiple techniques in digital preservation.

  Journal of Research of the National Institute of Standards and Technology: The State of the Art and Practice in Digital Preservation

- This essay discusses recent efforts to digitally catalog public art works and reviews failed attempts to promote field-wide standards for classification. The discussion traces the University of Minnesota’s project to digitally archive the entirety of projects listed in *Public Art Review*.

  Web Resources of Art in Public (WRAP): Promoting Innovation: Standards and Dialogue for Public Art Research

The Relationship of Public Art to Contemporary Politics

- Jonathan Jones, an art critic for Britain’s *Guardian* newspaper, comments on the relationship of public art and patriotic pride through an exploration of contemporary public art in London.

  The Guardian: Did the Boldness of Britain's public art pave the way to Brexit?

Race and Power in Monument Culture

- Controversy regarding the symbolism and meaning behind historic monuments has provoked new attention to the politics of public space. This article reviews the politics in play behind racially charged monuments in Savannah, Georgia.

  Susan Falls and Jessica Smith: Sanctioned and Unsanctioned Public Art

Art and Democracy

- This writing explores the meaning of democracy in relation to public space and public art.

  Assemblage: Public Art and the Spaces of Democracy

- In advance of the recent German elections, numerous public artworks that were a part of Skulptur Projekte Münster were vandalized with swastikas and phallic imagery.

  ArtNews: Swastika Spray-Painted on Nicole Eisenman's Outdoor Sculpture in Münster

- This interview with Roberta Uno, leader of Changing America, analyzes the the relationship between changing demographics and the arts.

  Public Art Review: Roberta Uno: How Do We Go Beyond Talking

- In countries such as New Zealand, Australia, and Canada and among tribal nations in the United States, it is commonplace—even policy—to open events and gatherings by acknowledging the traditional Indigenous inhabitants of that land. While some individuals and cultural and educational institutions in the United States have adopted this custom, the vast majority have not.

  U.S. Department of Arts and Culture: Honor Native Land: A Guide and Call to Acknowledgement

Public Art and Stewardship

Public Art & Ecology

The relationship between public art and ecology has been explored since the inception of Land Art in the 1960s. Today, consideration of that relationship has become increasingly relevant as the public art field seeks to educate and protect the environment through a variety of models and programming.

- In this work, Cameron Cartiere and Nancy Holmes discuss *Border Free Bees,* their current project in British Columbia, in the form of an email conversation. The dialogue provides an explanation of the goals and challenges of the project and illustrates how their interdisciplinary and collaborative approach is rooted in science and social practice. The two project leaders discuss the focus on bees as a community builder and a metaphor for migration and boundary crossing in contemporary society.

  Cameron Cartiere and Nancy Holmes: A Little Friendly Flagging Tape: A Conversation about Border Free Bees

- This feature article from the *Public Art Review* outlines contemporary public art projects that have addressed climate change.

  Public Art Review: Climate Storytelling

Public Art Evaluation & Methodologies for Impact Studies

The Challenge and Significance of Public Art Evaluation

- This writing provides an excellent introduction to the benefits and obstacles surrounding the evaluation of public art.

  Createquity: Smart Public Art: Interactive Technology and Public Art Evaluation

- In this blog, the Public Art Archive team interviews Ben Sandberg, a recent graduate of Cornell University's Public Administration master's program. Sandberg used GIS mapping technology in an attempt to measure the impact of public art on crime in a neighborhood in Washington, DC.

  Public Art Archive Blog: Can Public Art Reduce Crime?

Utilizing Social Media Data for Impact Studies

- Public art evaluation that is rooted in quantitative rather than qualitative data can be challenging to produce. This article reviews a case study in which a research team applies an algorithm for studying the relationship of public art and economic conditions in specific London neighborhoods. The study makes use of crowdsourced data supplied through Flickr.

  Royal Society of Open Science: Quantifying the link between art and property prices in urban neighborhoods

Models of Public Art Programming

- This interview provides an overview of the history of the University of Texas' landmark public art program as a model for building a campus art collection.
  Public Art Dialogue: Andreé Bober & Amanda A. Douberley: Curating on Campus: A Dialogue

- Launched in 2007, the Utilities and Environmental Protection (UEP) Public Art Plan for the city of Calgary was founded on the principle that public art, in collaboration with other disciplines, can create remarkable places that encourage sustainability and stewardship. Believed to be the first of its kind in North America, the plan represents a key component of Calgary Public Art Program's mission to guide the evolution of a distinct and vibrant artistic character for the city's public places.

  City of Calgary: Utilities and Environmental Protection (UEP) Public Art Plan

- This article features the work of Milwaukee artist and consultant Sara Daleiden and her method of “curating conversations” in the public art planning process to outline community needs, concerns, and outcomes.
  Public Art Review: Milwaukee Moves

- This case study reviews the relative merits of a dual nonprofit partnership model through an examination of Seattle’s Olympic Sculpture Park, a project that was developed by the Seattle Art Museum and the Trust for Public Land.

  Journal of Urban Development: Examining an Alternative Take on Urban Development: The Alignment of Public Art and Conservation to Build Seattle’s Olympic Sculpture Park

Participatory Public Art Model

- This essay presents an overview of the process of creating a community-based mural and explores the merits of using a participatory model for the creation of public art.

  Pamela Geiger Stephens: A Real Community Bridge: Informing Community-Based Learning through a Model of Participatory Public Art

Public Art and Social Practice

- This article from *Public Art Review* discusses the role of the curator in producing public art events as an emerging program model. The author argues that the process takes precedence over the product.
  Public Art Review: Co-Creationists

Temporary Art Makes Permanent Impact

- This article reviews the use of temporary public art installations to instigate social and economic change.

  Public Art Review: Temporary Installations and Creative Reuse

- The *Public Art Handbook* provides a guide for communities to establish temporary public art programming and projects.

  Public Art Handbook for Louisiana Communities: Temporary and Permanent Public Art

- This excerpt from an MFA thesis explores temporary public art projects as a lens for detailing the paradox of public art and its relation to the art market.

  Temporary Art Review: The Public Art Paradox

Public Art Advocacy

The Influence of Art on the Local Economy

- The Project for Public Spaces has proposed a link between art and the economic benefit the arts provide to cities. The article highlights the effect art has on quality of life and culture and tourism.

  Project for Public Spaces: How Art Economically Benefits Cities

Public Art Advocacy Claims

- This essay deconstructs the role public art plays in public space through an examination of claims according to actors' roles, geographical context, and time.

  Martin Zebracki and Irina van Aalst: Deconstructing Public Art Utopia: Situating Public-Art Claims Within Practice

Conservation of Public Art

Conservation of Contemporary Public Art

- Art conservators Rika Smith McNally and Lillian Hsu review the challenges associated with the conservation of contemporary public art. This article provides a comprehensive

overview of the role of the art conservator in the public art planning process and discusses ways to manage expectations related to the lifespan of public art, especially in cases in which new materials and technologies are being introduced into public spaces.

Rika Smith McNally and Lillian Hsu: Conservation of Contemporary Public Art

Challenges of Conservation with Outdoor Art Collections

- This video from the Getty Conservation Institute records the discussion of a panel of professionals charged with the care of public art collections. Panelists discuss issues related to the management and conservation of outdoor artworks, including the physical environment, vandalism, funding, and public awareness.

  Getty Conservation Institute (video): Conservation Challenges of Outdoor Public Art

Prioritization of Conservation Projects in Aging Collections

- Originally presented at the conference "Mural Painting and Conservation in the Americas," this article reviews historic murals in the Chicago area and examines the process used to select them for conservation efforts.

  The Getty Conservation Institute: Politics and Practice of Community Public Art: Whose Murals Get Saved?

Future Studies

- Writer, historian, and activist Rebecca Solnit writes on the potential of the future in a world of civil, social, and ecological unrest.

  UTNE Reader: Rebecca Solnit: The Future Needs Us

- Chunka Mui, a colleague of computer scientist Alan Kay, summarizes Kay's approach to inventing the future.

Forbes: 7 Steps for Inventing the Future

Resources on the Public Art Field

- Jack Becker's 2004 monograph provides an overview of the public art field. The study includes questions surrounding definitions, community benefits, and critical issues, and presents highlights from a field survey conducted by the Public Art Network, which is supported by Americans for the Arts, in the early 2000s.

  Americans for the Arts: Public Art: An Essential Component in Creating Communities

- A Guide for Artists, Emergency Management Agencies, Funders, Policy-Makers, and Communities Responding to Natural and Civil Emergencies.

  U.S. Department of Arts and Culture: Art Became the Oxygen: An Artistic Response Guide

Symposium Agenda

The Future History of Public Art

The 2017 Symposium of the Western States Arts Federation

Honolulu, Hawai'i | November 5 - 7, 2017

Organized by WESTAF in collaboration with the
Hawai'i State Foundation on Culture and the Arts and Forecast Public Art

Agenda

Symposium Description:

The symposium will bring together administrators, directors, artists, critics, curators, academics, and researchers to consider the future of the public art field. Participants will survey growing trends and challenges and propose ways the field might develop to create a richer and more sustainable long-term infrastructure. The symposium will inform WESTAF leadership as it considers ways to bolster its work in the public art field. Participants are also being brought together to contribute to the international knowledge base of public art and efforts to advance the professionalism of the field.

Sunday, November 5, 2017

5:30 p.m. **Symposium Registration**

Location: Sheraton Waikiki Hotel, Lobby
255 Kalakaua Avenue, Honolulu, Hawai'i 96815

6:30 p.m. **Opening Reception**

Location: The Royal Hawaiian, Ocean Lawn (walk directly from Sheraton)
2259 Kalakaua Ave, Honolulu, Hawai'i 96815

7:15 p.m. **Dinner**

Location: The Royal Hawaiian, Monarch Room

- Welcome to the WESTAF region, Anthony Radich, Executive Director, WESTAF
- Welcome to Hawai'i, Jonathan Johnson, Executive Director, Hawai'i State Foundation on Culture and the Arts

7:45 p.m. **Introduction of Keynote Speaker**

- Anthony Radich, Executive Director, WESTAF
- Theresa Sweetland, Executive Director, Forecast Public Art

Keynote Presentation

Our Inner Lives in Public: Making Space for Well-being and Kinship

- Candy Chang, Visual Artist

8:15 p.m. **Questions and Discussion**

- Facilitated by Theresa Sweetland, Executive Director, Forecast Public Art
- Facilitated by Jonathan Johnson, Executive Director, Hawai'i State Foundation on Culture and the Arts

9:00 p.m. **Adjourn**

Monday, November 6, 2017

9:00 a.m. **Welcome and Symposium Ground Rules**

Location: Hawai'i State Art Museum, 2nd Floor Gallery

250 South Hotel Street, Honolulu, Hawai'i 96813

Moderator:

- Cameron Cartiere, Associate Professor, Emily Carr University of Art + Design, Vancouver, British Columbia

9:10 a.m. **Opening Remarks**

- Jonathan Johnson, Executive Director, SFCA & Karen Ewald, Director of HiSAM and Manager, Art in Public Places, SFCA
- Anthony Radich, Executive Director, WESTAF
- Cameron Cartiere, Emily Carr University of Art + Design, Vancouver, British Columbia

9:20 a.m. **The Future Democracy of Public Art**

Presenters will consider the current state of democracy in the processes of commissioning and selecting public art. They will address current realities and growing challenges surrounding issues of identity, development practices, and professional culture. Session participants will consider how practitioners might build a stronger and more inclusive infrastructure to promote equitable practices and engage more diverse audiences throughout the public art workflow.

Presenters:

- Jasper Wong, Founder and Lead Director, POW! WOW!, Honolulu, Hawai'i
- Lauren Kennedy, Executive Director, Urban Art Commission, Memphis, Tennessee
- Larry Baza, Council Member, California Arts Council, San Diego, California

10:00 a.m. Respondents:

- Jack Becker, Founder and Director of Community Services, Forecast Public Art, St. Paul, Minnesota

- Candy Chang, Artist, New Orleans, Louisiana
- Maile Meyer, Founder, Nā Mea Hawai‘i/Native Books, Honolulu, Hawai’i

Discussion

10:40 a.m. **The Future of Technological Advancements in Public Art**

The use of advanced technologies has become increasingly widespread to instigate funding, data collection, increased participation, and efforts to improve the preservation of public art. Presenters will assess established practices and growing trends within the field’s integration of technology into public art programming. They will consider the relative merits of the incorporation of new media into mainstream programming while considering ways to build support frameworks to aid in more seamless and meaningful integration.

Presenters:

- Jen Lewin, Artist, Brooklyn, New York
- Leon Tan, Academic Leader Postgraduate, Unitec Institute of Technology, Auckland, New Zealand
- Mundano, Artist, São Paulo, Brazil

11:20 a.m. Respondents:

- Richard McCoy, Director, Landmark Columbus, Columbus, Indiana
- Paul Farber, Artistic Director, Monument Lab, Philadelphia, Pennsylvania

Discussion

Noon **Lunch**

Location: Hawai’i State Art Museum, Multi-purpose room, 1st floor

250 South Hotel Street, Honolulu, Hawai’i 96813

1:00 p.m. **Public Art Stewardship: Methodological Approaches to Impact Studies**

Access to established field-wide resources regarding public art evaluation remains limited. Presenters in this session will critically evaluate methodologies for data collection and impact studies to promote stewardship throughout the public art process. They will survey resources invested toward documenting and analyzing the effects of public art and discuss how to better develop partnerships, tools, and interdisciplinary approaches for the success of future projects.

Guest Moderator: Lori Goldstein, Manager, Public Art Archive, WESTAF, Denver, Colorado

Presenters:

- Cameron Cartiere, Associate Professor, Emily Carr University of Art + Design, Vancouver, British Columbia
- Cynthia Nikitin, Senior Vice President, Project for Public Spaces, New York, New York
- Jack Becker, Founder and Director of Community Services, Forecast Public Art, St. Paul, Minnesota

1:40 p.m. Respondents:

- Deborah McCormick, Director, SCAPE Public Art, Christchurch, New Zealand
- Candy Chang, Artist, New Orleans, Louisiana
- Heather Aitken, Project Manager, City of Calgary Public Art Program, Calgary, Alberta

Discussion

2:10 p.m. **Summary Thoughts for the Day**

- Cameron Cartiere, Associate Professor, Emily Carr University of Art + Design, Vancouver, British Columbia

- Jonathan Johnson, Executive Director, Hawai'i State Foundation on Culture and the Arts, Honolulu, Hawai'i

3:00 p.m. Discussion

3:30 p.m. **Adjourn**

5:30 p.m. **Cocktail Reception**
Location: Square Barrels, 1001 Bishop St., Ste. 108, Honolulu, Hawai'i 96813

Tuesday, November 7, 2017

8:30 a.m. **The Resurgence of Impermanence in Public Art**
Location: Hawai'i State Art Museum, 2nd Floor Gallery
250 South Hotel Street, Honolulu, Hawai'i 96813

Presenters will examine the recent increase of public art projects and programs meant for temporary installation. They will evaluate the varied roles and audiences that temporary public art activities serve and how they may continue to play a pivotal role in the future of the field. This session will survey new approaches to planning, advocacy, funding, and collaboration alongside a review of how stakeholders might adopt measures to support this model.

Presenters:

- Deborah McCormick, Director, SCAPE Public Art, Christchurch, New Zealand
- Paul Farber, Artistic Director, Monuments Lab, Philadelphia, Pennsylvania
- Richard McCoy, Director, Landmark Columbus, Columbus, Indiana

9:15 a.m. Respondents:

- Leon Tan, Academic Leader Postgraduate, Unitec Institute of Technology, Auckland, New Zealand
- Jen Lewin, Artist, Brooklyn, New York
- Cynthia Nikitin, Senior Vice President, Project for Public Spaces, New York, New York
- Jack Becker, Founder and Director of Community Services, Forecast Public Art, St. Paul, Minnesota

Discussion

10:00 a.m. **Re-thinking Public Art Policy & Funding Mechanisms**

Presenters will survey the current landscape of public art policy and funding mechanisms and analyze challenges and limitations associated with existing policies. They will explore emerging models that have circumvented obstacles and instigated new forms of private and public support. Participants will convey specific experiences that bypass more traditional approaches and are seemingly less susceptible to bureaucratic red tape, and they will discuss the efficacy of these approaches in the future.

Presenters:

- Heather Aitken, Project Manager, City of Calgary Public Art, Calgary, Alberta
- Jonathan Johnson, Executive Director, Hawai'i State Foundation on Culture and the Arts, Honolulu, Hawai'i
- Maile Meyer, Founder, Nā Mea Hawai'i/Native Books, Honolulu, Hawai'i

10:45 a.m. Respondents:

- Larry Baza, Council Member, California Arts Council, San Diego, California

- Lauren Kennedy, Executive Director, Urban Art Commission, Memphis, Tennessee
- Mundano, Artist, São Paulo, Brazil
- Jasper Wong, Founder and Lead Director, POW! WOW!, Honolulu, Hawai'i
-

Discussion

11:30 a.m. **Additional Considerations**

Facilitated discussion of key issues that emerged throughout the symposium that need further consideration. The discussion will include symposium observers as well as the symposium's core participants.

11:45 a.m. **Concluding Remarks from Symposium Participants**

Each core symposium participant will have an opportunity to present some summary thoughts.

Noon **WESTAF and HSFCA Concluding Comments and Thank You**

- Jonathan Johnson, Executive Director, HSFCA
- Anthony Radich, Executive Director, WESTAF

12:15 p.m. **Adjourn**

END

The Future History of Public Art

The 17th Symposium of the Western States Arts Federation
Honolulu, HI | November 5-7, 2017

Symposium Participants

- **Heather Aitken** is a project manager with the City of Calgary's Public Art Program. There, she works with a multi-disciplinary team of city staff, artists, and stakeholders to implement the Utilities and Environmental Protection (UEP) Department's Public Art Plan. The Plan, which is rooted in a cross-disciplinary approach, has fostered innovative permanent and temporary award-winning public art projects. Aitken is currently working with a team of staff and consultants on the development of Chapter Two of the UEP Public Art Plan that will include the work of Waste and Recycling Services and Environmental and Safety Management to reflect the breadth of work within the department–land, air, and water. Aitken received her bachelor's degree in drawing with a minor in painting from the University of Manitoba in Winnipeg.

- **Larry Baza** is a professional arts administrator with 40 years of experience advocating for the arts at the local, state, and national levels. He is currently the chair of the City of San Diego's Commission for Arts and Culture and was appointed to the California Arts Council in 2016 by Assembly Speaker Toni Atkins. Baza has served on the Port of San Diego's Public Art Committee and as executive director of the County of San Diego's Public Arts Advisory Council. He has directed San Diego arts organizations, including Centro Cultural De La Raza, Sushi Performance and Visual Art, and Community Arts of San Diego. His wealth of knowledge and experience includes affiliations, consultancies, site visits, and panel participation with arts organizations, including the National Endowment for the Arts, the California Arts Council, the California Association of Local

Arts Organizations, the Chicano Federation of San Diego County, the National Association of Latino Arts and Culture, and the San Diego Community Foundation.

- **Jack Becker** is the founder of the nonprofit organization Forecast Public Art, which was established in 1978. He is also the founding publisher of Forecast's award-winning magazine *Public Art Review*. Becker currently leads Forecast's Creative Consulting program, at which, as a public artist, administrator, and veteran public art consultant, he specializes in developing projects and plans for communities. Becker previously served as program coordinator for the City of Minneapolis' Art in Public Places program and as arts development manager for the City of St. Paul, Minnesota. He received a bachelor's degree from the Minneapolis College of Art and Design and has also studied at Washington University, and the Croydon College of Art and Design in Great Britain.

- **Cameron Cartiere** is a creative practitioner, writer, and researcher who works in the areas of public art, urban renewal, and environmental issues. Cartiere is the author of *RE/Placing Public Art*, co-editor of *The Practice of Public Art* (with Shelly Willis), co-editor of *The Everyday Practice of Public Art: Art, Space, and Social Inclusion* (with Martin Zebracki), and co-author of the *Manifesto of Possibilities: Commissioning Public Art in the Urban Environment*. Cartiere is an associate professor of Culture + Community at Emily Carr University of Art + Design in Vancouver, British Columbia. Currently, she is the co-editor-in-chief of the peer reviewed journal *Public Art Dialogue*. Cartiere received her bachelor's degree in sculpture from the Academy of Art University in San Francisco; her master's degree in museology/museum studies from John F. Kennedy University in Pleasant Hill, California; and her doctorate degree from the University of the Arts London in public art and curatorial studies.

- **Candy Chang** is an artist, designer, and urban planner who is based in New Orleans, Louisiana. Her work centers on ways to make cities more comfortable and contemplative places. By combining street art with urban planning and social activism, Chang has been recognized as a leader in the development of new strategies for civic design. Her work has been exhibited in public spaces throughout the world. In addition, she has participated in exhibitions and programs at venues that include the Venice Architecture Biennale, the New Museum, the Tate Modern, the San Francisco Museum of Modern Art, the Ogden Museum of Southern Art, and the Cooper-Hewitt National

Design Museum. Chang received bachelor's degrees in architecture and a bachelor's degree in graphic design from the University of Michigan. She received her master's degree in urban planning from Columbia University.

- **Paul Farber** is the artistic director of Monument Lab, a public art and history project based in Philadelphia. He is currently the managing director of the University of Pennsylvania's program in the Environmental Humanities. Farber is the curator of the traveling exhibition *The Wall in Our Heads: American Artists and the Berlin Wall*, and was the inaugural scholar-in-residence for the City of Philadelphia's Mural Arts Program. Farber received his doctorate in American culture from the University of Michigan and earned a bachelor's degree in urban studies from the University of Pennsylvania. He previously was a doctoral fellow at the German Historical Institute in Washington, D.C., and a visiting scholar in the Urban Studies program at the University of Pennsylvania.

- **Jonathan Johnson** is the executive director of the Hawai'i State Foundation on Culture and the Arts (HSFCA), where he has served on the staff since 1988. Prior to being appointed executive director of the Foundation, Johnson held a number of positions in the Foundation's Art in Public Places Program, including program manager, project manager, conservation coordinator, registrar, and director of the Hawai'i State Art Museum. Johnson is well known in the state, in part because he has successfully managed the development and installation of significant art projects, including those at the University of Hawai'i's Cancer Center and Hawai'ian Studies building, the Kapolei and Hilo Judiciary buildings, the Hawai'i Convention Center, and state airports on all of the state's islands. Johnson received his bachelor's degree in design with an emphasis on business administration from California Lutheran University in Thousand Oaks, California.

- **Lauren Kennedy** is the executive director of the UrbanArt Commission in Memphis, Tennessee. Prior to assuming her current role, Kennedy served as the partnership manager for Ballet Memphis; the program manager for the Dallas Art Fair; and she created, directed, and managed Southfork-Memphis, an alternative art space. She was previously a fellow at the Center for Outreach in the Development of the Arts at Rhodes College, where she received a bachelor's degree in art history.

- **Jen Lewin** is a light and interactive sculptor based in New York City. Over the last 15 years, Lewin has fabricated large-scale interactive sculptures that combine light, sound, and motion to encourage community interaction. Her technically complex works have been featured at events, including Vivid Sydney, iLight Marina Bay, Signal Fest, and Burning Man. She has had numerous solo exhibitions of her work in the United States and England. Lewin attended the University of Colorado, where she earned a bachelor's degree in architecture and computer-aided design. She then earned a master's degree in interactive design from New York University's Tisch School of the Arts.

- **Deborah McCormick** is the director of SCAPE Public Art in Christchurch, New Zealand. Over the past 19 years, she has directed a team of specialist staff and consultants to plan, coordinate, and deliver eight successful SCAPE Public Art Biennials for Christchurch. In 2016, SCAPE moved from a biennial to an annual, six-week season of public art delivery. Under her directorship, SCAPE Public Art has produced and commissioned more than 200 new temporary and permanent public artworks. The organization also sponsors a gifting program that has placed 11 permanent artworks. McCormick received her bachelor's degree from the University of Canterbury in Christchurch, New Zealand.

- **Richard McCoy** is the director of Landmark Columbus, an organization dedicated to caring for and celebrating the widely recognized architectural design heritage of Columbus, Indiana. McCoy's work is centered in the areas of creating solutions to complex cultural heritage challenges, curating art in public spaces, and writing for digital and print publications. He also is engaged in teaching in graduate programs, and the creation of innovative web projects. From 2003 to 2013, McCoy worked at the Indianapolis Museum of Art, where he created the nationally-recognized Objects & Variable Art Laboratory. He holds a master's degree in art history from New York University's Institute of Fine Arts and an advanced certificate from the Conservation Center.

- **Maile Meyer** is the principal of Ho'omaika'i, a contemporary art curation and management organization based in Honolulu. There, she works with and represents Hawai'i-based artists to procure and fulfill art commissions for clients. Her clients include The Howard Hughes Corporation, Kamehameha Schools, and the Hawai'i Convention

Center. Meyer is also the executive director of Pu‘uhonua Society, a nonprofit organization that supports Native Hawai’ian and Hawai‘i-based artists and cultural practitioners. In addition, she is the owner of Nā Mea Hawai’i, a community resource and retail purveyors of local goods, fine art, and traditional objects that are made in Hawai’i. Meyer received a bachelor’s degree from Stanford University and a master’s degree in arts management from the Anderson School of Business at the University of California, Los Angeles.

- **Mundano** is a Brazilian street artist and activist who is the creator of *Pimp My Carroça*, a project that began as a way to raise the visibility of trash collectors throughout São Paulo, Brazil. Now a global, crowdfunded initiative, *Pimp My Carroça* has been embraced throughout the world. As of 2016, more than 700 carts in 42 cities had been painted with the help of many street artists, volunteers, and donors. The project was honored with the International Award for Public Art in May of 2017. Mundano’s work calls attention to social, political, and environmental challenges through art that is often infused with humor. He has engaged in interventions throughout Brazil, and has also been active in Argentina, Austria, Bolivia, Chile, Colombia, Germany, Peru, Russia, South Africa, the United States, and Tanzania.

- **Cynthia Nikitin** is the senior vice president and director of the public art and creative placemaking programs for the Project for Public Spaces in New York City. Nikitin wrote the public art master plan for the city of Atlanta; created a public art gift-review policy for the 1996 Olympics; created public art overlay plans for Congress Street in Tucson, Arizona and public squares across Mobile, Alabama. For the past four years, she has served as director of the Citizens’ Institute on Rural Design, one of the National Endowment for the Arts’ key design leadership initiatives. Nikitin received her master’s degree in arts management and urban planning from New York University and her bachelor’s degree in art history and comparative politics from Clark University in Worcester, Massachusetts.

- **Leon Tan** is an art and culture historian, critic, artist, educator, and registered psychotherapist. He researches and publishes in the areas of contemporary art, public art, globalization, digital culture, social activism, and mental health. Tan is the academic and research leader in creative industries at the Unitec Institute of Technology in

Auckland, New Zealand. He serves as an advisor to artists and arts organizations and is a member of the International Association of Art Critics and the Auckland Council's Advisory Panel on Art in Public Places. Tan received his doctorate in art history and media studies from the University of Auckland.

- **Jasper Wong** is an artist, illustrator, curator, and art director based in Honolulu. He is the founder and lead director of POW! WOW!, a nonprofit organization of contemporary artists committed to community enrichment through the creation of art-outreach programs, educational programs, and the engagement of the community in the creation and appreciation of art. As a homegrown and independent art festival, POW! WOW! is recognized as one of the premier mural festivals in the world, with bases in Hawai'i; Japan; Taiwan; Texas; Washington, D.C.; California; and Massachusetts. Wong received his bachelor's degree in illustration from the California College of the Arts in San Francisco.

The Future History of Public Art

The 2017 Symposium of the Western States Arts Federation
Honolulu, Hawai'i | November 5-7, 2017

Symposium Advisors

- **Karen Ewald** is the program manager of the Art in Public Places Program and the director of the Hawai'i State Art Museum at the Hawai'i State Foundation on Culture and the Arts (SFCA), Honolulu. Her work at the HSFCA is centered on overseeing the state of Hawai'i's very ambitious public art program, which is the first state percent-for-art program in the United States. The program has a staff of 14 and a collection of over 7,000 works of art in over 500 display sites. Prior to assuming her position at the Foundation, Ewald served as the programs manager for education and exhibitions at the Natural History Museum of Los Angeles. Ewald earned a bachelor's degree in art history from San Diego State University.

- **Lori Goldstein** is the manager of WESTAF's Public Art Archive. Prior to joining WESTAF, Goldstein served as public art and program manager for the Arts Council of Lake Oswego, Oregon. Before accepting that position, she served as a contractor for the Archive during its formative years. In that capacity, her responsibilities included gathering collections of public art, working to ensure that classifications in the Archive were properly applied, and supporting the improvement of the quality of images on the site. Goldstein has also served as the public art assistant at Braaksma Design, a public art studio with projects commissioned across the country. She earned a bachelor's degree from Colorado College in Colorado Springs, Colorado and received her master's degree in art history with an emphasis on public art from the University of Colorado Boulder.

- **Jen Krava** is a member of Forecast Public Art's Community Services team. Krava is a current Somerville Arts Council Fellowship grantee, past curator of the Harvard Design School's Kirkland Gallery, a former member of the SafeCampus team for the Berkman Center's Digital Problem Solving Initiative, and a former president of the Association of Landscape Architects - Minnesota student chapter. She was also a research fellow during the Yale summer session's June 2011 studio art workshop in Auvillar, France. Krava holds a master's degree in art, design, and the public domain from the Harvard Graduate School of Design, where she graduated with commendation and received the Unsung Hero Award. She also holds a master's degree in liberal arts from the University of Minnesota.

- **Anthony Radich** has served as the executive director of WESTAF (the Western States Arts Federation) since August of 1996. In that capacity he is responsible for providing leadership to the 13-state regional arts organization's programs and special initiatives. He oversees WESTAF's work in the areas of research, advocacy, and online systems development designed to benefit the cultural community. Prior to accepting his position at WESTAF, Radich served as the executive director of the Missouri Arts Council for eight years. There, he led the successful effort to create a state cultural trust fund supported by a stream of dedicated state funding. Preceding his work in Missouri, Radich was the senior project manager for the Arts Tourism and Cultural Resources Committee of the National Conference of State legislatures. As senior project manager, he worked with state legislators from across the country to develop state-level legislation and policy concerned with the arts, tourism, and historic preservation. While working for the Conference, Radich was appointed by Denver's Mayor Federico Peña to chair the Denver Commission on Cultural Affairs, the city's arts agency. Radich holds a bachelor's degree in physical anthropology from the University of Oregon. He also earned a master's degree in art education from that university. He holds a doctorate from the Graduate School of Public Affairs of the University of Colorado Denver.

- **Theresa Sweetland** is the executive director of Forecast Public Art in St. Paul, Minnesota. She is an experienced executive director, fundraiser, curator, and leader in the field of community cultural development and creative placemaking. Sweetland served as executive/artistic director of Intermedia Arts, Minnesota's premier multidisciplinary, multicultural arts organization, where her leadership successfully

revived this renowned arts organization from near death in 2009 to stability and national prominence. Most recently, she served as director of development and external relations at the Minnesota Museum of American Art, where her efforts focused on raising visibility and resources to support the rebirth of the St. Paul institution. Sweetland is a co-founding artistic director of B-Girl Be, the world's first international women in hip-hop summit, and founding director of Creative CityMaking, a pioneering partnership between artists and city staff to advance racial equity goals and engage underrepresented communities in determining the future of Minneapolis. She was recognized for bold new steps and strategic leadership with the Sally Ordway Irvine Award for Initiative in 2015. Sweetland holds a bachelor's degree in cultural anthropology from the University of Minnesota and a master's degree in urban and regional planning from the University of Minnesota's Hubert H. Humphrey School of Public Affairs with a concentration on community and economic development.

The Future History of Public Art

The 17th Symposium of the Western States Arts Federation
Honolulu, HI | November 5-7, 2017

Symposium Observers

- **Mariela Ajras** is a visual artist, muralist, and licensed psychologist from Buenos Aires, Argentina. Since 2012, Ajras has developed her career as a muralist on a large scale. She has traveled through different countries in Europe, including Spain, Italy, Belgium, and Germany, as well as Latin America, to participate as an invited artist in various urban art festivals. Ajras' work surrounds memory and the forces of reconstruction and forgetting.

- **Cyndy Andrus** is currently the deputy mayor of Bozeman, Montana, and the chair of the Montana Arts Council. After working in Yellowstone Park for many years, Andrus settled in Bozeman, where she spent 10 years working for the Bozeman Area Chamber of Commerce as the Convention and Visitor Bureau director. In May 2011, she left the chamber and started her own consulting business (Andrus Consulting), providing small communities in Montana with strategic planning and economic development tools to enhance the tourism experience in the community. Andrus has served six years on the Bozeman City Commission and was elected mayor in November 2015. She serves on three state Governor-appointed councils—the Montana Arts Council (currently chair), the Tourism Advisory Council (past chair), and the Montana Heritage Commission, in addition to her service on the board of directors for the National Assembly of State Arts Agencies and the board of the Western States Arts Federation. She is a graduate of the University of Minnesota with a bachelor's degree in elementary education.

- **Ruth Bruno** is the public art program manager at Colorado Creative Industries, the state of Colorado's arts agency. As the program manager, Bruno oversees the selection process for Colorado's Art in Public Places program, in which one percent of the construction budget for state-funded projects is allocated for public art. Bruno also consults on various contemporary art projects and serves on the board of Tilt West, a nonprofit organization dedicated to providing a platform for inclusive community discussion and debate on a range of issues relevant to cultural production in Colorado and beyond. In addition to holding positions in commercial art galleries, she has a background in the nonprofit-arts sector in Denver, including working at the 2013 Biennial of the Americas and the Denver Art Museum, as well as with the Scientific and Cultural Facilities District. Bruno earned a master's degree in visual arts administration with a focus in Arts management from New York University and a bachelor's degree in history and art history from Colorado College.

- **Mamiko Carroll** is the public information officer for the Hawai'i State Foundation on Culture and the Arts in Honolulu. She is an artist, writer, and editor with a strong interest in feminism, craftivism, and public spaces. Carroll received her bachelor's degree in art and anthropology from the University of Hawai'i-Mānoa.

- **Jim Glenn** is the director of the Utah Division of Arts & Museums' visual arts programming in collections, design arts, and public art. Glenn has recently concluded his service on the Americans for the Arts Public Art Network Council. He served as the exhibitions coordinator for the 2002 Olympic Winter Games Cultural Olympiad in Salt Lake City. Prior to his position with the State of Utah, Glenn was senior associate with VIART Corporation in New York, acquiring, commissioning, and managing the corporate art collections of several Fortune 500 companies' world headquarters and regional offices.

- **Yesica Guerra** is currently the public art and civic design manager for the City of Pittsburgh and is a researcher in urban studies. After finishing her studies, Guerra was granted an internship at UNESCO in Paris, France, to support the development of a guide for the social and spatial inclusion of international migrants. Guerra was the director of Cronicas de Heroes (Hero Reports), an initiative originally supported by the Center for Civic Media, MIT Media Lab. As the director of Hero Reports, Guerra was

invited to participate as a workshop leader and speaker on platforms like TEDActive, Palm Springs, CA; SXSW, Austin, TX; Competitive, Juarez, Mexico; Knight Foundation, Cambridge, MA; TechCamp, Mexico; DF, Digital Communities, Ibague, Colombia; among others. Under her direction, the initiative was published in media such as CNN, BBC, *Huffington Post*, and PBS, and received an Honorary Mention from PRIX Ars Electronica in Linz, Austria, in the category of Digital Communities. Recently Guerra received the Lawrence B. Anderson Award from the Faculty of Architecture and Urban studies at MIT. As a research affiliate of the Center, Guerra created a report for this academic institution on the evolution and development of Cronicas de Heroes as an example of resilience, recovery, and civic participation in Mexico. Guerra has a master's degree in architecture and urbanism from MIT.

- **Victoria L. Hamilton** serves as the arts and culture advocate at the Jacobs Center for Neighborhood Innovation in San Diego. She was the founding director of the City of San Diego Commission for Arts and Culture, where she led the nationally recognized multi-million dollar local arts agency for 24 years. At the Commission, she achieved unanimous approval of a plan for two percent for public art in capital improvement and one percent in private development, as well as for the Penny for the Arts Blueprint for increased arts and culture funding. With more than 30 years in the field of arts administration, she is recognized for her pioneering leadership and work on public policy, cultural tourism, grantmaking, and cultural diversity initiatives. Hamilton has served as president of the United States Urban Arts Federation and the California Assembly of Local Arts Agencies; been a panel member for the National Endowment for the Arts and California Arts Council and on public policy committees at state and national levels. She currently serves as president of Californians for the Arts and California Arts Advocates, co-chair of the San Diego Regional Arts and Culture Coalition, and as a member of the Balboa Park Conservancy, San Diego Tourism Authority and NTC Foundation. She has received numerous awards, including the Ray Hanley Innovation Award given by the United States Urban Arts Federation for "Outstanding individual contributions to arts and culture in American cities," and the Selena Roberts Ottum Award given at the Americans for the Arts Annual Convention "For outstanding contributions in the local arts agency field."

- **Ally Haynes-Hamblen** is the director of the City of Las Vegas' Office of Cultural Affairs, overseeing the city's performing, visual, and public art programs and facilities, and the Las Vegas Arts Commission. Haynes-Hamblen was previously the director of the Scottsdale Center for the Performing Arts, overseeing all aspects of programming, production, marketing, operations, and finance during her 13-year tenure. Prior to that position, Haynes-Hamblen was general manager and associate producer for NY-based Entertainment Events, Inc. She completed the 2015 International Festival Encounters course with the Royal Conservatoire of Scotland, the Emerging Leadership Institute of the Association of Performing Arts Professionals, and the California Presenters Mentorship Program. She was also a member of the Expedia Corporate Travel Advisory Board. In 2013, Haynes-Hamblen received the Mentoring Award from the Western Arts Alliance. She is a member of the 2nd cohort of the Association of Performing Arts Professionals' Leadership Fellows Program (2016-2018). Haynes-Hamblen earned a master's degree in business administration from Regis University and a bachelor's degree in theater from the University of Denver.

- **Paul Hobson** has provided municipal agencies with public art services focused on creating positive associations and strong connections between infrastructure assets and the communities they serve over the past 30 years. His work creates links between neighborhoods, urban planners, and those building municipal facilities. He designs, constructs and installs projects that capture and reflect the interests of host communities and his artistic solutions effectively respond to municipal design challenges in financially appropriate and socially respectful ways. Under the tutelage of Bauhaus Master Herbert Bayer, Hobson's adherence to a philosophy of the union of art and design are expressed in public artworks. He has served on 31 design teams, successfully completed over 40 public and private art projects and received numerous awards and recognition for his work, including an Orchid Design Award for Fine Art for a Metropolitan Transit System project and as a selected artist honored for creative depictions of water in public space by the Metropolitan Water District.

- **Rebecca Holden** is a proud member of the Office of Cultural Affairs team with the City of Las Vegas, pairing her passion for arts administration with her love of Public Art. Holden's role in managing the city's public art program includes overseeing and administering the Las Vegas Arts Commission, the Percent for Arts Fund, project

management of both temporary and permanent pieces, and the maintenance and conservation of their permanent collections. When she's not coordinating the next big project, attending meetings, or out in the field, Holden thoroughly enjoys diving deep into programmatic policy, garnering her expertise to build a better public art experience for years to come. Holden has been with the City of Las Vegas since 2013. She received her bachelor's degree from the University of Nevada Las Vegas with a major in fine arts and a minor in art history.

- **Pauline Kanako Kamiyama** is deputy director of civic art for the Los Angeles County Arts Commission. She is responsible for planning, developing, and implementing what is becoming one of the largest public art programs in the country, with more than 40 active projects, ranging in size from $10,000 to $1 million. The civic art program, which began in 2005, allocates one percent of county capital projects for public art. The deputy director of civic art develops and articulates a broad vision for the program and oversees a team of project managers. Kamiyama has more than 16 years of experience in the arts and culture sector, primarily in civic- and community-based institutions. She has managed projects with budgets ranging from $5,000 to over $1,000,000. Kamiyama is a strong advocate for community engagement with innovative problem-solving and collaborative strategies. She has a particular interest in creative placemaking that brings artists, residents, business owners, civic, and community stakeholders together to assess and improve the unique physical and social character of a place through creative activities. She has worked on community development initiatives around issues of homelessness, cultural diversity and equity, and health and sustainability. Kamiyama has a bachelor's degree in political science from CSU, Fullerton and postgraduate studies in public administration.

- **Maria Kayne** is currently the treasurer on the board of Site Projects Inc. in New Haven, Connecticut. Site Projects Inc. is a private, nonprofit 501(c) (3) organization that commissions world- class public artworks, programming, and events on a project-by-project basis in partnership with local agencies and organizations that enhance New Haven's cultural heritage and diversity. She served on the Woodbridge Conservation Commission in Woodbridge, Connecticut where she held the position of Chairman of the Board. Kayne has a bachelor's degree in art history and economics from Mount Holyoke

College in South Hadley, Massachusetts.

- **Margaret Lui** joined the Hawai`i State Foundation on Culture and the Arts in August 2017 as the secretary to the executive director. Lui has had several years of experience in private and government sectors. In 2008, she earned a bachelor's degree in drawing and painting, and then a graduate certificate in museum studies at the University of Hawai'i-Mānoa. Upon completion of her studies, she worked as a part-time collections assistant intern at I`olani Palace. During that time, she was also a volunteer in the Asian Art Department at the Honolulu Museum of Art. Lui worked on the museum's database and enjoyed the opportunity to do hands-on work with rare Edo period Japanese woodblock-printed books.

- **Erin Shie Palmer** is a visual artist and an architect who has worked in a variety of site-specific venues, including gallery installations, public art, theater design, and architecture. Her background in architecture and textiles, and theatre design combine in her explorations of space and objects in public artworks ranging from intimate to architectural scale. She creates physical and psychological topographies by examining how interactions affect one another and seeks to map and preserve relationships. Highly regarded for her contemplative public installations, her work has been exhibited museums and galleries from Boston to Hawai'i. Permanent projects have been installed at airports, schools, libraries, courthouses, concert halls, museums, and exterior landscapes including SeattleTacoma International Airport, Bainbridge Island City Hall, Seattle Symphony Orchestra Benaroya Hall, Harborview Medical Center, Wing Luke Asian Museum, and Los Angeles County Coroner. Her work has been recognized by 4Culture, King County Arts Commission, Artist Trust, Allied Arts Foundation, and the American Institute of Architects.

- **Tony and Caroline Pankiw (Vincin)** are based in Perth, Western Australia, where Tony Pamkiw's art practice focuses mainly on public art. His early art, which specialized in printmaking, produced several series of etchings, montages, drawings, and individual paintings that have all been represented in his six solo exhibitions and numerous group exhibits. A first prize in the 1982 Fremantle Print Award (Australia's largest print award) is one of several awards and acknowledgements of the expertise of Tony's printmaking. In the late 1990s, public art became the main focus of Tony's work. Specializing in site-

specific sculptures mainly in steel, Tony's artworks can be found in locations such as schools, hospitals, major highways, marinas, libraries, local government facilities, housing estates, a prison, and commercial residential buildings. Tony creates artworks that enhance the environment and leave a long-lasting impression for the public, which in turn, hopefully develops interest and appreciation for art in public spaces. Caroline and Tony Pankiw are strong advocates of public art in Western Australia and the producers of the "Not-So-Public Art" calendar in 2009.

- **Crystal Rambayon** is the office assistant for the Hawai'i State Foundation on Culture and the Arts. There, she provides clerical support to the staff as well as support for the Art in Public Places Program. Crystal attended the University of Hawai'i at Manoa, where she earned a bachelor's degree in psychology and is an avid photographer.

- **Laura Phelps Rogers** exhibits her work annually as a member of Pirate Contemporary and ongoing at her Gallery on the edge of River North Art District (RiNO) in Denver, Colorado. She bases her multidisciplinary contemporary art practice from her studio/gallery. Phelps Rogers has exhibited throughout the United States and internationally. She has had more than 12 solo exhibitions, just completing a solo exhibition featuring 4 of those exhibitions in an anthology format at the Women's College at the University of Denver. Her work has been included at the Denver Art Museum and is a part of numerous collections. She has featured public work on display on the Anschutz Medical Campus and recently completed a unique indoor public work for Lamar Station Crossing. Phelps Rogers has several large-scale works in progress. The Talsi Regional Museum in Latvia recently acquired one of her sculptures. Phelps Rogers has presented at several professional conferences pertaining to her approach, the changing West and narrative identity in visual practice. She recently produced a 250-foot crop artwork that was included collaboratively in the Vancouver Biennial. *Westword* art news online and in print have featured Phelps Rogers on numerous occasions, including her as a "Colorado Creative" and a 20' x 65' work at Artopia 2016. Phelps Rogers received her degree in sculpture at the University of Colorado Denver.

- **Carl Rogers** currently assists his wife, sculptor Laura Phelps Rogers with technical and design consulting through her public art fabrication and consulting firm. As a valued team member, Rogers has attended more than 20 iron casting events, assisting Phelps

Rogers with mold fabrication and hot metal pouring. In addition, Rogers has attended more than five professional conferences on the topics of casting and sculpture. At home, Rogers assists with Phelps Rogers' ambitious and rigorous exhibition schedule from design components to fabrication to installation and de-installs. He was a key team member in a 250-foot crop art project and has provided support to numerous public and private projects. Rogers and Phelps Rogers have positioned their studio fabrication and forward-thinking goals to the advancement of public art projects. Rogers received his bachelor's degree in civil engineering at the University of New Mexico.

- **Mark Salinas** is the director of arts and culture for Carson City. Prior to relocating to Nevada in 2016, Salinas lived in New York City for 19 years, where he worked at PaceWildenstein Gallery, Marian Goodman Gallery, Brooklyn Art Museum, Museum of Art and Design, and White Columns. Salinas is a practicing visual artist and has been awarded public art commissions in Times Square, artist residencies in Scotland and France, and numerous individual artist grants. In 2017, Nevada Governor Sandoval appointed him as a board member to the Nevada Arts Council. He holds degrees from Washington University in St. Louis, Parsons School of Design in New York City, and Central St. Martins in London.

- **Richard Stein** was appointed president and CEO of Arts Orange County in 2008. He served for three terms as president of the board of directors of California Arts Advocates and Californians for the Arts, two statewide organizations promoting the interests of the arts community, and remains on those boards. He played a central role in securing significant increases in funding for the California Arts Council over the past five years. The centerpiece of his career was transforming the Laguna Playhouse in Laguna Beach from a seasonal amateur theatre company into a year-round professional resident theatre company with a $7 million budget. Over the course of 17 years as the Playhouse's executive director, he produced more than 100 plays and directed several notable premieres. He has served on the executive committee of the League of Resident Theatres, has contributed six articles to *American Theatre* magazine, and has served as a panelist or site visitor for the National Endowment for the Arts, New England Foundation for the Arts, WESTAF, California Arts Council, Connecticut Commission on the Arts, Los Angeles County Arts Commission, City of Los Angeles Department of

Cultural Affairs, and Riverside Arts Council. Stein holds degrees from Columbia and Syracuse universities.

- **Patricia Walsh** is the manager of the public art programs for Americans for the Arts. Prior to working at Americans for the Arts she was a cultural programming specialist for the public art program at the Arts Commission for the City of Las Vegas. There, she coordinated the update to the public art master plan and worked with the Arts Commission to develop their annual programs and budget. She served on the City of Palo Alto Public Art Commission and volunteered with the city of Oakland public art program. Walsh worked as the program coordinator for the City of San Jose public art program, where she managed the conservation and maintenance of the public artwork collection, worked on community engagement initiatives, and managed temporary public art projects. She earned her master's degree in arts administration from Boston University and holds a bachelor's degree in painting from State University of New York at Plattsburgh.

- **Sherman Warner** is currently serving his second term as a commissioner with the Hawai'i State Foundation on Culture and the Arts. Warner was born and raised in Honolulu, and his career in professional theater led him to Las Vegas and Cincinnati, where he worked as a production stage manager before he settled in New York City for 30 years. Shortly after arriving in New York, he became a founding partner of Dodger Theatre, a prominent not-for-profit company that, after presenting seasons in residence at the Brooklyn Academy of Music and the New York Shakespeare Festival, transitioned to a commercial theater and became one of Broadway's pre-eminent producing and management firms. With a handful of Tony Awards and many cherished memories, he retired to the Island of Hawai'i in 2003, where he is on the board of Waimea's Kahilu Theatre.

- **Dinah Zeiger** is retired from the University of Idaho, where she taught First Amendment law in both the College of Law and the Journalism and Mass Media Department. She taught art history at the university of Colorado Denver and Metropolitan State University before pursuing a PhD, which followed a 25-year career as a journalist for publications ranging from London bureau chief for the *Knight-Ridder Financial Wire* to the *Wall Street*

Journal Europe to the *Denver Post* and as a freelance writer. In the latter capacity, Zeiger came to work for WESTAF, producing a wide array of research projects from policy analyses to program critiques. She is presently at work creating an archive of WESTAF's papers since the organization's inception in the 1970s. Zeiger holds a master's degree in art history from the University of Colorado with an emphasis on outsider art. Her thesis, "Go Tell It On the Mountain," focused on a monumental earthwork in California that presents unique problems, from a public art perspective, on questions of permanence and the limits of conservation.

WESTAF
1888 Sherman Street, Ste. 375
Denver, CO 80203
(303) 629-1166
www.westaf.org