

BEYOND THE MUSEUM: PUBLIC ART AND COMMUNITY ENGAGEMENT

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by

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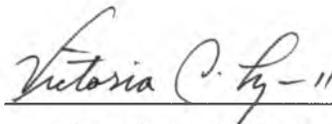
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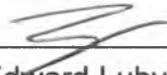
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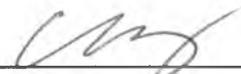
I certify that I have read *Beyond the Museum: Public Art and Community Engagement* by Sofia Noelle Mercier, and that in my opinion this work meets the criteria for approving a thesis submitted in partial fulfillment of the requirement for the degree Master of Arts in Museum Studies at San Francisco State University.



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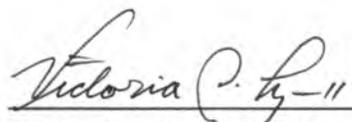
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BEYOND THE MUSEUM: PUBLIC ART AND COMMUNITY ENGAGEMENT

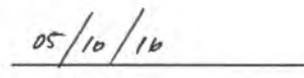
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Public art organizations that display art installations outside of the traditional gallery setting make art accessible to wider audiences and influence the daily lives of the visitors they serve. Despite their shared goals, public art organizations and museums occupy separate spheres. In this thesis, public art installations are examined to explore what makes them effective and how they can serve as models for museums. A literature review and case studies of three types of public art producing organizations are conducted, including a civic agency, a nonprofit group, and a museum. Common approaches and key themes such as community engagement, interpretive frameworks, and planning processes are then identified and discussed. It is concluded that public art installations, if born from meaningful conversation and thoughtful planning, are a powerful form of engagement with surrounding communities. Finally, several recommendations for museums seeking to display art in the public are made, including the development of extensive community engagement, detailed planning processes, and multiple forms of interpretation.

I certify that the abstract is a correct representation of the content of this thesis.



Chair, Thesis Committee



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Chapter 1: Introduction

In a hospital cell of one of the world's most notorious prisons, curious people gather around an old toilet. Children and adults alike peer into the bowl. "What do you see?" I put forward. "Popcorn?" asks one child. "Brains?" inquires another. "Flowers?" For the seven months from September 2014 through April 2015, I worked on Alcatraz Island as an art guide for Ai Weiwei's site-specific public art show, *@Large: Ai Weiwei on Alcatraz*. The exhibition was produced by the San Francisco nonprofit, For-Site. As an Art Guide, I would stand by one of the several installations to facilitate the visitors' understanding of the work. As a world-popular tourist destination, Alcatraz hosted thousands of people per day. The seven art installations were located throughout the Island, ensuring that even if a person did not come specifically to see the art, they would no doubt stumble upon it. These unexpected encounters inspired me while working at this exhibition.

One piece that sparked many of these encounters was *Blossom*. Ai Weiwei placed beautifully intricate, handmade porcelain flowers into the fixtures of the Alcatraz hospital cells, including the sinks, bathtubs, and toilets. While wandering through the eerie, abandoned hospital, people would enter the cells expecting to see more historical props. Instead, they were confronted with intricate flowers growing from a toilet bowl. This piece garnered a wide variety of

responses from “Wow! How beautiful!” to “What’s in the toilet?” to “That’s art?” My job as an Art Guide was to begin a conversation with the viewers about the intended interpretation of the sculpture. I would describe the materials and symbols in the installation, linking *Blossom* to the history of Alcatraz, Ai Weiwei’s life, the plight of contemporary political prisoners, and the other art pieces scattered around the island. Often times, the viewer, provided with this context, would gain a greater appreciation for the porcelain flowers blooming from the hospital fixtures.

Image 1.1 - *Blossom*, Ai Weiwei (2014):



I enjoyed facilitating this new understanding of the art, and recognized the ability of public art to spark learning experiences. Even when least expecting, these people left the Island learning something new about Alcatraz, its history, and its relationship to global events. With the *@Large: Ai Weiwei on Alcatraz* exhibition, I discovered the power of public art as a stimulus for new thought and conversation, and also, the importance of interpretation to help with this new interaction. I wondered why museums did not contribute more to this provocative form of art display, and saw the potential for museum collaboration with public art organizations to broaden the scope and interpretation of these projects.

Certainly, developing engaging interpretation for the large crowds projected to visit Alcatraz and therefore the exhibition was a challenge. The Operations Manager of *@Large: Ai Weiwei on Alcatraz*, Katharina McAllister, wrote about the struggles of interpreting the Ai Weiwei artworks in order to aid unsuspecting Alcatraz visitors in the National Association for Interpretation's publication, *Legacy Magazine*. McAllister states in her article:

The goal of all those efforts was to present artwork that would allow visitors to experience the island's historic fabric from a different perspective by viewing it through the lens of Weiwei's art... Once in place, it was the interpreter's responsibility to link the artist's intentions with the historic resource into relevant programming. The goal was to call attention to the interpretive opportunities that emerged from the combination of themes of the site with the predetermined concepts of the artwork (McAllister, 2015:15).

The interpretation of the public art exhibition aimed to prompt visitors into thinking about Alcatraz in a different way. Rather than focusing on the celebrity prison

inmates and infamous escape attempts, *@Large: Ai Weiwei on Alcatraz* wanted the viewer to consider issues regarding political imprisonment, freedom of speech, and power structures on Alcatraz and around the world. Without the interpretation, the visitor might not be able to make that connection themselves; the interpretation of the exhibition was vital to the understanding of the site-specific installations. As experts in the field, museums could easily and beneficially apply their interpretive skills towards public art viewing experiences.

Public art producing organizations and museums share the goals of powerful art display and audience engagement, yet generally occupy separate spheres. Little research exists regarding the intersections between museums and public art, and even less on interpretation of public art in the context of museums. Public art projects tend to be planned and executed by federal, civic, or private organizations, though some progressive museums have taken up the practice. As such, the public art field is rife with the potential for positive museum interaction, sponsorship, and production. Public art installations can be used to engage with the museum's surrounding community, beautify the city, or simply promote the museum.

Public art as discussed in this thesis is any artwork or exhibition installed outside of the traditional museum or gallery setting, displayed in free, accessible, and public places with the intention of enriching its environment, reaching a broader audience, and engaging its surrounding community. Public art is for all

people to enjoy, regardless of age, race, gender, or social status and it has the potential to meaningfully impact people differently than a typical museum or gallery exhibition.

Like twenty-first century museums, the practice of public art has become more audience-aware and inclusive. Public art today has shifted its focus from the installations to the viewers. One of the few museum professionals actively writing about public art, Hilde Hein states: “Art is transformative: it can change your life. Public art is distinguished by the scale of this aspiration. Not content with merely affecting subjective experience, contemporary public art aims to change the world through multitudes of public events” (Hein, 2006:101). Indeed, interactions with art positively impact people’s lives. Museums know the power of art and aim to share it with people. However, art housed in museums remains inaccessible for a large amount of the population. By moving outside of the traditional context of the art gallery or museum, public art practice aims to make the benefits of art accessible to everyone.

In this thesis, intersections between museums and public art will be explored with a literature review and the presentation of three case studies. Chapter Two discusses literature on the physical barriers of architecture, and the value of displaying artwork outside of the traditional gallery setting. Chapter Three explores the history of public art, so as to provide the background on its trajectory towards effecting social change. Chapter Four discusses the benefits

of public art on society, as well as the power it has to inspire thought and dialogue. Chapter Five discusses the methodology of the thesis, and includes the details of research. In Chapters Six through Eight, case studies are conducted, including interviews with content experts at the San Francisco Arts Commission, Creative Time, Inc., and the Seattle Art Museum. In Chapter Nine, a discussion will be presented, followed by Chapter Ten with conclusions and recommendations.

By moving art display beyond their physical walls, museums prove their commitment to the people with whom they share their city. Public art provides a platform for museums to actively engage with their community. Another prominent museum studies scholar examining the intersections of museums and public art is Cher Krause Knight. In her book, *Public Art: Theory, Practice, and Populism*, Knight states:

Museums and their respective publics must depend more upon one another, with both parties shaping institutional infrastructures and conceptual frameworks. If museums do not mold the public to their will but invite sustained participation in matters ranging from programming to operations, they can transform visitors into genuine partners with shared visions for the future. Powerful art experiences are not reserved for museum audiences, and conversely, public art is not relegated to city streets (Knight, 2008:52).

The twenty-first century museum recognizes the importance of nurturing their relationship with their community; no longer a place of passive viewing, museums have become a place of active engagement. Public art is an effective way to grow that engagement from the museum galleries into the city itself, expanding the museum audience and sparking thought and dialogue among

citizens. Museums' involvement with the creation and display of public art projects would allow for greater professionalization of public art projects and a stronger relationship with the community the museum serves.

Chapter 2: Moving Out of the Gallery

In the 21st century, museums are shifting the focus of the institution away from their objects to their audience. Contemporary institutions realize that in order to stay relevant, they need to play an active role in their communities. Though museums now prioritize their role in their community, several barriers continue to exist that impede museums from active participation or engagement. Some of the many barriers to attending museums are discussed below, especially the barrier of museum architecture. Simply by displaying art in a museum or gallery space makes the works inaccessible to some people. One way to counter this issue is to move the artwork outside of the museum, into the public realm.

In their 2010 survey “Demographic Transformation and the Future of Museums”, the American Association of Museums (AAM) analyzes recent trends and makes projections about future museum audiences. AAM listed the four main barriers to museum attendance as:

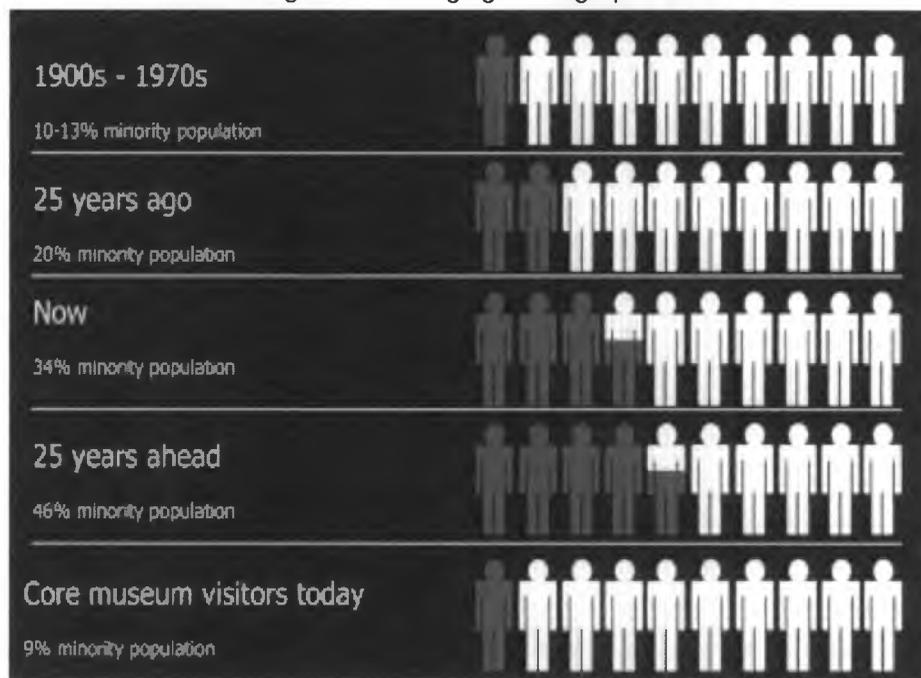
Historically-grounded cultural barriers to participation that make museums feel intimidating and exclusionary to many people; the lack of specialized knowledge and a cultivated aesthetic taste (‘cultural capital’) to understand and appreciate what are perceived by many as elite art forms, especially art in museums; no strong tradition of museum-going habits, whether these were fostered in childhood or other family experience and tradition; and the influence of social networks to encourage museum-going rather than other leisure activities– i.e. if none of your friends go to museums, you don’t either (AAM, 2010:13).

Even today, people feel as though museums exclude certain populations. Especially with art museums, many consider these institutions as unwelcoming and elitist. If a visitor does not have the knowledge to understand the content of museums, they could feel uncomfortable inside of one. Previous museum-going habits also determine if a person will attend a museum. If the desire to attend museums has not been nurtured from a young age, then the grown person will likely not attend, and also likely not bring their children to museums. Lastly, for most people visiting a museum is a leisure activity, and in the 21st century there are many leisure activities to choose from. If a person's social sphere does not value visiting museum, then most likely the individual will not either. These main barriers to museum attendance apply to a wide range of the United State's population. In order to overcome these barriers and continue to grow museum audiences, contemporary institutions must be proactive in challenging these assumptions about museums.

The population of the United States of America continuously grows more and more diverse. However, as Figure 1 demonstrates, while the general population of the U.S. has changed demographically, museum visitors do not reflect these changes. The figure shows that 34% of U.S. population today identify as minorities, and by 2041 this number is projected to be almost half the population. Yet, still only 9% of the minority population visit museums! This statistic should challenge the museum community. How can museums adapt to

remain relevant in society? How can museums engage with the changing population? In order to survive, museums need to utilize new engagement practices.

Figure 1 - Changing Demographics:



(Source: Farrell and Medvedeva, 2010).

Today, museums have to be community focused, and should reflect the diversity of their audience. In his seminal essay, “From Being *About* Something to Being *For* Somebody: The Ongoing Transformation of the American Museum”, Stephen Weil issues a call to arms for twenty-first century museums:

In the emerging museum, responsiveness to the community— not an indiscriminate responsiveness, certainly, but a responsiveness consistent with the museum’s public-service obligations and with the professional standards of its field—must be understood not as a surrender but, quite literally, as a fulfillment. The opportunity to be of profound service—the opportunity that museums truly have to use their competencies in

collecting, preserving, studying, and interpreting objects to enrich the quality of individual lives and to enhance their community's well-being (Weil, 1999).

Primarily, museums are institutions that serve as resources for their audience. Of course, museums need to remain a professional and impartial resource, but visitor engagement with the collection is key to staying relevant. A museum's community must be at the forefront of all the institution's endeavors, including the display, care, and interpretation of the collection.

Twenty-first century museums have attempted to break down barriers to attendance by actively working to meet the needs of their communities. Building on Weil's philosophy, Lois H. Silverman discusses this socially-aware museum trend in her book *The Social Work of Museums*. Silverman states that museums "are responding [to community needs] by promoting social change through exhibits, educational programs, special events, and other efforts that raise public awareness of social issues and encourage effective action... When successful on a collective level relative to a social issues, a museum operates as an agent of social change" (Silverman, 2009:19). Museums are more frequently looking outwards into their communities to ensure their institution is socially conscious. This recent trend noted by Silverman speaks to the effort some museums put into improving the lives of people in their communities. By emphasizing socially-awareness, museums can provide necessary platforms for effecting change, particularly locally. As such, working directly with their neighbors would allow for

museums to become a unique community resource. Public art exhibitions and projects facilitate this engagement from within the institution by forcing the museum to venture outside of their physical walls.

The Imposition of Architecture

In addition to social barriers, the stern architecture of a museum can also act as an inhibitor to museum attendance. From a museum hall to the city streets, the physicality of a space influences how people act. As Yi-Fu Tuan articulates, different kinds of buildings and the spaces they create, in turn, produce different kinds of human behavior. The man-made space reinforces societal rules and behaviors; space directly influences how a person acts. In his book *Space and Place: The Perspective of Experience*, Yi-Fu Tuan describes how space dictates a person's behavior: "The built environment clarifies social roles and relations. People know better who they are and how they ought to behave when the area is humanly designed rather than nature's raw stage.... Architecture is a key to comprehending reality" (Tuan, 1977:102). The same person acts differently depending on where they are, whether in a library, museum, sports stadium, or sidewalk. Constructed space brings with its structure societal standards that demand to be followed, and museums are no exception.

Carol Duncan discusses the effect museum architecture has on its visitors in her seminal book, *Civilizing Rituals: Inside Public Art Museums* (1995).

Duncan argues that the physical structure of museums influences how visitors act inside of the galleries when viewing art. She points out that “like most ritual space, museum space is carefully marked off and culturally designated as reserved for a special quality of attention– in this case, for contemplation and learning. One is also expected to behave with a certain decorum” (Duncan, 1995:10). Simply by entering a museum, the visitor’s ritual begins. The museum architecture dictates to the visitor what is important and how they should behave. In this sacred space, there is little room for anything besides quiet reverence.

Exhibiting artwork inside of a traditional space, such as a museum or a gallery, changes the context and the meaning of the piece on view, as well as how people react to it. The modern exhibition technique of simple, white walls and sparse display became popular due to the style’s seeming neutrality. In this white cube, nothing could distract the viewer from the work of art; nothing else competes for their attention. Brian Dougherty discusses the politics of the white cube of the gallery space in his book, *Inside the White Cube: The Ideology of the Gallery Space*. Dougherty states:

With postmodernism, the gallery space is no longer ‘neutral.’ The wall becomes a membrane through which esthetic and commercial values osmotically exchange. As this molecular shudder in the white walls becomes perceptible, there is a further inversion of context. The walls assimilate; the art discharges.... the white walls apparent neutrality is an illusion. It stands for a community with common ideas and assumptions (Dougherty, 2000:79).

Dougherty argues that the display tactics of the gallery creates a space loaded with political and societal regulations. The gallery represents the art world’s

ideals and rules, both cultural and commercial. If one is not familiar with these customs, the space can be intimidating and exclusionary.

Like Dougherty, Miwon Kwon discusses how the framework of a museum or gallery imparts its meaning onto the artwork at hand in her essay, "One Place after Another: Notes on Site Specificity." She argues:

The modern gallery/museum space, for instance, with its stark white walls, artificial lighting, (no windows), controlled climate, and pristine architectonics, was perceived not solely in terms of basic dimensions and proportions but as an institutional disguise, a normative exhibition convention serving an ideological function. The seemingly benign architectural features of a gallery/museum, in other words, were deemed to be coded mechanisms that actively disassociate the space of art from the outer world, furthering the institution's idealist imperative of rendering itself and its hierarchization of values 'objective,' 'disinterested,' and 'true' (Kwon, 1997:88).

Even with its simplicity, the context of the modern art gallery applies certain values on the objects displayed. The sterile aesthetic of the art gallery with its bare, white walls attempts to completely separate the artwork from its context, thereby allowing for the viewer to appreciate the work solely for its form. In other words, though often perceived as such, the exhibition space of the gallery is not a neutral zone. The modern context of the art gallery comes with the values of the art critic and art market. While this separation from context is not necessarily a negative action, it does influence the object's interpretation. The gallery display creates a viewing space loaded with the politics of the art world.

Douglas Crimp further discusses the impact of the museum setting on a piece of art in his book, *On the Museum's Ruins*.

The museum, however, in the benevolence of this neutrality, simply substitutes an ideologically constituted concept of private expression for the gallery's commercial

concept of private commodities. For the museum as an institution is constituted to produce and maintain a reified history of art based on a chain of masters, each offering his private version of the world (Crimp, 1997:164).

Unlike a commercial art gallery setting, a museum's display is not a direct reflection of the current values of the art market. Rather, an art museum attempts to display what the institution deems as important to the history of art; by displaying an art object in a museum, the historical value of an object increases. This action, however, relies solely on the authority of museum, supposedly without any input from external influences.

When displayed outside of the context of a gallery or a museum, the audience and the meaning of an artwork shifts. In his essay "The Public as Sculpture: From Heavenly City to Mass Ornament", Michael North states:

However various these experiments might seem, they began with a single motive: to escape the constraints of the pedestal, the gallery, and the finally of art itself. To prevent this new work from becoming just another commodity in the market, artists either produce works so intangible or remote they could not be bought or sold, or disseminated their ideas in so many reproducible forms they could not be monopolized. The political nature of these motives also meant that much of this sculpture' could be considered 'public.' Changing the nature of the art meant changing the role of the audience as well, questioning the purely contemplative role of the observer plays in the conventional setting of the museum or gallery (North, 1992:9-10).

By removing the physical structure of an institution, the politics of the space shifts. Artwork in the public space allows for a museum to place objects in their community members everyday lives. By confronting these people with a new artwork to appreciate and contemplate, museums can interact with people beyond the walls of the museum. This interaction can lead to engagement with the work, but, also, later attendance to the institution's other programming.

What can museums do to overcome barriers to attendance? There are many different strategies, but one way to do so is to set up museum activities, outside of the museum building itself such as exhibitions and programming. By moving the content of the museum outside of its traditional context, the museum can target a wider audience and engage a wider community. To do so, we must first understand the history and practice of public art display, which will be discussed in the next chapter.

Chapter 3: History of Public Art

Public art, as discussed in this thesis, is any artwork or exhibition installed outside of the traditional museum or gallery setting and displayed in spaces that are free, accessible, and public with the intention of enriching its environment, reaching a broader audience, and engaging its surrounding community. Today, “Public art blurs the boundaries of medium, process, and output, and extends the boundaries of art-making and art experience beyond the white walls of the museum and into the viewer’s arena—the everyday” (Decker, 2001:1827).

Public art projects theoretically make art and culture more accessible for people. Moving an artwork out of a traditional setting such as a gallery or a museum makes the project available to a greater and more diverse audience. In the United States since the nineteenth century, public art has grown as a practice with a wide range of organizations producing it and an even more varying audience experiencing it.

A wide variety of groups organize and fund public art projects, such as federal agencies, private organizations, and civic institutions. In *Public Art by the Book*, Barbara Goldstein describes that funding for public art varies on a case-by-case basis, but most organizations rely on public/private sector collaborations, percent-for-art programs, grants from foundations, and donations from corporations and individuals (Goldstein, 2005). Public/private sector

collaborations are partnerships between civic and private organizations for the planning and creation of public art projects. These collaborations often offer a steady flow of funding from the city, while still allowing for more flexibility through private leadership. Percent-for-art programs are a popular civic form of funding for public art projects. Many cities provide for the arts by taking a small percentage of specific funds and taxes— such as capital improvement funds, commercial construction funds, and transient occupancy taxes— to create and install artworks at those sites or throughout the city. Federal and private foundations such as the National Endowment for the Arts (NEA) and ArtPlace America provide funding to qualified art programs and projects throughout the country. These foundations require a rigorous application process to ensure they are investing in public art projects that will make a difference in their communities. Donations from corporations and individuals are also extremely helpful in supporting all sorts of public art projects. The organizations that produce these projects, whether governmental or private, need to ensure they are producing high-caliber public art installations to attract funding.

Art historian and museum professional, Cher Krause Knight identifies three main federal programs that solidified public art as a practice in the United States: the New Deal art initiatives, the General Services Administration's Art-in-Architecture program, and the National Endowment for the Art's Art-in-Public-Places program:

[These programs] made claims for the social functions of art. Not relegated solely to self-reflexive aesthetic concerns, artworks increasingly reflected cultural values, responded to political issues, and directly engaged their audiences in critical dialogues of the day. By the end of the twentieth century social context could not be ignored in the practices of public art (Knight, 2008:21).

The following three federal public art programs codified public art in America as *for* the people and *by* the people. Rather than serving as a means to beautify the city, these programs allowed for civic engagement and empowerment. While imperfect, these programs serve as models for public art programs today.

The New Deal art initiatives formed part of President Franklin D. Roosevelt's ambition agenda to support citizens during the Depression. Popularly referred to as Roosevelt's New Deal, the programs were passed during the 1930s. Knight argues that "The New Deal affirmed art's importance in a democratic society, built a significant national collection of public artworks, nurtured creative energies that might have otherwise perished, and laid the groundwork for federal arts funding" (Knight, 2008:5).

Programs such as the Public Works of Art Project (PWAP), Federal Art Project (FAP), and Treasury Relief Art Project (TRAP) hired American artists to produce artworks such as murals and sculptures for public buildings (Knight, 2008). By funding artists to do this work, the government demonstrated the importance of art in America, especially in times of hardship. TRAP led the way for another significant federal program, the General Services Administration's Art-in-Architecture program.

As discussed below, the General Services Administration's Art-in-Architecture program (A-i-A) "helped solidify several philosophical precepts about the nature and function of public art in the US" (Knight, 2007:71). TRAP's 1934 suggestion that a small percentage of federal building costs be put aside for an art fund was implemented in 1963 by the the A-i-A. Beginning in that year and continuing to this day, the percent-for-art practice effects all federal buildings throughout the country.

The impact of this program is difficult to understate, as Knight argues, "The first is a simple assertion that truly 'public' art should be literally *owned* by the citizens.... Another philosophical current embedded in the A-i-A program is the (albeit gradual) recognition that public spaces and artworks are not interchangeable" (Knight, 2008:7). After the implementation of the A-i-A, many other percent-for-arts programs started in cities throughout the country, such as Philadelphia, San Francisco, and Seattle (Knight, 2008).

As the practice grew, civilians realized that their taxes were being allocated for the artwork around the city. This awareness brought a higher public investment in the works being produced. However, some saw the percent-for-art program as focusing too much on the production of art, and not enough on the quality of the art. Knight states:

The general public's physical access to and ownership of art was cultivated, and a federally sponsored collection was amassed.... Some A-i-A works remain vigorously scrutinized by critics bemoaning the unfortunate proliferation of 'plop art'... such art is typified by the lone, epic, abstract sculpture, resting awkwardly in, but unrelated to, its

vast surroundings. Its life being granted through percent-for-art dicta rather than an understanding of shared public culture (Knight, 2008:7-8).

Although the A-i-A program allowed public art to proliferate in cities nationwide, the program neglected to respond to the needs and desires of the surrounding community members. Often times, public artwork produced by this program were detached from the cultures they were placed in. Rather than create something for these stakeholders to appreciate and interact with, many A-i-A public art installations served as mere decoration.

Following the influence of the A-i-A, the National Endowment for the Arts' Art-in-Public-Places Program (A-i-P-P) started in 1967. This program learned from the A-i-A's mistakes and responded directly to local requests and interests:

It's official aims included: increasing awareness of contemporary art; fostering aesthetic enhancement and socially-minded redevelopment of public spaces; offering American artists, especially emerging ones, opportunities to work in public contexts; supporting artistic experimentation; and engendering direct community involvement in the commission and placement of art (Knight, 2008:15).

With the implementation of this program in the late sixties, the government acknowledged the value of socially-conscious art in the public space, and fostered the development of artworks and artists that focused on community engagement. The A-i-P-P "prompted local communities to claim their own spaces and excavate their own histories" (Knight, 2008:19). This federal program attempted to give the neighboring people agency in the development and production of these public arts projects. By shifting the focus from the artwork

itself to the community surrounding it, the A-i-P-P recognized the value of public art installations as a method for social change and empowerment.

The New Deal art initiatives, A-i-A program, and A-i-P-P program continue to serve as models for the production of public art today. These programs developed the major themes of community engagement and civic identity, themes that are still important in the variety of public art installations today. The wide variety of public art is described below, with the identification and description of five major categories.

Categories of Public Art

Art historian and museum professional Juilee Decker identifies several major categories of public art in her 2011 essay “The Making and Meaning of Public Art.” These categories include: land, earth, environmental and ecological art, including earthworks and ecoventions; relational practices; site-specific; placemaking; memory/place/history; and events/commemorations (Decker, 2001).

Land, Earth Environmental, and Ecological Art

Image 3.1 - *Double Negative*, Michael Heizer (1969-70):



(Source: MOCA, 2016, <http://www.moca.org/visit/double-negative>).

Land, earth environmental, and ecological art uses natural landscape and phenomena as both the medium, content, and the platform for display of these often large-scale artworks. Examples include Michael Heizer's *Double Negative* (1969-70), Walter de Maria's *The Lightning Field* (1974-77), and James Turrell's *Roden Crater* (1977-present) (Decker, 2001:1832). Usually isolated and outside of the city, these public artworks force the viewer to travel to them, unifying visitors by the grand nature of these projects. While located in a public space, these imposing artworks are inaccessible to those who are not aware of them and do not have the means to travel to them.

Image 3.2 - *The Lightning Field*, Walter de Maria (1974-77):



(Source: Dia Art Foundation, 2016, <http://www.diaart.org/sites/main/lightningfield>).

Image 3.3 - *Roden Crater*, James Turrell (1977-present):



(Source: Skystone Foundation, 2016, <http://www.diaart.org/sites/main/lightningfield>).

Site-Specific Installations

Site-specific installations are art pieces where the meaning of the work is directly tied with its setting; if removed, the artwork becomes meaningless. These installations reflect the site and deepen its meaning. One example is Richard Serra's *Tilted Arc* (1981). *Tilted Arc* was an A-i-A funded sculpture located in the Federal Plaza in New York City. The large, metal sculpture was very controversial because of its imposing size, and many wanted it taken down. The case went to court, and Serra and others argued that "the work was conceived for the site, built on the site, had become an integral part of the site. Remove it, and the work would simply cease to exist" (Crimp, 1997:153).

Image 3.4 - *Tilted Arc*, Richard Serra (1981):



(Source: PBS, 2016, http://www.pbs.org/wgbh/cultureshock/flashpoints/visualarts/tiltedarc_big1.html).

The artist attempted to create a public art work specific to the plaza and the people who interacted with it daily, but the sculpture failed to engage the people in its vicinity. To the people who used the plaza, the work was “in conflict with its site, and disrupted the normal views and social functions of the plaza (Crimp, 1997:153). With *Tilted Arc*, there was a mismatch of artist and community. Eight years after its installation, *Tilted Arc* was dismantled and removed (Knight, 2008:8). This case proves that, no matter how renowned an artist may be, art in the public sphere can be fraught with disagreement. When the community is not consulted in the project's development, even with pieces made specifically for a site, backlash can occur.

Relational Practices

Relational practices is a recent development of public art, where the focus of the art project is the people engaging with it. This practice falls under new genre public art where “visual art uses both traditional and nontraditional media to communicate and interact with a broad and diversified audience about issues directly relevant to their lives and is based on engagement” (Lacy, 1994:19). This kind of public art is inextricably linked to its community. Sometimes, there is no tangible artwork produced, rather the art is the relationship formed.

For example, the Queens Museum of Art hosts the social-practice program, *Immigrant Movement International (IM)*. Additionally supported by the

public art nonprofit Creative Time, this program is run by the artist Tania Bruguera (Kennedy, 2013). IM is a long-term project “inspired by Bruguera’s notion of *arte útil*, and the Queen’s Museum’s interest in addressing the pressing needs and unique potential of Corona’s immigrant residents, and offers comprehensive educational programming, health, and legal services at no cost” (Queens Museum, 2016). *Arte útil* means useful art; this idea does not refer to art as design, but rather of action (Bruguera, 2011). Bruguera believes that art needs to be a platform for discussion and change of societal issues. With IM, Bruguera, the Queens Museum, and Creative Time all work together to use public art to help the immigrants currently residing in New York.

Image 2.5 - *Immigrant Movement International*, Tania Bruguera (2011-present):



(Source: Queens Museum, 2016).

Placemaking

Placemaking is a recently developed innovative public art practice in which the work aims to enhance the urban landscape and create a community identity along with it. In 2010, the National Endowment for the Arts, along with the United States Conference of Mayors and the American Architectural Foundation, hired Ann Markusen and Anne Gadwa to produce a thorough report on the practice of creative placemaking. In this report, they define creative placemaking as:

Partners from public, private, non-profit, and community sectors strategically shaping the physical and social character of a neighborhood, town, city, or region around arts and cultural activities. Creative placemaking animates public and private spaces, rejuvenates structures and streetscapes, improves local business business viability and public safety, and brings diverse people together to celebrate, inspire, and be inspired (Gadwa and Markusen, 2010:3).

Creative placemaking uses public art as a tool for refiguring the social and political relations inherited by the public space.

Memory/Place/History and Events/Commemorations

Memory/place/history and events/commemorations are perhaps the oldest forms of public art. These public artworks include monuments and memorials seeking either to “celebrate” or to “commemorate” (Knight, 2008:23). These public artworks serve as reminders to the inhabitants of the city of major events, places of public memory: “Art that stirs unmediated emotive resonance in witnesses of a memorialized events holds only meditated symbolic meaning to those not originally present and becomes an occasion for ideological history

learning to the next generation” (Hein, 2006:58). Examples of memorials and monuments are prevalent throughout the United States. From the *Lincoln Memorial* in Washington D.C. to the Statue of Liberty in New York City, these memorials and monuments act as lessons for the passersby who did not live through the event, as well as sources for national and civic pride.

Image 3.6 - The *Lincoln Memorial* (1922):



(Source: National Parks Conservation Association, 2016, <https://www.npca.org/parks/lincoln-memorial-national-memorial>).

Throughout the development of public art as a practice, community engagement has become critical in a project’s success. Today’s public art organizers realize that:

“Public art broadcasts to a populace, but increasingly, people are part of the art-making process, enlisted at an early phase of its enunciation. Especially where public funding is involved, taxpayers claim the right to its allocation. They take possession by word and deed, assuming territorial rights. And in this, as many public artists have

come to understand, they are right—for, like the streets, public art belongs to the people” (Hein, 2006:62).

Groups that create public art now realize the importance of including community stakeholders from the beginning of the process. Ultimately, since the artwork is displayed in the public sphere, the wide range of viewers determine an installation’s failure or success. The above examples teach public art organizations today how to best navigate art in public spaces.

By moving artwork outdoors, into the realm of the everyday, there is a greater risk of controversy. With so many stakeholders and such a diverse audience, it can be daunting to create such a project. However, if the audience is included from the beginning, a public art installation has the power to not only beautify its surroundings, but also affect change in that community. In the next chapter, public art as a tool for social change will be discussed.

Chapter 4: Public Art as Social Practice

As the practice of public art has progressed, many major artists and organizers have come to realize that the community played a huge role in the success of their installations. If a public artwork does not properly engage with the people who most regularly interact with it, then it squanders unique, interesting opportunities and runs the risk of damaging its local community's relationship to the larger institution of Art. At its best, public art can be used to engage with its surrounding community and beautify its urban environment, but, at its worst, it can exclude the people closest to it.

With the rise of social activism in the 1960s, 70s, and 80s, came a heightened awareness of social impact of cultural practices, including the creation and display of public art installations. This new category of public art was referred to as new genre public art, and developed out of this social awareness. New genre public art focusses on giving agency to the communities in which the artwork is displayed:

New genre public art seeks to move beyond metaphorical investigations of social issues with the hope of empowering often marginalized peoples. Rather than authorities imposing agendas, artists function as agents for social change, seeking democratic models to share power. Artists work with specific communities (who help develop the terms of the projects) for sustained periods of time, addressing social issues of interest to those constituencies (Knight, 2008:112).

This new subset of public art shifts the focus of these installations to the people directly surrounding it. New genre public art involves the community in every

aspect of the production process in order to give them a voice in the project. The organizers of these projects spend time working with communities to develop the projects that would benefit them the most. By working with the community from the inception of the project, the public art empowers the surrounding neighborhoods, ultimately creating a beloved installation and strengthening the organization's ties to the community.

Another recent trend in public art is called creative placemaking. As discussed in the previous chapter, placemaking is a process that uses public art to beautify and individualize a city. Many organizations that put together public art projects that could be termed creative placemaking, look to their community for inspiration. By assessing the community's need, these organizers can better tailor a public art project to their city. According to the NEA's 2010 report, the practice's goal is to:

Foster entrepreneurs and cultural industries that generate jobs and income, spin off new products and services, and attract and retain unrelated businesses and skilled workers. Together, creative placemaking's livability and economic development outcomes have the potential to radically change the future of American towns and cities (Markusen and Gadwa, 2010:3).

Creative placemaking uses public art as a tool for community engagement and improvement. Going directly against "plop art," creative placemakers respond to a need in the community and attempt to make the urban environment a better place with public art. An example of this is the *Uptown ArtPark* created in downtown Oakland in 2013. The Public Art Program in Oakland responded to the

community plea for the development of an abandoned lot into a community center, (National Endowment for the Arts, 2016). The program and the city came together to design *Uptown ArtPark* for the site. The partners sent their petition for an NEA sponsored Our Town grant, who accepted the application. The federal program helped to fund this public space as a place for the community to gather and exhibit their artwork. This public art project positively impacted the community of downtown Oakland, and demonstrates that creative placemaking can benefit an urban community, when the residents are consulted on their wants and needs.

Image 4.1 - Oakland's *Uptown Art Park* (2013):



(Source: National Endowment for the Arts, 2016, <https://www.arts.gov/exploring-our-town/uptown-art-park>).

Unfortunately, sometimes creative placemaking and adding art to public places can shift the city's focus away from the people living in that community. As such, creative placemaking can be seen as a contributor to gentrification— the buying and renovation of property in urban areas that increases property value and displaces the original, lower-income residents. When the focus of creative placemaking is to attract new visitors and residents to the city, the practice can push the city's original occupants out. Of course, this is not the goal of such public art projects, but unfortunately it can negatively impact communities in spite of the the more its more positive aspirations. In “One Place After Another: Notes on Site Specificity”, Miwon Kwon states:

Certainly, site-specific art can lead to the unearthing of repressed histories, provide support for greater visibility of marginalized groups and issues, and initiate the re (dis)covery of 'minor' places so far ignored by the dominant culture. But inasmuch as the current socioeconomic order thrives on the (artificial) production and (mass) consumption of difference (for difference's sake), the siting of art in 'real' places can also be a means to *extract* the social and historical dimensions *out* of places to variously serve the thematic drive of an artist, satisfy institutional demographic profiles, or fulfill the fiscal needs of a city (Kwon, 1997:105).

Site-specific art can empower the citizens living in the places it is staged, but this risk of commodification and gentrification is certainly one to be very mindful of.

When cities are simply producing artworks in order to transform the neighborhood into something more appealing to affluent outsiders, the lives of the people in the “transformed” communities can be drastically impacted. As the demand for housing in cities grows, the long-time residents that solidified the

neighborhood's persona get pushed out, no longer able to afford the places that they made so great.

Site specific art, indelicately staged to expand the demographic profiles of an institution's coverage, can be an effective gentrifier. As Kwon also states, "site-specific art can be mobilized to expedite the *erasure* of differences via the commodification and serialization of places" (Kwon, 1997:106). When not properly community-oriented, this kind of public art can homogenize an urban area to such an extent that it begins to exclude the diversity that initially made the city a desirable place to visit or move to.

For example, Kwon's above observation directly applies to the Exploratorium's sonic installation "Whispering Dishes" on Market Street in San Francisco. San Francisco's urban center is plagued by the dramatic transition and commodification brought about by gentrification. The Exploratorium in collaboration with the SF Mayor's Office of Civic Innovation, created this piece as a part of its "Living Innovation Zones" initiative, on one of the busiest streets in the City ("What Is a LIZ", 2016). As a transportation hub, this street attracts tourists and locals alike. However, Market Street is also a microcosm of the ills of San Francisco and a primary place for homeless people to gather. This public art piece uses two giant discs to focus sound. When two people are sitting on the benches across the large sidewalk from one another, they can hear each other clearly, regardless of the bustling city around them. While a fun and scientific

“living innovation zone” (Staff Report, 2013), this public installation completely ignores the problems right in front of the benches, especially homelessness, mental health, and drug abuse. Public art should not only attempt to improve the landscape of a city, but it should respond to the needs of its direct community.

Image 4.2 - *Whispering Dishes* (2013):



(Source: “What is a LIZ?”, 2016, <http://www.sfliz.com/meet-liz/pause-on-market/>).

While creative placemaking can sometimes speed the gentrification of neighborhoods, often time those of color, the related act of creative placekeeping is a way to give agency back to these communities. In his *Creative Time Reports* article entitled “Spatial Justice: Rasquachification, Race, and the City”, artist and

activist Roberto Bedoya argues for equity in urban development. Bedoya states “the people who shape communities from the ground up—the urban residents who practice the art of poiesis, or making in the sense of transforming the world—should have the real agency. Acts of imagination ultimately shape the public sphere, where we make meaning together, in shared space” (Bedoya, 2014). Bedoya argues for community involvement in urban development. Rather than changing the city to benefit only one group of people, he challenges urban planners to incorporate the opinions of all citizens. One way to counter these problems of spatial justice in public art projects is simply by asking what the community needs. Furthermore, by incorporating members of the community in the planning and assessment of these projects from the beginning, the public art installation can both improve the landscape and reflect the community.

Theaster Gates is another artist considering spatial justice and the impact of changing communities. Gates, who lives and works in the Southside of Chicago, created the organization *Place Lab* in collaboration with the University of Chicago’s Arts + Public Life initiative and the Harris School of Public Policy (UChicago News, 2016). Gates claims that *Place Lab* “will provide local, state, federal, and international policymakers with effective, creative alternatives to current development strategies. In particular, *Place Lab* will focus on approaches to community development in which the arts and artists play a prominent role (“About Place Lab”, 2016). Gates realizes the harmful effects on the people living

in the communities of rapid change and growth. Rather than excluding the locals from urban redevelopment, Gates works to include them in the decision-making process. He hopes that *Place Lab* will help cities grow and develop in equitable ways. Their projects like the in-progress *ArtHouse: A Social Kitchen* meets the needs of the community by creating a space for them to meet, learn, and eat.

Image 4.3 - *ArtHouse: A Social Kitchen* (2015-present):



(Source: About *ArtHouse*, 2016, <http://arthousegary.com/about/>).

Installing a public art piece intended to better a community is no easy task. With so many stakeholders involved, it is a challenging process. By being aware of these challenges, public art organizations can work to overcome them. Three

such organizations will be introduced in the next few chapters. They include: the San Francisco Arts Commission, Creative Time, Inc., and the Seattle Art Museum. In Chapter 5, methodology on leading up to and selecting the three organizations will be detailed. In Chapters 6 through 8, case studies will be presented that examine how these public art organizations focus on public art as a positive social practice.

Chapter 5: Methodology

While public art and museums traditionally have separate relationships, this thesis focuses on providing context for the participation of museums in public art projects as a tool for community engagement. To supply a framework for investigating this issue, a literature review and case studies were conducted. Below, core features of the literature review are outlined, followed by why case studies were selected, the process for selecting case studies, and the structure of a case study.

The literature review introduces the movement of the display of art away from the gallery and into public spaces, the definition and history of public art, and the present day practice of public art, as outlined below. The case studies build on the literature review by an in-depth analysis of three different renowned institutions involved with public art projects, and serve as a basis for discussing public art as a relevant, immediate, provoking, and proactive museum practice.

Literature Review

In order to examine public art today, its practice and history is first outlined. In light of this, the literature review is divided into three chapters. In Chapter 2, the politics of displaying art in traditional institutions such as museums and art galleries is examined, supplying a foundation for understanding the

importance of art displayed in the public sphere. Chapter 3 examines the definition and history of public art in America, and identifies the standards and actions that allow for the creation and display of these projects. Chapter 4 discusses public art in practice today, including its interpretation, accessibility, potential as a tool for community engagement, use in creative placemaking, and role in gentrification.

Since both fields deal extensively with art and society, public art practice falls in the Museum Studies sphere. Professional literature in Museum Studies or related fields is not common. However, certain art educators and museum professionals provide the foundation for the study of public art, such as art historians Miwon Kwon and Douglas Crimp in their well-known essays “One Place After Another: Notes on Site Specificity” (Kwon, 1997) and “Redefining Site Specificity” (Crimp, 1997), who address the impact of the context of the display of an object; Yi-Fu Tuan and Carol Duncan’s work makes clear how architecture, especially museum architecture, shapes human behavior with *Space and Place: The Perspective of Experience* (Tuan, 1977) and *Civilizing Rituals: Inside Public Art Museums* (Duncan, 1995); and museum professionals Stephen Weil and Lois H. Silverman urge twenty-first century museums to take on their social obligations and become for the people in the books *Making Museums Matter* (Weil, 2002) and *The Social Work of Museums* (Silverman, 2009). The few, but important, books on public art include Malcolm Miles’s *Art, Space, and the City*

(1997), Barbara Goldstein's *Public Art by the Book* (2005), Hilde Hein's *Public Art: Thinking Museums Differently* (2006), and Cher Krause Knight with *Public Art: Theory, Practice, and Populism* (2008).

Case Studies

Case studies, which consist of a detailed analysis of a particular organization's efforts with public art, are also conducting in this thesis. Case studies are comprised of three parts: background information of the organization, including its mission, history, educational programs, and recent exhibits; the results of interviews of their related content experts; and an assessment of the information gained from the interview questions below. Relevant staff at three different types of public art organizations were interviewed as part of case studies to supply insight into how public art projects are developed, managed, and conducted.

In order to select possible case studies, a preliminary list of twenty-one possible organizations was created. Google search engine was utilized to develop this list because of the wide variety of organizations in the field, and museum websites, art blogs, and non-profit websites were searched, which helped to develop the initial list. Criteria included an active mission of community engagement; an extensive history of working with the public; tireless production of large-scale public art projects; supplemental interpretation and programming

for installations; and an off-site operations facility. The list was divided into three categories, private nonprofits, civic departments, and museums, in order to represent the full range of organizations involved in public art projects.

A process of elimination through the above-mentioned criteria determined the top three case study organizations. The San Francisco Arts Commission, Creative Time, Inc., and the Seattle Arts Museum were selected as case studies due to their mission and the scope of their work in the field, including in the areas of production, interpretation, and evaluation. The case study of the San Francisco Arts Commission illustrates government sponsored public art. As one of the first cities to levy a tax to support public art installations, the group has a dependent relationship with the city, which provides the advantage of constant money flow and access to sites around the city. An in-person interview was conducted with Jennifer Lovvorn, Senior Project Manager, on February 2, 2016.

Creative Time was chosen because it is a long-running and well-respected major player of the public art community. As a private nonprofit, the organization has the ability to collaborate with other organizations to put together successful public art projects. Separate from major institutions, they also have the unique advantage of being able to present any artwork they deem appropriate. An in-person interview was conducted with Sally Szwed, Curator of Engagement, on February 12, 2016.

The Seattle Museum of Art was selected because it is one of the few museums in the United States that runs a satellite public art exhibition space. As a museum, the program has the distinct advantage of institutional security for funding, exhibitions, and programming. An in-person interview was conducted with Philip Nadasdy, Director of Public Programs, on February 5, 2016.

Interview Content

In order to better understand how public art can be used to engage a local community, the content experts were asked the same series of fourteen questions. These questions were divided into six categories including: mission and audience, planning, funding, maintenance, interpretation, and assessment and evaluation.

The first category of questions was asked in order to gain an understanding of the organizations' goals for developing a public art project. Question 1 asked, "How do the art installations/exhibitions your organization sets up in public spaces speak to or manifest your organization's mission?" Question 2 asked, "How does your unit define its community? Do you have a target audience for the public art installations you arrange?" Question 3 asked, "Does your organization have a formal relationship to the city that you work in? How does your unit collaborate with other civic organizations to realize a project?"

The second category of questions concentrates on the planning of public art projects. Question 4 asked, "What is the process for creating a public art project? Do you begin with a discussion of the object, a particular artist, a civic site, community need, or something else?" Question 5 asked, "How are artists selected?" Question 6 asked, "How does your unit work with your community before the project is installed? For example, in test groups, committees, or in other ways?" The goal of this line of questioning was to determine for whom the organization is planning the public art project.

The only question in the funding category, question 7, asked, "How are your organization's projects funded? For example, what percentage of support comes from private donors, grants, government organizations, or corporate sponsorships, etc.? Or have you ever partnered with another organization to fund a project?"

To understand how the organizations maintain their artworks after they have been installed question 8 asked, "How does your unit maintain your artworks once they're installed in the public space? How often does your unit check on the sites?" and question 9 asked, "Does maintenance for the piece/exhibit figure into the overall budget or is it assessed on an ongoing basis?"

An important part of a comprehensive public art exhibition is provided interpretation, so question 10 asked, "What kind of interpretive material accompanies your installations? Is any of it designed in consultation with artists?"

Question 11 asked, “How does your unit implement this interpretation? Are there labels, i.e. provided text, programs or online resources?”

The last category addressed assessment and evaluation. These questions asked the organizations to explain how they assess their projects. Question 12 asked, “How does your unit evaluate an installation’s or an exhibition’s success?” Question 13 asked, “By moving art installations outside of the traditional exhibition settings, such as a museum, does your unit usually reach its target audience?” Finally, question 14 asked “Has your organization determined whether museums or other traditional institutions can contribute to art in the public space? If so, what is that determination? How was the determination made?”

In Chapters 6 through 8, the results of the case study interviews are presented in a comprehensive overview, followed by a discussion of the results in Chapter 9. Conclusions and recommendations for using public art as a positive social practice are then presented in Chapter 10.

Chapter 6: San Francisco Arts Commission Case Study

The San Francisco Arts Commission (SFAC) is a percent-for-art program in San Francisco, California. One of the first such programs in the country, the municipal government agency was created in 1932 and became responsible for the City's diverse art collection of over four thousand objects including, but not limited to, sculptures, murals, monuments, fountains, and paintings (SFAC, 2016c). In 1969, the Art Enrichment Ordinance of San Francisco provided the formal funding structure necessary for the acquisition and production of artworks (SFAC, 2016c).

SFAC's mission is to "champion the arts as essential to daily life by investing in a vibrant arts community, enliven the urban environment and shape innovative cultural policy" (SFAC, 2016a). The organization's vision is to use art to bring social change: SFAC believes that art has the power to strengthen the city and inspire its people (SFAC, 2016a). Today, SFAC controls the City's civic design, civic art collection, community investments, public art program, art galleries, and street artist licensing (SFAC, 2016b).

Since its founding, the San Francisco Arts Commission continues to remain an innovative and proactive civic arts organization that focuses on the needs of its city. In the SFAC guidebook, the current director of cultural affairs, Claire N. Isaacs, stated, "As long as there are more artists needing more public

opportunity to exhibit and perform, a community which needs arts services, and people needing affordable and easily accessible arts activities and opportunities, the Commission will be working to find ways to meet these civic cultural needs” (The Arts Commission of San Francisco, 1989:5). SFAC is committed to making the city of San Francisco a cultural center by supporting artists, providing services to its citizens, and displaying art across the urban landscape.

With its codified percent-for-art program, SFAC raises the money necessary to fund a variety of art projects throughout the city, including public art. San Francisco “was the first city to levy a hotel tax to support arts grants, which has generated more than \$300 million for local arts groups. Previously called the Hotel Tax Fund, the city’s Grants for the Arts program is managed by the San Francisco Arts Commission (SFAC), providing an additional \$8.8 million in 2010 to support major institutions... as well as smaller, less traditional ones” (Bautista, 2014:88). Inspired by the model of the A-i-A federal program discussed in previous chapters, SFAC uses the funds that it gathers from these specifically allocated tax revenues to support art organizations throughout the city, as well as to create and display new artworks.

Public Art Program

The San Francisco Art Commission has an extensive public art program. The Art Enrichment Ordinance of 1969 granted SFAC the funds necessary to

create new artworks for the city: “The Ordinance ensures that two percent of the gross construction cost of civic buildings, transportation improvement projects, new parks, and other above-ground structures such as bridges, be allocated for public art. The Public Art Program is committed to promoting a diverse and stimulating cultural environment in order to enrich the lives of the City’s residents, visitors, and employees” (SFAC, 2016c). They work with both local and world-class artists, such as Joyce Hsu, Roxy Paine, Catherine Wagner, and Keith Haring (SFAC, 2016c).

Image 6.1 - *Untitled (Three Dancing Figures)*, Keith Haring (1989):



(Source: San Francisco Arts Commission, 2016d).

These installations are beloved by the people of the city, and become inseparable features of the landscape of San Francisco. A perfect example of this is the flying books that glow at night, on the corner of Broadway and Columbus Streets, in the North Beach district. This piece, called *Language of the Birds*, by Brian Goggin and Dorka Keehn, is one of the most successful pieces of public art that SFAC has produced because of its recognizability and inextricable relationship to the City in which it is displayed.

Image 6.2 - *Language of the Birds* (2008):



(Source: San Francisco Arts Commission, 2016d).

Interview

The San Francisco Arts Commission produces and organizes public art projects based on its mission, especially by enhancing civic spaces with art (Lovvorn, 2016). Funding for the artwork is derived from the budgets of construction projects. Moreover, the placement of artwork is driven by where construction is taking place; SFAC does not usually get to choose the site. SFAC's funding for public art follows a strict process. As a percent-for-arts program, SFAC receives two percent of the federal building costs in San Francisco. With this set budget, the Commission can then implement their projects throughout the City.

SFAC has a very diverse audience that shifts depending on where projects are to be installed. At the beginning of a project, SFAC identifies and assesses the stakeholders in the project (Lovvorn, 2016). Stakeholders usually include the landowner, SFAC staff, the users of the space, and the surrounding community. SFAC does extensive outreach at the beginning of a project to identify who the stakeholders are, and then works to include them into the process of deciding what art to install in an appropriate way (Lovvorn, 2016).

As a governmental department of the city and county, SFAC has a formal relationship to the city of San Francisco, and as such, has strict rules and regulations with which it must comply. For their public art projects, SFAC must collaborate with neighborhood organizations involved in the project, as well as

with other city and county agencies that help build the new space (Lovvorn, 2016).

San Francisco Arts Commission's process for creating public art projects is detailed and deliberate. SFAC's development phase of the public art project starts at the very first stages of the construction process. When they first learn of new projects, SFAC project managers meet with property development project managers and architects on the construction side. Here, SFAC learns the details about the new project (Lovvorn, 2016). Often, SFAC does not know what the building associated with the public art project is going to look like, as the developers are also in the preliminary stages.

At this point in the process, the property developers go through their own community engagement process to find out from the community what they need the new building to be and to determine what the community's priorities are. SFAC attends these initial meetings and notifies everyone that they are going to be joining the project by creating a public artwork for the site. At this point, SFAC also seeks participants who can serve as a community representative during the intensive artist and installation selection process that SFAC has developed.

Community engagement is fostered throughout SFAC's selection process. The SFAC selection panels includes representatives from the community, as well as arts professionals, a representative from the commission, and property developer representatives (Lovvorn, 2016). After SFAC holds the

first community meeting and has completed initial research with the construction team, then SFAC's transparent and community-engaged artist and installation selection starts, as outlined below (Lovvorn, 2016).

First, the SFAC project team writes a proposal for the public art installation. Next, the SFAC representatives present that proposal to a mayor-appointed commissioner. After that, SFAC advertises for artists to apply or choose from a pre-qualified pool. SFAC then assembles a panel of SFAC project managers, arts professionals, property developers, and community stakeholders, and usually holds two or three additional meetings to determine which artists are qualified for the project (Lovvorn, 2016). In another meeting, around three finalists are identified and asked to develop a public art proposal. Next, the final artists are oriented to the project by meeting with the architect, the community, and a visit to the site. After their orientation, each artist proposes what installation they think is best for the site. SFAC puts the proposals on their website for the public to see and for the community to comment on (Lovvorn, 2016).

These public comments are presented to the panel before their final meeting, and the artists present their plan and are interviewed by the panel. After each presentation, the panel deliberates. Their main focus during these deliberations is community feedback, maintenance concerns, and feasibility concerns. Next, the panel scores the proposals, and their recommendation is sent to the commissioner for approval. Once approved, SFAC and the artist enter

into a contract, and then together they can start fabricating the project (Lovvorn, 2016). Finally, once a public art piece is finished, it enters into the civic art collection (Lovvorn, 2016).

Since all SFAC commissions fall under San Francisco's civic collection, maintenance of public art is an ongoing concern. Because of the breadth of the collection, there is a wide variety of different maintenance needs, including addressing vandalism, decay, and the occasional mechanical upkeep. Ideally, there would be more of a budget for proactive care, but SFAC does the best with the funds allotted to them (Lovvorn, 2016). Every year they request more funds for maintenance (Lovvorn, 2016). Ultimately, however, the San Francisco Arts Commission is responsible for the City's artworks, and, as such, they address maintenance issues within their budgeting framework.

Interpretive material accompanies all of the SFAC installations (Lovvorn, 2016). Every artwork is accompanied by a plaque installed alongside the artwork. These plaques feature raised lettering so as to be ADA accessible for both artwork and programmatic access. Plaques are developed collaboratively with the artist; typically, the artist will submit a narrative and the SFAC staff condenses it into a concise paragraph. Concision and clarity are vital for these public didactics because these pieces are competing for people's attention whilst walking around the city (Lovvorn, 2016). These plaques abide by the standards set by museums: the title of the piece, the artist's name and year of birth, and

finally an interpretive text that provides an interesting insight into the piece's history or interpretation. This signage also indicates that the piece is a part of the civic art collection, and provides a link to the SFAC's ADA-compliant website.

The San Francisco Arts Commission is in the process of making an interactive database that exhaustively covers their civic collection, accessible online, to allow people continuous access the work in their collection (Lovvorn, 2016). "Guide-by-cell" is another way that SFAC helps people to get information about some of the artworks on display around the city. By calling a number or downloading a free MP3, a viewer can listen to an audio tour of some of the works in the city; for the public, this can sometimes be more engaging than just reading a plaque.

After a project is finalized, SFAC evaluates the installation. At the beginning of every project, SFAC creates a list of the goals for the project, and, at the end of each project, the team compares what they set out to do to with what they have accomplished (Lovvorn, 2016). While each project's goals are unique, this method helps the team evaluate a project and their own success. Eventually, SFAC plans to regularly reevaluate projects over a longer period of time, but they have not had the resources to do so yet (Lovvorn, 2016). The organization is eager for the opportunity to revisit older projects to see if they are still meeting their goals.

By moving art installations outside of the traditional exhibition setting to the public space of San Francisco, SFAC reaches and expands its audience (Lovvorn, 2016). The San Francisco Arts Commission believes that their public installations are effective in that they grow their viewership by shifting the context of display. SFAC is very deliberate in developing the artwork with the audience, which deepens the relationship the Commission has with the City (Lovvorn, 2016).

The San Francisco Arts Commission has collaborated with museums in the past, and sees the possibility of working with such institutions again in the future. SFAC often partners with museums and other arts institutions by inviting specialists to participate in the panel process (Lovvorn, 2016). SFAC's invitation recognizes the fact that there is much to learn from their professional expertise (Lovvorn, 2016). These arts professionals help the Commission to ensure their selections as contemporary and compliant with best practices (Lovvorn, 2016). Occasionally, when doing outreach, SFAC will also reach out to surrounding institutions and ask to share the opportunity to work with an artist they know (Lovvorn, 2016). This partnership demonstrates that public arts organizations such as SFAC can learn from organizations such as museums.

Analysis

In this section, four themes in the planning and implementation of public art installations will be explored. First, SFAC's meticulous planning process allows for professionalization of the field. Second, SFAC integrates the community at every step of their process. Third, by displaying the artwork in the public sphere, the City of San Francisco establishes the importance of art in everyday lives. Fourth, the interpretation provided for each installation enhances accessibility for the SFAC public artworks.

Theme 1: Professionalization of the Process

SFAC's long history in San Francisco has allowed the organization to refine their public art project processes to the highest standard. The most important representation of this is their extensive planning stage. SFAC's time-intensive process allows for constant review of the project at hand, although it is unclear if the regulated nature of the process makes adjustments in the later stages of the planning process challenging. Some artists find these intensive regulations diminishing of their final product, and refuse to work on public art projects because they fear working so closely with the public will end up stifling their artistic expression. However, reputable public art producing organizations such as SFAC would not allow for such a dilution of the artist's vision and works hard to ensure the satisfaction of all parties. Ultimately, SFAC's standardized

process reflects the organization's respect for the eventual audience for their projects.

Theme 2: Inclusion of Community

SFAC includes the community in the planning and approval of every project from the very beginning, proving that engagement with the people of San Francisco is at the center of the SFAC Public Art Program's focus. With their formal analysis of stakeholders, they ensure that everyone who would potentially interact with a piece daily is included. They cannot move forward in the planning process without the community's approval. Their extensive community engagement proves SFAC's respect for the people they are working for and with.

Theme 3: Importance of Art in Everyday Life

As a government agency, by producing artworks around the City, the San Francisco Arts Commission demonstrates how art can positively influence the day to day. The Commission ensures that they display art equitably, for all the people living and visiting San Francisco to benefit from. The accessibility of the installations, purely by location in the urban landscape, demonstrate SFAC's mission of integrating art into the city of San Francisco, for everyone to appreciate and engage with.

Theme 4: Interpretive Frameworks and Accessibility

Finally, the San Francisco Arts Commission works to make contemporary art an accessible part of the daily lives of San Francisco citizens.

SFAC incorporates multiple forms of interpretation along with every art installation, ensuring continued education and appreciation of their projects. SFAC includes labels next to each installation to engage the viewer on-site. Additionally, they also offer some phone-accessible and downloadable guides with free interpretive material, if the viewer wishes to learn more about the piece. Moreover, SFAC also provides extensive online resources for after the viewer leaves, including a list of all the public art projects and their information and an interactive map showing the installations around the city. By including interpretive material for the artworks' viewers, SFAC again demonstrates that they value their audience above all else.

Ultimately, the San Francisco Arts Commission continuously produces public art installations that both beautify the City and engage its citizens and visitors. SFAC's professionalized public art process sets a powerful example for other organizations in the field. As a comparison, Chapter 7 will next present a case of a private, non-profit organization's methods for creating and displaying public art.

Chapter 7: Creative Time Case Study

Creative Time, Inc. is an arts non-profit located in New York City, New York. The organization focuses on art exhibitions in public spaces. Creative Time's mission is to "work with artists to contribute to the dialogues, debates, and dreams of our times" (Creative Time, 2016a). Since 1973, the organization has exhibited artwork "in New York City, across the country, around the world– and now even in outer space" (Creative Time, 2016a). Creative Time's extensive projects with world-class artists established the organization as one of the most significant and important institutions in the public art world. Since the organization does not have a brick and mortar exhibition space, all of their work is in the public sphere, and most of it is ephemeral.

The organization was founded by three friends attempting to bring together artists and their surrounding communities. In the summer of 1974, Karin Bacon, Susan Henshaw Jones, and Anita Contini held the first Creative Time project, entitled *Crafts in Action* (Creative Time, 2006:17). *Crafts in Action* lasted a month in the South Street Seaport area. The exhibition featured artists working on their current projects for the passersby to watch and participate. This initial exhibition solidified Creative Time as an organization that creates meaningful and thought provoking encounters between art and everyday life in the public sphere.

Since 1974's *Crafts in Action*, Creative Time has produced at least one art exhibition per year.

Image 7.1 - *Crafts in Action* (1974):



(Source: Creative Time, 2016, <http://creativetime.org/projects/crafts-in-action/>).

In addition to their public art exhibitions, Creative Time also hosts an annual summit and produces a free news-site, analyzing current events through the lens of social practice artists. Since 2009, Creative Times Summit has gathered each year to discuss current events and the role the artist can play in such times. Artists, activists, and related professionals gather at the conference “to present bold new strategies for social change to a global audience” (Creative Time, 2016d). By hosting this summit, Creative Time proves that it is a global organization, attempting to benefit and enrich people's' lives through art.

Relatedly, *Creative Time Reports* is their free, online news resource. Here, Creative Time “provides artists with a space to voice analysis and commentary on issues too often overlooked by mainstream media” (Creative Time, 2016b). The accessible information proves that they “believe in the importance of highlighting cultural producers’ distinctive viewpoints on world events and urgent issues of social justice to ensure a livelier, more nuanced and more imaginative public debate” (Creative Time, 2016b). *Creative Time Reports* hires journalists all over the world to write on their unique and beneficial perspective of current events. Creative Time hopes that this different point of view will benefit readers by provoking new thoughts and conversations. In addition to their varied public art exhibition, Creative Time’s programs solidify their place as social activists in the art world.

Public Art Exhibitions

Creative Time’s focus on the intersection between art and life means that they spend a great deal of their effort focusing on their audience. By exclusively exhibiting artworks in public spaces, they ensure that their viewership is broader and more diverse: “Viewers are not just an obvious (or oblivious) random block of people to be confronted with art, but whenever possible they are a consciously considered group of allies encountering art. It’s a two-way street with collisions inevitable and invigorating” (Creative Time, 2006:15). Creative

Time considers their audience at every step of the projects they produce. Though often times encountering their exhibitions is a surprise to the viewer, Creative Time still wants to ensure that the viewers can appreciate and engage with them. The organization sees it as their job to educate and entertain their audience with these thought-provoking installations.

The organization's focus on the artist allows for their installations to always be relevant and provocative. For example, soon after the terrorist attack on the World Trade Center on September 11, 2001, Creative Time produced *Tribute in Light*, a temporary art installation that sent light beams up into the sky where the buildings once stood. This subtle installation commemorated the victims of the attack, as well as the strength and hope of the city. This installation was so beloved by the inhabitants of New York City that it is now an annual event for the anniversary of the attacks (McDermon, 2015).

Image 7.2 - *Tribute in Light* (2002):



(Source: Collins, 2014, <http://guardianlv.com/2014/09/tribute-in-light-healing-art-911-memorial/>).

One recent large-scale, Creative Time exhibition was created by the celebrated artist Kara Walker and was entitled *A Subtlety: or the Marvelous Sugar Baby, an Homage to the unpaid and overworked Artisans who have refined our Sweet tastes from the cane fields to the Kitchens of the New World on the Occasion of the demolition of the Domino Sugar Refining Plant*, (Creative Time, 2016c). Held in the historical Domino sugar refinery in the months before its scheduled demolition, Creative Time and Walker created a giant, over-racialized and over-sexualized sphinx out of sugar.

Image 7.3 - *A Subtlety: or the Marvelous Sugar Baby* (2014):



(Source: Creative Time, 2014, <http://creativetime.org/blog/2014/06/25/extended-hours-for-kara-walker-saturdays-sundays-11-7/>).

Throughout the refinery building thirteen “sugar babies,” young boys cast out of sugar and resin, slowly melted over the course of the exhibition the exhibition, (Smith, 2014). This controversial piece confronted the viewer with an unapologetically stark, symbol of the United State’s history of racism and the

slave trade. *A Subtlety* drew over 130,000 visitors to the dilapidated factory over the course of its two month run (Che, 2014). Creative Time had the resources to help realize Kara Walker's largest and most high profile project to date. Without Creative Time's extensive history and expertise in producing public art projects, *A Subtlety* could not have occurred.

Interview

Creative Time produces and organizes public art projects based on its mission. As an artist-centered organization, Creative Time aligns itself to its mission by helping artists realize "dream projects", specifically by negotiating the logistics of exhibitions in public space. They prove that the artist is in a central place in society and can place a fresh perspective on and spark a discussion of current events. One of Creative Time's main goals is to help support artists having their voices heard (Szwed, 2016).

Creative Time has a very diverse audience that shifts depending on the exhibition. Creative Time's audience tends to be the culture curious and art aficionados. However, this can change depending on the issue at hand. Creative Time's projects are often a form of activism or social commentary, and they consider any installation in a public place as inherently political (Szwed, 2016). Creative Time's next project, *Fly By Night*, aims to inspire new thinking of public spaces and objects, and also has political undercurrents. Outreach is more

targeted when the projects is set in a smaller community, because these tend to draw a more specific audience. Recently, Creative Time added a full-time community engagement position, in an attempt to be more proactive about working with the community in their changing public exhibition spaces. The organization recognizes the value in thinking about the neighborhoods they work in, and if a big project is in development, they consider their contribution to change in that neighborhood (Szwed, 2016).

Creative Time occasionally partners with the city government of New York to produce public art projects. Sometimes, the City will approach Creative Time for their expertise for art installations, and sometimes Creative Time receives civic funding (Szwed, 2016). When working with the government of New York City, there are different procedures and requirements that Creative Time needs to adjust to, and Creative Time realizes the importance of being a good partner and being clear about their goals. By working with Creative Time, the City is giving the organization an important opportunity. It is important that Creative Time does their best work when partnering with the government of New York City (Szwed, 2016).

Creative Time's planning process varies from project to project. The process can begin with an object, a particular artist, a civic site, or a community need. In general, Creative Time will talk to a group of eight to twenty artists individually, and the organization will work together to see if by working together

they can realize the artist's vision (Szwed, 2016). Either they will proceed with an artist on a specific project or maintain a relationship with that artist for a future project, for example, if a site is too difficult to secure as a venue. Sometimes there is access to a space first, and then Creative Time selects the artist by considering who would best activate the space (Szwed, 2016); it is a matter of the right idea at the right time, or the right artist for the right space.

Sometimes, Creative Time needs to drop everything to get a project going, for example, in the case of Kara Walker's exhibition, *A Subtlety*. When they were notified that the Domino Sugar Factory was closing, they quickly contacted Walker to see how they could activate the space together. Now, however, the organization is beginning to plan long term, rather than planning projects a year or two ahead (Szwed, 2016).

Community engagement is a priority for Creative Time, especially now that they have a full-time staff member devoted to this area (Szwed, 2016). Creative Time usually works with the community surrounding the area where the public art project is to be exhibited. For example, Suzanne Lacy's *Between the Door and the Street*, gathered hundreds of people together to hold impromptu discussions about gender politics on the stoops of the Brooklyn neighborhood, Park Place. For this project, Creative Time needed access to the front steps of houses the Brooklyn neighborhood, so, in order to gain this access, Creative Time went door to door to meet the neighbors (Szwed, 2016). Later, meetings

and informal dinners were held to show appreciation for the community contributors and to give community members a place to voice concerns and share ideas (Szwed, 2016). Community previews are also an important way Creative Time shows its appreciation to their project's neighbors. The way in which Creative Time interacted with the community for the project *Between the Door and the Street* is what the organization is trying to do for future projects. Currently, Creative Time is attempting to formalize and grow the process of working directly with the community before a project is installed (Szwed, 2016).

Funding for Creative Time's public art projects comes from a wide variety of sources. Since the organization does not have a brick and mortar gallery, there is nowhere to physically recognize donors, like on museum walls or in museum catalogues (Szwed, 2016). Therefore, the Creative Time's main fundraising strategy is to connect funders with artists (Szwed, 2016). The development team organizes intimate events with artists and funders to build these relationships. Their board helps the development team make the person-to-person connections, then the development team tries to match the right people with the right projects (Szwed, 2016). Creative Time also applies for grants, receive small contributions from New York City, receives in-kind donations, and holds an annual gala which contributes to a large portion of their operating budget (Szwed, 2016).

Since Creative Time's projects are temporary, with an installation usually up for six weeks, maintenance is not a large concern. When the sites are open, the hired staff identify and track any issues (Szwed, 2016). Since the works are ephemeral, the issues that arise sometimes can contribute to the work at hand. An example of this is with Kara Walker's piece. Bird droppings in the factory and the summer heat melting the sphinx and her sugar babies ultimately contributed to the meaning behind the installation (Szwed, 2016). As such, maintenance is not really figured into the overall budget of a project. However, Creative Time will work with a fabricator to help think through special maintenance and cleaning (Szwed, 2016). For the upcoming *Fly By Night* exhibition, Creative Time will hire an on-call pigeon vet as well as pigeon caretakers and trainers to ensure the birds' health and safety throughout the exhibition. The methods of maintenance for Creative Time's projects varies dramatically, mirroring the variety of the exhibitions they hold.

Interpretive material accompanies all of Creative Time's installations. When on view, Creative Time relies on the expertise of the staff hired at the sites. The organization invests time in training, so they know the details of the main projects (Szwed, 2016). The staff will often get one-on-one time with the artists to learn the in-depth history of the project, though sometimes the staff or volunteers are already knowledgeable about the subject. For example, many ex-Domino

workers volunteered to staff *A Subtlety*, because they were excited to see the space come alive again (Szwed, 2016).

With each installation, there is also a program, printed material, and signage. Creative Time also provides extensive online resources on their website. Due to the ephemeral nature of their projects, they also film the entirety of the exhibition and later provide this video as an online resource. At the start of each project, Creative Time will hire a videographer to document the process of creating the piece, then they share the video online for the public to watch and learn (Szwed, 2016).

After an exhibition closes, the staff will gather to evaluate the project. Creative Time has a standard checklist of criteria that they discuss to assess an exhibition, and consider how the project could have been done better, (Szwed, 2016). The staff discusses if the project was historic, critically well-received, satisfactory to all the stakeholders, and community building. This standard of evaluation allows for the organization to grow with its successive projects.

By moving art installations outside of traditional display spaces to the public space of New York City, Creative Time reaches and expands its audience. Creative Times's exhibition are always free, open, and accessible to all publics (Szwed, 2016). They provide an opportunity to see public space in a new way and to think about current events in a new way. Depending on where the project

is, the installation can be stumbled upon unexpectedly, which further widens the audience of Creative Time (Szwed, 2016).

Creative Time has collaborated with museums in the past, and sees the possibility of working with such institutions again in the future. Since local museums are sometimes more well known than the private non-profit, museums' recognizability can help Creative Time develop projects (Szwed, 2016). Creative Time partnered with the Brooklyn Museum for *Between the Door and the Street*, which literally opened doors for them. The greater scope and visibility of museums can be extremely helpful when putting together a public art project, and Creative Time believes there is great potential to work together (Szwed, 2016).

Analysis

In this section, four themes in the planning and implementation of public art exhibitions will be explored. First, Creative Time uses a professional and streamlined approach to the creation and display of public art projects. Second, the organization is focusing on community engagement and developing a more detailed engagement platform. Third, Creative Time uses artwork to inspire thought and conversation about societal issues. Fourth, by moving the display of contemporary artworks outside of the traditional gallery setting, Creative Time reaches a more diverse audience.

Theme 1: Streamlined Approach to Projects

First, Creative Time is a highly professional and fine-tuned public art machine. Since they have been producing public art exhibitions for decades, Creative Time sets goals for each of its projects, and knows how to best meet those goals. Because of their recognizability and respectability, Creative Time gets the opportunity to work with many highly regarded artists. The organization has a detailed process in recording the installation of their projects, and makes the information accessible online for the public to reach.

Theme 2: Focus on Community Engagement

In the area of community engagement, Creative Time's platform is not yet formalized. The organization's emphasis on social practice public art ensures their consideration of the public with the design and implementation of their projects. However, the recent addition of a full-time staff member reflects their desire to focus even more on community engagement. With their projects, Creative Time already works closely with the community, and they are in the process of creating a more standardized plan to ensure that each project works with the community stakeholders as closely as possible.

Theme 3: Public Art to Inspire Thought and Conversation

Because they are a private organization, with no one to account to besides themselves, Creative Time also has the freedom of creating controversial exhibitions in order to incite debate. With Kara Walker's *A Subtlety*,

Creative Time confronts the viewer with the uncomfortable truth of historical and present-day racism in the United States. The organization and the artist presented this monumental sphinx in order to stimulate dialogue in and among the viewers. For Creative Time, public art as decoration is not enough, they use it as a way to affect society.

Theme 4: Artwork in Public Places to Expand Audience

Finally, Creative Time exhibits their artworks in public places specifically to expand their audience. By presenting their artworks in public, Creative Time avoids the regulations of the gallery or museum and effectively demonstrates that their public art projects are for everyone. The organization also ensures that their artwork is accessible for a diverse audience, and does not create public art projects simply for one type of viewer. This ethos can be seen in their project *Tribute in Light*. The scale of the installation and straightforward content ensured the entire population of New York City was included in their tribute.

Chapter 6 provided an example of a government-sponsored agency in the public art field. As an example of a private, non-profit organization, Creative Time has become one of the leaders in public art by efficiently and effectively creates and displays public art projects. Their work sets a standard for other public art organizations to follow. In the next chapter, the third case study will present a museum's attempt at public art display.

Chapter 8: Seattle Art Museum Case Study

The Seattle Art Museum (SAM) is located in downtown Seattle, Washington. The museum grew out of the Seattle Fine Arts Society and was lead by Dr. Richard E. Fuller in 1931 (Seattle Art Museum, 2016a). In 1933, the museum opened to the public. In 1994, the collection was divided, with the Seattle Asian Art Museum taking the Chinese and Japanese artworks and the new location downtown housing their modern and contemporary art, Native American art, African Art, Egyptian Art, European art, Islamic art, and Ceramics. Today the museum has about 24,000 objects in its collection (Seattle Art Museum, 2016b).

SAM's mission is to "connect art to life" (Seattle Art Museum, 2016c). The museum aims to enrich lives and engage communities through art (Seattle Art Museum, 2016c). SAM's vision as a twenty-first century museum is to "to embody and inspire the Seattle region's dynamism and enhance its global profile while contributing to a healthy and vibrant community and enriching the lives of its citizens" (Seattle Art Museum, 2016c).

Olympic Sculpture Park

In 1999, SAM partnered with the Trust for Public Land to raise \$17 million dollars in order to purchase nine-acres of land on Seattle's waterfront, just

over a mile away from SAM's downtown location (Seattle Art Museum, 2016a). Once a site for the Union Oil of California (UNOCAL)'s petroleum transfer and distribution, the site was extremely polluted. A major cleanup effort was required to ready this spot for safe public use, so after the site was closed, an additional ten years was spent on cleanup efforts (Seattle Art Museum, 2016a).

The City of Seattle helped SAM by leasing property on 10 Broad St. to allow direct access to the waterfront (Seattle Art Museum, 2016a). With a generous endowment donation of \$20 million dollars from Jon and Mary Shirley, the park was then made free and accessible to its visitors (Seattle Art Museum, 2016a). Construction started in 2005, and two years later, the Olympic Sculpture Park opened to the public. The park's placement downtown and its multiple entrances allow the park to be an accessible for all citizens and visitors of Seattle.

Image 8.1 - The Olympic Sculpture Park:



The sculpture park's design is directly inspired by its environment. The architects Marion Weiss and Michael Manfredi of the New York architectural firm *Weiss/Manfredi* created a z-shaped design for the park to seamlessly guide the visitors throughout the artworks and to incorporate the natural setting into the park (Seattle Art Museum, 2016a). This innovative design allows for “a wide range of environmental restoration processes, including brownfield redevelopment, salmon habitat restoration, native plantings, and sustainable design strategies” (Seattle Art Museum, 2016a). By incorporating the natural environment into the design of the Olympic Sculpture Park, SAM reflects the

value the museum places on its city and its natural surroundings. Not only did the museum see the importance for creating an open space for the people of Seattle, but SAM also sought to protect and restore the environment of the Pacific Northwest.

Open year round, the Olympic Sculpture Park contains at least twenty-two works of art. These sculptures include “works from SAM’s collection, sculpture commissioned specifically for the park, loans, and changing installations” (Seattle Art Museum, 2016a). The permanent display of artworks by major artists, such as Alexander Calder’s *The Eagle* and Richard Serra’s *Wake*, all relate to the space in their own way; these grand sculptures often reflect Seattle’s natural surroundings, and are placed purposefully throughout the Park to best engage visitors. In the summer, SAM invites local artists to interact with the park by installing temporary works. The Olympic Sculpture Park is open throughout the year for visitors to use, but the public programming takes place mainly in the summer (Seattle Art Museum, 2016a). SAM’s public programming at the park incorporates both the permanent and temporary artworks, and includes “SAM Remix, yoga classes, tours, performances, art-making, workshops, and more” (Seattle Art Museum, 2016c). The programs hosted by SAM activate the site, and engage the visitors with the outdoor work.

Image 8.2 - Calder's *Eagle* (1971) and the Space Needle:



The Olympic Sculpture Park offers an interesting intersection between museums and public art. Though owned and operated by the Seattle Art Museum, it is a satellite site used by a wide variety of publics. People jog through it, walk their dogs, commute through it on their bikes or in their cars, and even celebrate their lives with wedding photos and receptions. SAM has created a fully public space that invites the community to gather and appreciate art and the natural beauty of Seattle.

Image 8.3: Casual Art Interactions



Interview

The Seattle Art Museum produces and organizes public art projects based on its mission of civic enrichment and Pacific Northwest pride. As one of the largest arts organizations in the Pacific Northwest, the SAM works with a wide variety of audiences. One of the museum's goals for the Olympic Sculpture Park is to produce the highest caliber art installations and exhibitions by engaging artists around the world, while also connecting with local artists. For example, in the summers at the Olympic Sculpture Park, the museum hosts temporary installations with local artists, exemplifying their connection with the life of

Seattle. Related public programs are designed to connect the global artists to the people of Seattle (Nadasdy, 2016).

At the Olympic Sculpture Park, SAM's audience is extremely diverse, and shifts according to the programming or lack thereof. The Park is a hybrid space, built for a wide variety of visitors and activities, and is without any admission fees. Since the Park hosts such a wide range of visitors, the museum divides its programs by audience and season. In the winter, several activities are held weekly, including Kids' Saturdays, which are aimed at family audiences and which include art making and films; and Art Encounters, a temporary art project aimed at everyone, where the museum engages with community artists to create fleeting, immersive installations and performances focusing on the artworks in the park (Nadasdy, 2016). The summer programming is more extensive and includes events on Thursday nights, which are aimed at adults but for which families are also welcome. These weekly activities include performances, art-making, lectures, and film, and acts as a social space for people to gather, celebrate, and enjoy drinks. Saturdays at the park are aimed at everyone and include art activities, yoga, and Zumba classes (Nadasdy, 2016). The goal of these programs is to try and engage the visitor with the site. Since the park is such a public space, programming is designed to engage all kinds of people with the art (Nadasdy, 2016).

The Seattle Art Museum often partners with the city of Seattle, especially in arts education programs (Nadasdy, 2016). The city and the museum developed a strong tie to the redevelopment of the waterfront and removing the viaduct, the bridge-like road that spans a great amount of the Seattle coastline. The Olympic Sculpture Park's land went from an industrial rail yard and oil storage area that was highly polluted to a park for public use and a place of cultural production. Seattle sees the Park as a demonstration of the potential of the waterfront (Nadasdy, 2016).

The planning process for exhibitions in the Olympic Sculpture Park falls under the responsibility of SAM's curatorial department. From June to September at the Olympic Sculpture Park, the Park hosts annual temporary installations. Generally, the planning process for these installations begins a year or two earlier (Nadasdy, 2016). Artists are selected for these temporary summer installations through the curatorial department, and selections are usually based on existing relationships with local artists with a strong relationship with the Pacific Northwest. Once the curatorial department establishes the main idea for the temporary artwork, the rest of the museum departments are consulted. Next, interpretation and programming planning begins (Nadasdy, 2016).

Community engagement at the Olympic Sculpture Park is a priority for SAM, and the responsibility of engaging people with the Park's installations falls upon the Public Programming department (Nadasdy, 2016). Once Public

Programming is told what the installation is going to be, they develop the new content and build it into existing programs, finding moments to build on what they already have established. For example, when the carving artist Dan Webb was featured in the Olympic Sculpture Park, Public Programs featured DIY-focused programs building on the new artwork in the Park. Another example is Heather Hart's installation, *The Western Oracle: We Will Tear the Roof Off the Mother*. The artist built a roof which was later used as a stage for performances, dances, etc. throughout the Summer (Nadasdy, 2016). Overall, the content of the installation guides their programming.

Funding for the public art projects in the Olympic Sculpture Park comes from a wide variety of sources. On the curatorial side, there is a variety of funding streams that are factored into the operating and exhibition budgets. The development department helps to raise the funds. For Public Programming there is also a wide variety of funding streams; sometimes private donors donate to specific programs, but they also sometimes rely on corporate sponsorship (Nadasdy, 2016).

Since the public art projects in the Olympic Sculpture Park are managed by the Seattle Art Museum, maintenance is a large concern. SAM's conservation team works on the public installations at the Olympic Sculpture Park. The conservation team is more active at the Park in the Summer, when the weather is more permitting. Frequent tasks include cleaning, rust remediation, and removing

of bird droppings (Nadasdy, 2016). Since the maintenance for the sculptures is handled within the conservation department, repairs and upkeep are figured into the overall budget. If an extreme repair is necessary, then the conservation team will budget to take care of it (Nadasdy, 2016).

Interpretive material accompanies all of the installations at the Olympic Sculpture Park. Each sculpture has its own static labels developed by the curatorial team; the rest comes from programming (Nadasdy, 2016). For example, during the Webb installation, interpretation focused on his craftsmanship and the practice of carving. The artists often help develop the interpretation (Nadasdy, 2016). The Olympic Sculpture Park also has interpretive material online as well, (Nadasdy, 2016). Social media allows for the process of installation to be shared with the greater online community. The website allows for more information than the label, and gets people interested in the Park and the artwork (Nadasdy, 2016).

After a temporary installation, SAM tries to evaluate the artwork's success. However, there is no formal evaluation plan in place as it is difficult to assess an installation's success, with it being such a public space (Nadasdy, 2016). With five different entry points, it is difficult to keep track of everyone attending the event. A new tactic the Public Programming department is trying is gathering email addresses (Nadasdy, 2016). They ask people to sign up at the park, or for smaller events, they try and get people to RSVP online. Once email

addresses are gathered, the department can send surveys relating to the programs, though it is challenging to obtain this information from such a wide variety of people (Nadasdy, 2016).

By moving art installations outside of the Seattle Art Museum to the Olympic Sculpture Park, the museum reaches people who want to experience art in a non-traditional space, as well as people who want to be outside and experience art concurrently (Nadasdy, 2016). The sculpture park also serves people in transit by car or by foot, and are just passing through. With one of the only accessible waterfront areas, the Park also attracts visitors not exclusively interested in art. Since the Olympic Sculpture Park is housed within the city, there is both passive and active engagement with artworks and performances from the visitors (Nadasdy, 2016). People are guided through the public space with the expertise of the museum providing content and programming (Nadasdy, 2016).

SAM strongly believes that museums can contribute to art in the public space, and has collaborated with other organizations in the past to see to this. The Olympic Sculpture Park is also developing new activities and uses for the waterfront. SAM's partner in this endeavor, "Friends of the Waterfront" wants to know how to best engage the citizens of Seattle (Nadasdy, 2016). As a public space, the waterfront needs to be an accessible and creative space, taking into consideration urban design and cultural experience. As a museum, contributing to this development is not easy, but as an art institution, SAM has an eye for

content produced. Per this relationship, “Friends of the Waterfront” now has a higher investment in content, because they realize it will enrich spaces (Nadasdy, 2016). The Seattle Museum of Art’s collaborations with other organizations to produce public art projects demonstrates that the two different types of producers can learn from each other’s practices to ensure the best public art installation possible.

Analysis

In this section, four themes pertaining to the planning and displaying of public art exhibitions will be discussed. First, because of the support of a well-operated museum, the Olympic Sculpture Park has a professionalized method of creating and installing artworks. Second, the institutional backing of the museum allows for on-going maintenance and repairs, as well as provides the structure for future evaluation. Third, the extensive interpretation provided allows for greater understanding and appreciation of the artworks. Fourth, by stripping away the walls of the museum, SAM allows for greater accessibility to its artworks.

Theme 1: Professional Practice

First, the institutional backing of the Seattle Art Museum at the Olympic Sculpture Park provides the expertise of all of the museum’s departments, including curatorial, education, and public programming. With the direction of these departments, the artworks acquired, created, and displayed at the Park all

conform to the museum's standards and best practices. This institutional regulation allows for an equally high standard of display outside of its institutional structure at the Olympic Sculpture Park.

Theme 2: Institutional Backing

Since the Olympic Sculpture Park is an extension of SAM, the Park falls under the institutional structure of the museum. This structure provides the funds necessary to provide upkeep on the outdoor artworks.

Additionally, with the museum's support of the site, the evaluation process for the Park can be considered and integrated into activities, as opposed to many other public art organizations that do not have the resources necessary to even consider such a step.

Theme 3: Diverse Interpretative Frameworks

The Seattle Art Museum also ensures that each installation at the Olympic Sculpture Park includes interpretation, including object labels, staff, and programming. This museum standard allows for the visitors to the Park to have a greater understanding of the sculptures on view. By including multiple forms of interpretation for the Park's sculptures, SAM demonstrates that their audience is their utmost priority.

Theme 4: Art Integrated into Public Life

Though managed and maintained by the Seattle Museum of Art, without the architectural confines of the institution, the Olympic Sculpture Park supports

a more diverse audience. While still providing the content and programming, SAM allows the visitor to take control of their art viewing experience. The pathways of the Park still guide the visitor through the space, but without walls or ceilings, the visitor is allowed to be less formal in their behavior. While commuting to work, going for a run, or attending a program, a person can experience the installations in the Park at their own pace. The outdoor atmosphere of the Park allows for a more accessible art viewing experience.

The Seattle Art Museum's Olympic Sculpture Park is a great example of a museum's intersection with public art practice. SAM provides supportive resources, but also steps back and allows the Park to function as its own entity. As a result, the Park is a truly accessible and engaging space for people to interact with art in their everyday lives.

In sum, Chapter 9 will examine and discuss the three case study institutions in conjunction with one another. The next chapter will discuss the case studies through the lens of the literature review.

Chapter 9: Discussion

In Chapters 6 through 8, three case studies were presented and analyzed, and this chapter synthesizes these results. Three differently organized public art producing institutions were purposefully chosen to glean the best practices across the field. As discussed in conjunction with the literature review, the case studies of The San Francisco Arts Commission, Creative Time, and the Seattle Art Museum reveal key themes in creating and exhibiting public art.

These include:

- A solid funding model and a wide variety of funding resources allows for larger projects and the organization's ability to continue;
- Provided interpretation (including labels, staff, online resources) leads to greater accessibility for the public;
- The inclusion of the community from the beginning leads to the best results;
- A collaborative and thorough planning process involving multiple departments and other nonprofits and civic organizations results in the most effective project;
- Public art can provide the platform necessary to spark conversations about social events and issues among viewers.

Diverse Funding Streams

Funding is absolutely essential for the viability of all public art programs, as was shown in the three case studies. Each organization relied on different sources of funding, and all methods were equally valuable. The San Francisco Arts Commission relies on two-percent of funds allocated for city construction projects. SFAC's funding strategy means that there is always money for public art projects. However, the two-percent stipulation could also prove to be limiting for large-scale projects.

As a private nonprofit, Creative Time diversifies their funding sources significantly more than the other case studies, using private donations, grant money, and corporate sponsorships. CT's wide variety of funding methods allows for greater flexibility with their public art projects, but the lack of predetermined funds can prove insecure at times.

The Seattle Art Museum's Olympic Sculpture Park generally relies on the development department of the museum, but also receives funds from private donors and corporate sponsorship. The Sculpture Park's context within the institution provides the security of operational funds. However, sometimes additional fundraising is required for additional installations and programs.

Not surprisingly, the two privately managed case studies have more diverse funding streams. Chapter 3 of the literature review explores various methods of funding, including highlighting information from Barbara Goldstein's

Public Art by the Book (2005). Goldstein recommends diversifying funding streams in order to maintain exhibitions and programs. Money for the arts is often hard to come by, so the private case study organizations are wise to maintain varied revenue streams as public art organizations.

Interpretive Frameworks

All three case studies provide both on- and off-site interpretation with their public art installations. This additional information about each piece or project allows the viewer to gain a greater understanding and appreciation of the subject at hand. On-site, SFAC includes a plaque with the object's information and direction to their website with every installation. Once on the website, additional information is provided including a map to other installations.

During their temporary exhibitions, Creative Time hires temporary staff to assist the visitors with content and orientation. CT also provides extensive material online, including artist and curator statements, and video documentation of the installation process.

SAM also utilizes informational plaques next to their pieces, conforming to the museum standard of title, artist, year, and brief background on the piece. Additional on-site interpretation includes a wide variety of programming throughout the year. The museum also provides extensive information about the Park and its artworks on their website.

The dangers of creating public art without providing interpretation are well demonstrated. Richard Serra's *Tilted Arc* (1981), as discussed by Douglas Crimp's *On the Museum's Ruins* (1997:153) and Cher Krause Knight's *Public Art: Theory, Practice, and Populism* (2008:8) in Chapter 3, is the most infamous example of this. Because the public's understanding of the piece was not fostered properly, they pushed back against its installation until Serra's sculpture was removed. Since then, many public art producing organizations recognize the importance of providing interpretation with their installations. Organizations such as the three case studies discussed herein provide multiple interpretive frameworks with each art piece to ensure the audience's understanding and participation. Chapter 3 also discusses the importance of avoiding "plop art" (Knight, 2008:7-8). Effective public art, such as that produced by the three case study organizations, does not only beautify a cityscape, but also engages with the surrounding community.

Inclusion of Community

The three case studies worked with their community stakeholders throughout the process of the public art project. For example, the San Francisco Arts Commission includes the community from the very start of the project. With every process, SFAC thoroughly analyzed the stakeholders and invited the

community into the planning of the project. By doing so, SFAC fosters their audience and ensures an installation's success.

Creative Time's community engagement plan varies from project to project, but they are in the process of formalizing a method to assess community need and show appreciation for the people living in the neighborhoods they work in. With their exhibitions and other programs, CT makes it a priority to include the community as much as possible.

At SAM, community engagement falls under the responsibility of the Public Programming department, where events and programs are developed in order to best serve the Olympic Sculpture Park's audience. The Seattle Art Museum deliberately creates a display space removed from its main institutional space, indistinct from the city. By displaying artworks at the Park, the museum facilitates daily interactions with the sculptures on view. The Park and its artwork are made accessible to all of the inhabitants of Seattle.

By including the community in the process of creating and installing a public art exhibition, these organizations add to the communities' sense of ownership over the works, as well as add value to their organization as a community resource. SFAC asks for community input, ensuring each installation fills a community need and contributes to the unique character of each neighborhood. Creative Time partners with community groups during their temporary exhibitions, and also provides programs and events such as Summit

to grow their relationships with community stakeholders. SAM provides a place for people to convene, exercise, commute, and even get married; the Olympic Sculpture Park has become a central part of Seattle life.

This practice advances the trajectory of public art towards social inclusion, as outlined in Chapter 3. According to Hilde Hein's *Public Art: Thinking Museums Differently* (2006:62), public art organizations now understand the necessity of designing public art specifically for the community in which it will be installed. Public art has increasingly become both created for and with the public, to meet the needs of the community. As public art moves forward as a practice, the focus of these installations has shifted to the people who most interact with the piece.

Collaborative Planning and Development

Each case study creates detailed and collaborative plans for the development and implementation of public art projects leading up to the pieces' installation to ensure that the project is well received. Additionally, all three organizations recognized the value of working with other organizations such as museums in order to plan and develop a public art project. As a governmental organization, SFAC has an involved process for developing a public art project involving the builders, community stakeholders, arts and museum professionals, and artists. Even in the planning stages of a project, SFAC invites the public to

hear the proposals and discuss them, as well as makes everything they are working on accessible online. This transparency demonstrates their respect for the practice and the people for whom they are making the art. SFAC noted their partner museum's curatorial expertise as an important factor to help develop the best project possible, as well as grow their network of artists. The organization often has museum professionals on their public art project panels, demonstrating this fact.

Creative Time often partners with other organizations, including museums, in order to realize a project. This collaboration allows for a mutually beneficial relationship with the growth of audiences for both organizations. Chapter 3 of the literature review cites the New York Times article "Outside the Citadel, Social Practice Art Is Intended to Nurture" (2013), describing how Creative Time partnered with the Queens Museum of Art to create the social-practice program *Immigrant Movement International*. Creative Time's collaboration with the Queens Museum offers stability for this long-term project by providing an established audience and consistent funding. This support ensures that the *Immigrant Movement International* project can evolve over time.

Seattle Art Museum employs a formalized, co-departmental process to ensure a positive reception of an installation. Collaboration between different parts of the institution's infrastructure allows for both a refined plan for developing an artwork or an accession, and the opportunity to use that piece as a platform

for further programming and community engagement. With the curatorial and public programming departments working together, both the content and the interpretation meet the community's needs. In addition to SAM's formalized internal process, it has also previously partnered with the city of Seattle, though it does not have to do so on an on-going basis.

These collaborative and thorough plans are reflective of material in Chapter 3 of the literature review which discusses Knight's survey of previous federal public art programs. Programs such as the New Deal art initiatives, A-i-A, and A-i-P-P codified the public art process (Knight, 2008). These programs laid the foundation for the structures of future public art organizations. Today, a formalized plan and a multi-disciplinary approach is necessary for a public art project to have its intended effect on its audience, as demonstrated by the three case studies. As leaders in the art field, museums add professionalism and substance to public art projects.

Conversation

Finally, each of the case studies understands the potential of public art installations to encourage the viewer to think about and discuss social events and issues. SFAC brings the people of the city into their process of developing the artwork, sparking discussions of what the community really wants and needs. This process also creates a dialogue between the City and its citizens.

Creative Time understands the role of the artist primarily as a social one, and attempts to bring their unique points of view to a wider audience. As a private organization, they do not shirk controversy, but rather embrace it, seeing art as a catalyst for higher thought and discussion. The organization uses public art installations to influence thought and social change. Creative Time also hosts programs aside from their exhibitions, holds an annual Summit gathering, and sponsors an online journal, all in an effort to start a dialogue about art and current events. Creative Time proves public art's power to bring about new ideas and make a positive impact on society.

SAM uses the public artworks in the Olympic Sculpture Park as a platform for the discussion of the environment, and invites the visitors to learn from the Park's layout and installations. The museum's programming enlivens the space, and brings people to gather, appreciate art, and consider how art and the environment interact.

As demonstrated in Chapter 3 of the literature review, with new genre public art and creative placemaking, public art installations can beautify the urban space, but more than that they can prompt conversation among viewers.

Suzanne Lacey's *Mapping the Terrain: New Genre Public Art* (1994:19) describes public art today as attempting to speak to a diverse audience about relevant issues. More than that, public art can provide a way to empower people and

enact social change. These organizations see this potential and try to harness it to highlight social, political, and environmental issues affecting society today.

Analyzing the case studies through the lens of the literature reviews reveals several main themes for purposefully and effectively producing public art projects. In the final chapter, several conclusions and recommendations concerning how museums and other related organizations can best implement public art are presented.

Chapter 10: Conclusions and Recommendations

Ultimately, public art is about people; human interaction activates the installations and gives them purpose. The audience of the *@Large: Ai Weiwei on Alcatraz* exhibition was extremely diverse, with 896,657 visitors from all over the world (FOR-SITE Foundation, 2015). Some came to the island expecting to see the artwork, and some unknowingly stumbled upon it. Arts critic Carla Escoda describes the scene of the exhibition. The crowd roams around the dilapidated prison:

Absorbed in the installations, wandering into claustrophobic cells, busily snapping selfies, their chatter weaving through the sounds of music and poetry by persecuted artists.... Art does not always require a serene, contemplative space in which to take it in, and no doubt the iconoclast Ai - who scoffs at much that is considered precious in the art world - would be gratified by the diversity and casualness of the crowd (Escoda, 2015).

Tourists, art aficionados, and national park enthusiasts alike interacted with the artwork of *@Large*. The exhibition purposefully displayed art in the public to change the way people thought about the Island, and to call attention to issues around the world such as incarceration and freedom of speech. Exhibitions such as *@Large: Ai Weiwei on Alcatraz* prove public art's power as a truly accessible form of art display and a platform for conversation.

Reviewing both past and current public art practices of civic organizations, nonprofit organizations, and museums reveals models for museum involvement in public art projects. Building on the key themes outlined

in the previous chapters, five main conclusions for a museum's or related organization's successful implementation of public art programs will be presented below, followed by recommendations for museums and other organizations eager to create and display art in the public sphere.

Conclusions

First, public art is an ideal way to contextualize art, develop new meanings, and make the art relevant to a more diverse audience. Changing the context of display for artworks changes the object's meaning and allows for a wider audience. As explored in Chapter 2 with Brian Dougherty's *Inside the White Cube: The Ideology of the Gallery Space* (2000) and Miwon Kwon's "One Place after Another: Notes on Site Specificity" (1997), display in a gallery or museum places an art piece in the non-neutral context of the commercial or historical art world. Chapter 2 also discusses Carol Duncan's *Civilizing Rituals: Inside Public Art Museums* (1995) and Douglas Crimp's *On the Museum's Ruins* (1997), outlining their points about how the institutional structure of a museum dictates a visitor's thoughts and behaviors. Displaying artwork in traditional gallery and museum settings situates the pieces within an overpowering, often inaccessible, commercial and art historical narrative.

Simply by moving the artwork outside of these traditional settings, art becomes more accessible for a wider audience as it strips away the loaded

context of the gallery space. Chapter 2 also considers Michael North's essay, "The Public as Sculpture: From Heavenly City to Mass Ornament" (1992). North names the objective of moving art into the public sphere as political in nature, aiming to free the artwork from these constraints in order to activate the audience. Without the physical barriers of attendance a museum can impose, the art piece is placed into the viewer's everyday life, forcing interaction and facilitating engagement.

Second, public art can play a unique role in highlighting social issues by presenting relevant, engaging, and provocative pieces directly to the public. Public art has shifted throughout its history, becoming more focused on affecting social change. No longer enough to serve as mere decoration on the city's streets, public art installations are driven by the organization's mission. As discussed in Chapter 4 with Knight's *Public Art: Theory, Practice, and Populism* (2008), public art organizations and artists now actively tries to help people with their projects. Often times, the organization and artist will work closely with a certain community in order to highlight issues in the community and to bring about the social change they need. Additionally, Chapter 4 explores practical public art practices such as creative placemaking outlined in the National Endowment for the Arts' 2010 report. Public art practices today focus on using art to empower people and improve lives.

Third, partnerships with community in planned, concrete, and formulated ways results in effective public art projects. Successful public art producing organizations work with their community to create mutually beneficial exhibitions. Related to the above theme of the impact of art on society, many organizers realize the importance of integrating the installation's surrounding community into the planning process of public art projects. As discussed in Chapter 4 with Hein's *Public Art: Thinking Museums Differently* (2006), in today's public art process, the community stakeholders are often included from the beginning. This fosters a heightened sense of ownership by the public on these artworks. By including the community, the organization ensures that the installation will fill a community need, rather than projecting the desires of one organization onto another group of people.

Fourth, public art can push boundaries in ways that provoke thoughtful discussion and action. Related to the above conclusion, when not taking the community into account, public art display can be controversial. By displaying artwork in public, there is always the risk of offending someone. When the public art organizer does not first consult with community stakeholders, the public art installation can be unwarranted and disrespectful. As considered in Chapters 3 and 4 with Crimp's *On the Museum's Ruins* (1997) and the San Francisco Examiner's 2013 article on the Exploratorium interactive art piece, installations such as *Tilted Arc* and *Whispering Dishes* serve as a reminder for an

organization to be cognizant of community needs and issues. When public art producing organizations are aware of these needs, they can create effective and thought provoking installations, more like the Uptown ArtPark in Oakland (National Endowment for the Arts, 2016).

Fifth, the trajectory of the history of public art practice shows the dramatic refocusing on people and community engagement, and museums have a great opportunity to now further this trend. As discussed in Chapter 3, public art started out largely without input from the community. Installations such as monuments and memorials served as a way for people in the present to celebrate or commemorate past events (Knight, 2008). As the practice grew in the 20th century, government programs helped to solidify public art as a way to create civic identity and empower communities (Knight, 2008). Today and into the future, public art organizations recognize community engagement as one of the most important aspect of these projects; as artwork in the public, it should be made for and with the public. As discussed in Chapter 3, projects such as Creative Time's and the Queens Museum's *Immigrant Movement International* (Queens Museum, 2016) demonstrate that when museums add to public art projects the product is a transformative experience.

The social responsibility of public art has grown throughout the practice's history. To add to public art's socially-conscious trajectory, museums must remain aware of these issues and trends. By doing so, a museum, or other arts

organization, who wants to engage their audience with public art installations, will ensure that they are positively and responsibly adding to this dialogue.

Recommendations

Artist Suzanne Lacy describes the impact of public art as a social practice on both the audience and the art world:

Public art must be evaluated in a multifaceted way to account for its impact not only on action but on consciousness, not only on others but on the artists themselves, and not only on other artists' practices but on the definition of art. Central to this evaluation is a redefinition that may well challenge the nature of art as we know it, art not primarily as a product but as a process of value finding, a set of philosophies, an ethical action, and an aspect of a larger sociocultural agenda (Lacy, 1995:46).

Certainly, an effective public art practice is a challenging goal, but when approached thoughtfully and passionately, the results can be extremely beneficial to the audience and the organizer. Remaining aware of the history of public art and the direction of the practice ensures effective public art projects and programs. Taking public art's progression as a practice into account, six recommendations for museums wishing to pursue organization and display of public art projects are outlined below.

First and foremost, when designing public art projects, museums must work closely with the community they are working in. Museums working with public art must place their audience at the center of their effort, and can do so by analyzing and assessing community stakeholders at the beginning of each project; inviting community members into the decision-making process; putting all

proposed plans and materials accessible on their website for other community members to review; and continue the relationship with the community after the project is finished. This extensive and continued effort ensures that the museum is acting appropriately to serve a community need, rather than simply imposing their own agenda.

Planning and displaying public art projects allows for museums to venture out into their communities. This form of art display forces museums to work closely with their communities to figure out what they need from the institution. The museums can then integrate this community feedback into the public art project, as well as their more traditional exhibitions and programs. As put forward in the literature review, public art projects do not have to produce any physical artworks. By working closely with artists and the museum's communities these projects can serve as outreach and community-building programs.

Second, museums must have a detailed and standardized planning process for these public art projects that include multiple museum departments. Museums have multi-step processes already in place for exhibit development, and a similar process can be applied to public art projects. The key to this process, however, is the incorporation of stakeholders in initial planning and development. Once a standardized and detailed plan is in place, then the museum can be more efficient in producing public art projects.

Museums already utilize multiple departments working together to organize and produce exhibitions and programs, and these departments could work together to create effective public art projects. Undoubtedly, the museum's curatorial department would ensure that the artist and the content would best meet the museum's and community's needs. However, other departments such as development, education, and public programming should also be included in the planning process. The development team would help raise the necessary funds for the project to even start the process; the education team would ensure that there were resources available to facilitate viewers' learning; and the public programming department would engage viewers with the artworks in public display through programs and events. A thorough, interdepartmental planning process allows for a comprehensive and well-structured public art project that would best meet everyone's needs.

Third, museums should set goals for the public art project and evaluate the project once finished. By setting goals at the beginning of an exhibition, the museum can look back to see if they met those goals with the project. During the planning stage, museums should agree on benchmarks for success such as a specific number of visitors, attendees from the community, attention in the press, and participants on social media. All team members should have a say in what they think constitutes success, and these standards should be clearly articulated in the museum's public art plan; clear communication between all departments

and stakeholders is key. These set objectives will help museums assess programs and community interest when they perform follow-up evaluations

Evaluation can be a challenging area to formalize. Often the funds for a project end with installation leaving this useful reporting unfinished. Furthermore, evaluative training is sometimes not included with other museum training. Evaluation allows for the organization to learn from past projects and to fine-tune their work. By building in the evaluative framework from the beginning and setting aside funds for after the project's completion, the museum or public art organization can grow from project to project.

Fourth, museums must provide both on- and off-site forms of interpretation along with the public artwork, including informational plaques, programming, and web resources to increase accessibility. As educational institutions, most museums recognize the value of providing interpretation with an artwork. This additional information, whether labels, staff members, an audio tour, or some combination of these, can help the viewer better understand the presented information and promote engagement with the piece while on-site.

In addition to the interpretation provided with the installation, museums should also provide off-site resources such as a website, guides, and apps. These supplementary forms of interpretation can facilitate further learning about the project, the artist, and the organization. By providing these additional resources, the museum ensures that the public art projects are accessible for all

members of the community, regardless of the level of their familiarity with contemporary art and its historical context.

Fifth, as an institutional organization, museums should partner with other public art producing groups. As shown in this thesis, civic and nonprofit organizations have a wealth of expertise in the planning of public art projects. Collaboration offers the museum a chance to share their knowledge in the creation of artwork and educational resources with organizations that focus on publicly exhibited artwork. One way to start producing public art projects is for museums to work closely with veteran public art organizations. This partnership allows for the museum to learn the process, while also sharing their institutional expertise. By working with other organizations, museums can refine their public art planning process until they are comfortable doing it on their own. Additionally, the museum can lend professionalism to the public art project with their institutional knowledge of art history, display, and education.

Finally, above all, with public art projects, museums must aim to build their community as well as provoke thought and conversation amongst viewers. By venturing outside of the museum's walls, the institution loses some of its power. However, this reorientation can serve as a way to become more accessible and meaningful to the community. The act of approaching people outside of the museum demonstrates the museum's effort to break down its barriers and become a more inclusive institution. Public art projects prove that

the museum values the people of the community. These projects, simply by being displayed outside of the traditional museum context, beg for audience interaction, and demonstrate that the museum values the community's input; they demonstrate that the museum is attempting to facilitate a stronger relationship.

Additionally, the relative freedom of an artwork's display in the public space provides the opportunity for the discussion of topics perceived to be inappropriate for a museum. Outside of the institutional structure, public art installations would allow museums to boldly present artwork about current societal issues in the community, such as climate change, freedom of speech, racism, and sexism. Participation in the discussion of relevant issues proves to the community the museum's value as a resource, and platform for dialogue and even social change.

Final Thoughts

As discussed throughout this thesis, public art has a certain power to capture imagination, build civic pride, and change perceptions. Museums must continue to grow throughout the twenty-first century in order to remain relevant to the ever-changing world, and engaging in public art practice is one way for museums to bridge the gap between their institutional spaces and their audiences. The Laumeier Sculpture Park in St. Louis, Missouri is a museum that does just that:

The conceptual framework for the Laumeier Sculpture Park underscores the idea of overlapping systems and communities converging—literally, programmatically, and metaphorically. Laumeier Sculpture Park effects positive change in communities and individuals by expanding the context of contemporary sculpture beyond the traditional confines of a museum (Barrie, 2008:15-16).

Many museums today, such as the Laumeier, recognize that they need to become more inclusive if they wish to remain relevant in our rapidly diversifying society. Organizing and creating public art exhibitions and projects is a way in which museums can achieve this. Following the models of professionalized public art producing organizations, museums can grow and serve their audiences.

Public art displays prove that a museum wants to positively influence the lives of the people in their community. Once the museum establishes this relationship with their community, in turn, this proactivity could increase its museum-attending audience. By physically moving out of the museum, public displays make art and other museum content more accessible for all people, regardless of any museum attendance barriers they face.

By engaging with the separate, but similar, practice of public art, museums can focus on their community and engage with the changing population. The creation and display of public art projects would allow for museums to respond to, serve, and expand their communities. This engagement practice would keep museums relevant as facilitators of thought, dialogue, and education for everyone walking through their city's parks and streets.

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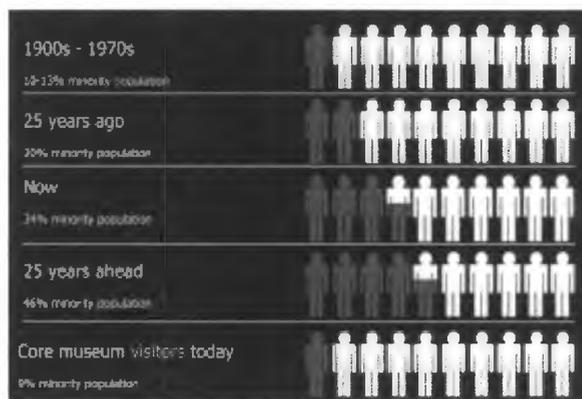
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Appendix 1(a): AAM's "Demographic Transformation and the Future of Museums" (2010)

INTRODUCTION



Source: Reach Advisors analysis of census data and survey data.

To forecast the future is to explore new territory. We start with certainty (where we are now) but each step forward takes us farther from our projected path. We think we know where we are going, but what might make us change course? What unexpected barriers or obstacles don't appear on the map? Will a seismic event shift the entire landscape? The Center for the Future of Museums' charge is to help museums project where their current courses may lead, think about where they actually want to go and anticipate the forces that may throw them off track.

In 2008, the American Association of Museums launched CFM with the inaugural forecasting report "Museums & Society 2034: Trends and Potential Futures." M&S 2034 charts

the landscape of major forces we think will shape the future of museums and their communities: economic, cultural, demographic and technological. That report went viral as museum staff members used it to structure their institutional planning, start conversations with board members and engage their communities. I am pleased to introduce this new report, "Demographic Transformation and the Future of Museums"—the first of what we hope will be subsequent papers exploring that landscape in finer detail.

M&S 2034 covered many trends. We chose to delve first into the changing ethnic and racial composition of the U.S. because of the universal reaction of readers to this striking graphic (see left). The U.S. population is shifting rapidly and within four decades, the group that has historically constituted the core audience for museums—non-Hispanic whites—will be a minority of the population. This analysis paints a troubling picture of the "probable future"—a future in which, if trends continue in the current grooves, museum audiences are radically less diverse than the American public, and museums serve an ever-shrinking fragment of society.

I think the vision of the museum field, our "preferred future," is one in which our users reflect our communities. It is a future in which the scientific, historic, artistic and cultural resources that museums care for benefit all segments of society. To make this happen, we

Appendix 1(b): AAM's "Demographic Transformation and the Future of Museums" (2010)

need to understand the story behind the current trends. Why do some groups have a track record of not using museums? What can museums do to become a vital part of the lives of people they don't serve now? What more do we need to know in order to find the fulcrum where strategic use of our existing resources can significantly alter the course of the future?

To start this exploration of museums in a majority-minority future, CFM asked the Cultural Policy Center at the University of Chicago, under the direction of Dr. Betty Farrell, to search out and summarize the existing research on demographic trends in the U.S. and the (much rarer) data on patterns of museum use by ethnic and racial groups. This overview is meant to be a jumping off point for a longer, more nuanced exploration of the topic—a tool for starting a discussion with a set of shared information. It also is a call to action for improving how museums conduct and share research and a challenge to individual museums and the field to act now, based on the information we already have.

As AAM staff pored over the researchers' progress reports, our initial enthusiasm was tempered by frustration. First, the categories that census takers and researchers almost always use to study minority groups ("African American," "Hispanic," "Asian Pacific American," etc.) stink when you try to use them to study museum audiences. They are inappropriately broad—lumping together people who, while they have something in common, have profound and meaningful differences. Almost all the comprehensive data (e.g., the U.S. Census, Survey of Public Participation in the Arts) use these categories. We shouldn't ignore the data, despite its limitations, because it is a useful starting place. But it is strikingly clear that it is up to each museum to develop a nuanced understanding of its community and the very important differences—generational,

political, historical, geographic and cultural—that exist within any labeled category. Second, there are huge gaps in the information, at least at the national level.

We also quickly realized how difficult it is to tease out and examine just one strand from the complex tapestry of forces weaving the future. While we started out examining future audiences in terms of race and ethnicity, it quickly became clear that we can't look at these factors in isolation. The audiences of the future are growing up in a world profoundly different from that of their parents. The behavior and expectations of the Millennials and subsequent cohorts may be shaped by generational similarities as much as, or more so, than by cultural heritage or racial identity. For one thing, younger Americans as a group are more diverse than their parents. For another, an enormous amount of their time is spent in online environments, where they may not even know the racial or ethnic identity of new acquaintances. And it's impossible to examine the disparities of museum use without noticing the stark effects of income and education—which often correlate with (even when they are not caused by) immigrant status, race and ethnicity.

Frankly we are also daunted by the pace of change. The world is morphing so quickly that the traditional time frame for serious, scholarly research studies may simply be too long to keep up. By the time a study is published, it is already out of date. (AAM already experiences this with the Museum Financial Information report—when we trot out three years of carefully analyzed data and the immediate question is, "But what is happening this year? Now things are different!") This issue is true on the small scale ("have patterns of visitation changed in the economic downturn?") and the large ("are we obsessing about race and ethnicity when they are on the cusp of becoming irrelevant?").

Appendix 1(c): AAM's "Demographic Transformation and the Future of Museums" (2010)

DEMOGRAPHIC TRANSFORMATION AND THE FUTURE OF MUSEUMS

Betty Farrell
Maria Medvedeva

How will people use museums in the future? And which people will use them? Broad patterns of demographic change are already transforming the social landscape of the United States, remaking communities and reconfiguring the

"To put it bluntly, racial inequality remains a basic feature of the U.S. stratification system."—*Douglas Massey*¹

"For Millennials, race is 'no big deal,' an attitude that will increasingly characterize society as a whole as the Millennials age and our march towards a majority-minority nation continues."
—*Center for American Progress*²

"We have no idea what it means to be Latino in 2050. None. Clueless."—*Gregory Rodriguez*³

lives of Americans. Museums of different sizes, types and missions are already developing new strategies to engage with more diverse audiences and some of these museums are featured in the pages that follow. But we need to examine these profound changes against a backdrop of complex social forces rooted in history, politics, economic conditions, race, ethnicity, immigrant status, income, education, geography, age, work and leisure patterns, family life and social aspirations. While all of these issues are important, this paper considers just two issues in detail: race (or ethnicity) as an inescapable category for examining demographic change and age (or generation) as an indicator of other social changes that may have a larger impact on the way people approach and experience museums.

Do the conventional categories of race and ethnicity reflect intractable social divisions in the U.S.? Or do changing attitudes from one generation to the next mean we are on the cusp of some new post-racial, multiethnic, global era in which the old divisions are destined to fade in the face of new realities? Today, race and ethnicity are not just categories of analysis but social markers with profoundly real consequences for the lives of Americans. They are not static, however, and their present influence on social and personal experiences will likely change in the face of a more racially and ethnically diverse population. We cannot assume that the relationship between race and museum-going is fixed, either. As a result, much of the future is unknown and unpredictable. But, as futurists point out, we can imagine *potential* futures, assess the likelihood of different scenarios and then explore what actions museums might take now to adapt to these changes.

We start with an overview of U.S. population trends and projections, review the existing research on patterns of cultural participation and examine what this means for museums. Then we explore a few of the social and cultural dynamics in America today and explore their implications for museums. In the second half of the paper, we reconsider race, ethnicity and cultural participation in the light of generational changes—especially the new assumptions about culture and society that have already taken root among young Americans. In the conclusion, we identify challenges and

Appendix 1(d): AAM's "Demographic Transformation and the Future of Museums" (2010)

Figure 1. Racial and ethnic composition of the U.S. population in 2008

Total U.S. Population:	301,237,703	100.00%
<i>By race</i>		
White	223,965,009	74.3%
Black or African American	37,131,771	12.3%
Asian and Pacific Islander	13,610,333	4.5%
American Indian and Alaska Native	2,419,895	0.8%
Some other race	17,538,990	5.8%
Two or more races	6,571,705	2.2%
<i>By ethnicity</i>		
Not Hispanic or Latino:	255,805,545	84.9%
White	198,420,355	65.9%
Black or African American	36,397,922	12.1%
Asian and Pacific Islander	13,413,600	4.5%
American Indian and Alaska Native	2,041,269	0.7%
Some other race	737,938	0.2%
Two or more races	4,794,461	1.6%
Hispanic or Latino:	45,432,158	15.1%
White	25,544,654	8.5%
Black or African American	733,849	0.2%
Asian and Pacific Islander	196,733	0.1%
American Indian and Alaska Native	378,626	0.1%
Some other race	16,801,052	5.6%
Two or more races	1,777,244	0.6%

Source: American Community Survey 2008. All percent ages based on total U.S. population.

opportunities for museum research and practice in the future.

The Changing Face of America

Starting with the 2000 Census, the U.S. Census Bureau recognized the diversity of the American population by distinguishing "ethnicity" (referring specifically to people of Hispanic origin, who can be of any race) from "race" (categorizing the largest groups as whites, blacks or African Americans, Asians and Pacific Islanders, and "some other race," with the option to choose more than one race). Figure 1 summarizes these

racial and ethnic categories in the U.S. population in 2008.

Figure 2 depicts recent trends and future projections for the racial and ethnic composition of the U.S. population between 1980 and 2050, based on data and estimates from the U.S. Census Bureau.

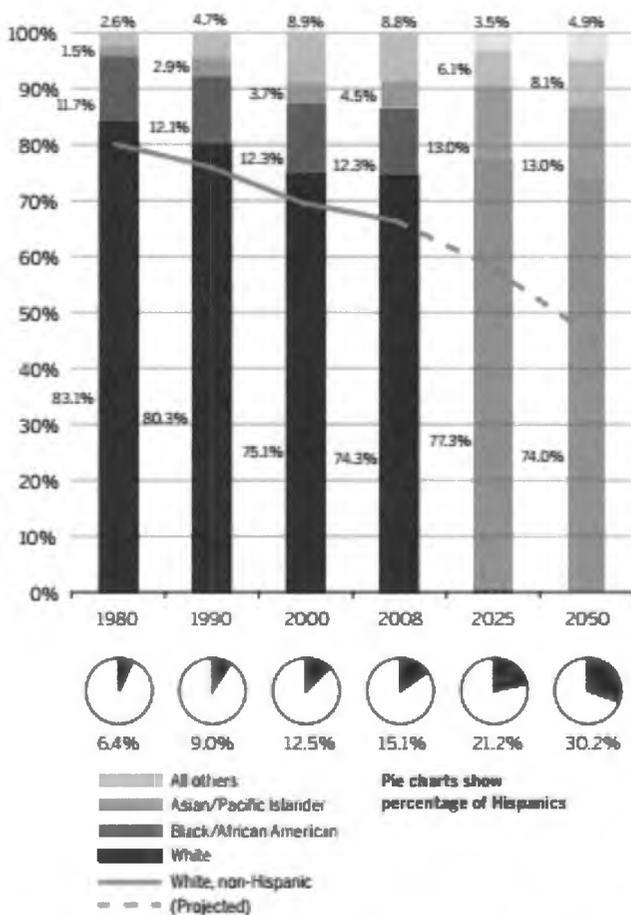
The most notable U.S. demographic trend over the last three decades has been the growth of the Hispanic population, with an increase from 6.4 percent to 15.1 percent between 1980 and 2008. The racial composition of the U.S. also became more diverse in this period, with the share of the white population decreasing from 83 percent to 74 percent and the proportion of African Americans, Asian and Pacific Islanders, and those choosing some other race or multiple races growing as a proportion of the American population. (See Appendix B for a more detailed snapshot of the American population in 2008, the most recent year for which data are available.)

By 2050, the Hispanic/Latina populations will have doubled again to comprise 30 percent of the U.S. population, with the percentage of Asian Pacific Americans increasing more slowly and the percentage of African Americans holding steady at 12–13 percent. Sometime between 2040 and 2050, depending on which projection model is employed, the current U.S. minority groups—African Americans, Latinos (of any race), Asian Americans and Pacific Islanders, Native Americans and others, including those who identify as multiracial—will collectively become the new majority in the United States. The proportion of non-Hispanic whites will fall below 50 percent for the first time since the country was founded. The shift to a "majority minority" society in the U.S. portends profound changes; at the very least, the definition of "mainstream"

Appendix 1(e): AAM's "Demographic Transformation and the Future of Museums" (2010)

will have to be revised. We can't predict exactly what these changes will mean to museums or to their communities, but we can explore potential consequences.

Figure 2. Demographic trends and projections, 1980–2050



Sources: U.S. Census Bureau, "Race and Hispanic Origin: 1980 to 1990" (2002); Census 2000 Summary File; American Community Survey (2005); National Population Projections (2006).⁴

Majority Minority—What Will It Mean for American Society?

Will the social gap between racial and ethnic groups widen, leading to increased social segregation and cultural fragmentation? Will the rapidly growing Hispanic population identify more with non-Hispanic whites, or with other U.S. minority groups? Or will these boundaries blur altogether and new patterns of American multiculturalism emerge? Our understanding of future demographic trends and the ways that they will play out in cultural participation is complicated by the fact that the concepts of "race" and "ethnicity" are so weighed down by the political, cultural and emotional baggage of history. They also shift in meaning, sometimes slowly and sometimes rapidly, as the boundaries that define and divide groups themselves shift.

One legacy of slavery is that "black" and "white" have always been the most readily identified racial categories in the U.S. "Research and data collection on racial issues have been shaped by America's Black/White dynamic" often obscuring or neglecting other racial and ethnic identities.⁵ But not even "black" and "white" are simple, monolithic categories: they each encompass their own gradations of diversity. Nonetheless, the long persistence of these categories has the power to shape common experiences. For example, the discriminatory effects of being black are not limited to African Americans with historic roots in the national system of slavery. Harvard sociologist Mary Waters studied West Indian immigrants from Jamaica, Barbados, Trinidad and Guyana, along with their children.⁶ Like most immigrant groups throughout U.S. history, these black West Indian immigrants arrived with strong achievement values. Despite low-wage and low-status employment opportunities—and despite the racial discrimination and prejudice they encountered—they were relatively successful economically. Their

Appendix 1(f): AAM's "Demographic Transformation and the Future of Museums" (2010)

children, however, experienced the full brunt of structural racism in their schools, neighborhoods and employment opportunities. They increasingly identified—and were identified by others—as African Americans; the “immigrant dreams” and national origins of their parents became less important than America’s racial realities in shaping their life conditions and access to resources.

In contrast to race, ethnicity has generally been a less contested, more permeable category in U.S. experience—referring ambiguously to place of national origin, to common cultural tradition, or to shared language. The extent to which groups assimilate (often through intermarriage) or acculturate has shaped the experience of different American ethnic groups in significant ways. But ethnicity no less than race is a potent source of group divisions and tension. How willingly and quickly groups join the mainstream is determined by social conditions and policies that can be politically and culturally volatile.

Much of the demographic transformation of American society today is happening in new, uncharted territory, but the past may suggest the future. For example, a key aspect of the immigrant experience in the U.S. has been the extent to which waves or flows of newcomers continually replenish and redirect the course of the mainstream. The largest ethnic immigrant group in nineteenth-century America was German American, with many separate German-speaking communities, schools, newspapers and associations. Anti-German sentiment in the U.S. during two World Wars in the first half of the twentieth century pushed German Americans to lose their distinctive ethnic identity and institutions and to assimilate as white European-Americans. By the middle of the twentieth century there were relatively few remaining markers of the distinctive German American community that had

been a distinctive ethnic group fifty years earlier. But even mostly assimilated or acculturated ethnic identities are subject to renewal and reinterpretation. In March 2010, the new German-American Heritage Museum opened its doors in Washington, D.C., testament to the continuing significance that ethnicity carries in the U.S. context.⁷ Whether or not, and how quickly, Latinos, Asians and other new immigrant groups move toward or challenge more traditional American acculturation patterns will continue to evolve in unpredictable ways over the next half century.

To further complicate the way Americans think about group divisions, some categories in current U.S. usage are conventions that may ultimately prove to have limited value, because a group label such as “Hispanic” or “Asian” masks important differences within each group. “Hispanic,” for instance, has an established history and specific meaning in the U.S. Southwest, but it is more commonly used by the Census Bureau to designate a group with a shared heritage rooted in the Spanish language, regardless of national origin. “Asian” has become a kind of demographic shorthand for “the population living in the U.S. who self-identify as having Asian or Pacific Islander ancestry, in whole or in part, regardless of whether they’re U.S.- or foreign-born, a U.S. citizen or not, length of residence, or in the U.S. legally or illegally.”⁸ Like many Americans in this large, heterogeneous group, we prefer to use Asian and Pacific Islander, Asian Pacific American, or even Asian American, while recognizing that each of these terms is problematic. Unfortunately, imperfect as they are, the conventional categories of white, black, Asian, Hispanic, etc. are the categories that have been used to track demographics and cultural participation in the United States. If these group categories are insufficiently precise today, how well will they serve to mark group identities and shape experiences in the future?

Appendix 1(g): AAM's "Demographic Transformation and the Future of Museums" (2010)

Figure 3a. Demographic distribution of visitors to art museums/galleries in 2008

	% of visitors to art museums	% of U.S. population
<i>By race/ethnicity</i>		
Hispanic	8.6%	13.5%
Non-Hispanic White	78.9%	68.7%
African American	5.9%	11.4%
Other	6.6%	6.4%

Figure 3b. Percentage* of U.S. adult population visiting art museums/galleries

	1992	2002	2008
All	26.7%	26.5%	22.7%
<i>By race/ethnicity</i>			
Hispanic	17.5%	16.1%	14.5%
Non-Hispanic White	28.6%	29.5%	26.0%
African American	19.3%	14.8%	12.0%
Other	28.4%	32.7%	23.4%

*Based on data from the Current Population Survey, which varies slightly from the American Community Survey data cited elsewhere in this report. Source: NEA, 2008 Survey of Public Participation in the Arts.

Who Participates in the Arts? Who Goes to Museums?

When results from the NEA's 2008 Survey of Public Participation in the Arts (SPPA) were published in June 2009, there was a collective gasp from arts funders, cultural practitioners and the arts-going public at the downward turn in attendance among the NEA's "benchmark arts"⁹ since the previous survey in 2002 and at the precipitous decline over time since the first survey in 1982. Staff at art museums and galleries (the only museum type consistently included in the SPPA) may have breathed more easily after that first gasp, since their attendance figures looked much better than the numbers for opera, classical music, jazz, non-musical theater and

the ballet. Any relief, however, would be short lived as readers turned to the detailed analysis. The document shows a persistent connection between race, ethnicity and cultural participation and a slow but steady decline in attendance at traditional "high culture" activities.

In general, art museum and gallery attendance held steady over the 25 years of NEA data—though it is troubling to note that the percentage of adults age 45–54 (traditionally the core audience of museum-goers) dropped from 32.9 percent to 23.3 percent between 2002 and 2008.⁹ Age-related patterns of museum attendance are only one piece of the SPPA puzzle, however. Even more striking are the racial and ethnic disparities in cultural participation. Non-Hispanic white Americans were over-represented among adult art museum visitors in 2008 (78.9 percent of visitors, while just 68.7 percent of the U.S. population) while Hispanics and African Americans were significantly underrepresented (Figure 3a). Indeed, members of minority racial and ethnic groups were less likely to participate in the arts across the full range of activities measured in the survey.¹⁰ Between 1992 and 2008, the gap between the percentage of white and non-white Americans who visit art museums also grew steadily (Figure 3b).

The NEA's Survey of Public Participation in the Arts is the only periodic national survey that we have on arts attendance and participation, and the trend data it provides are especially important as one indicator of the continuing audience for benchmark arts organizations. But the SPPA asks primarily about art museum and gallery attendance, rather than the full range of museums and their visitors. Fortunately, other data can fill in some of the

⁹For the purposes of the SPPA, participation in the "benchmark arts" is defined as "attendance at jazz, classical music, opera, musical plays, non-musical plays, and ballet performances, and visits to art museums or art galleries." Respondents have been asked about participation in these arts in every version of the survey since 1982. Different versions of the survey have also asked about other forms of participation in the arts, such as visiting historic sites, attending outdoor arts festivals, or attending Latin music performances.

Appendix 1(h): AAM's "Demographic Transformation and the Future of Museums" (2010)

gaps. For example, a 2006 survey of "in-person or virtual visits" to a broader range of museums conducted by the Institute of Museum and Library Services found Asian Americans to have the highest participation rates for art museums (with 36.6 percent visiting in person or online) and science/technology museums (34.1 percent). Whites had the highest visitor rates in historic houses/sites (37.3 percent) and history museums (24.3 percent); and Hispanics had the highest rates in natural history museums (25.3 percent). African Americans had the lowest participation rates (ranging from 18 to 22 percent) across all categories of museum types in this study.¹¹

Regional data present a similar picture. A 1994 survey in Northern California by the Bay Area Research Project (BARP) consortium explored the leisure-time and museum-going attitudes and behaviors of African Americans, Latinos, Asian Americans and Caucasians. The researchers found similar participation patterns by race and ethnicity across a broad array of museums. All respondents to the BARP survey had been to a museum in the recent past, but most had visited infrequently—as little as one time in the previous five years. Frequent visitors from all racial and ethnic groups were more alike than different in terms of their attitudes, preferences and background socio-economic characteristics. Caucasians were highly likely (at 46.3 percent) to be "frequent" visitors (6-10 times in 5 years) or "very frequent" visitors (more than 11 times) to Bay Area museums, with other ethnic groups representing between 21.6 and 26 percent of museum visitors.¹² The results of this study closely track the NEA's national data on racial and ethnic patterns of attendance at art museums and galleries collected 12 years later.

The preponderance of evidence points to significant disparities in museum participation by different racial and ethnic groups. The surveys reviewed here vary somewhat according to their

scope and the types and specificity of questions asked, but the overall pattern is clear. The burning question is, why? What can explain the persistent disparity in racial and ethnic participation in major cultural institutions—and especially in museums?

Why Not Use Museums? Searching for the Story Behind the Numbers

Researchers and scholars have offered various explanations for the differences in racial and ethnic patterns in museum attendance, including:

- historically-grounded cultural barriers to participation that make museums feel intimidating and exclusionary to many people;¹³
- the lack of specialized knowledge and a cultivated aesthetic taste ("cultural capital") to understand and appreciate what are perceived by many as elite art forms, especially in art museums;¹⁴
- no strong tradition of museum-going habits, whether these were fostered in childhood¹⁵ or other family experience and tradition;¹⁶
- the influence of social networks to encourage museum-going rather than other leisure activities—i.e., if none of your friends go to museums, you don't go either.¹⁷

Museum attendance has also been affected by changing patterns of work and leisure in the United States and the changing structure and dynamics of family life. When families include two working parents, who can take the kids on after-school museum visits? Although these social forces affect all kinds of Americans, work and family structures are also shaped by race, ethnicity and social class in ways that may hinder museum-going by members of minority groups. And structural factors such as where people live, museum locations, transportation options and

Appendix 1(i): AAM's "Demographic Transformation and the Future of Museums" (2010)

financial barriers to entry—which often correlate to race and ethnicity—also work to limit museum attendance.

Of course, these structural factors are only part of the picture: there are many other factors that operate on a personal level which help to explain why any individual does or does not visit museums.¹⁸ Although individuals differ in motivations and goals for their leisure pursuits,¹⁹ and these motivations change across life stages,²⁰ we know much less about whether there are strong group-based motivations that vary by cultural tradition, experience and expectations.

African Americans and Latinos have notably lower rates of museum attendance than white Americans. Why is that so? In part, it is the legacy of historic discrimination. A summary study of SPPA data from the 1980s on white and black attendance at arts events concluded that the measurable difference in participation could be tied to "subtle forms of exclusion."²¹ John Falk points to historic patterns of segregation and exclusion as one reason that fewer African American families instill museum-going habits in their young children.²² More recent studies have identified a distinct cultural psychology among African Americans, rooted in historical and social experience, which has produced heightened sensitivity to stereotypes and real or perceived racism.²³ Although scholars have argued that middle-class African Americans have a "dual engagement" with European and American high art forms and African American art forms, marketing studies suggest that African Americans are more likely to attend events characterized by black themes and in which blacks are well-represented among performers, staff and audience members.²⁴ This has been dubbed the "FUBU test"—for us, by us.²⁵ This research is further supported by an Urban Institute survey which found that African American and Hispanic

participants were more likely than others to list the desire to "celebrate heritage" and "support a community organization" as reasons to attend arts and cultural events.²⁶

Studies of Latino attitudes toward museums have produced similar insights. Several suggest that Latinos are inclined to use museum exhibits as ways to teach about heritage and culture.²⁷ A report from the Smithsonian National Museum of American History found that second-generation Latino survey respondents have "very strong expectations that museums should include diverse staff, bilingual interpretation, Latino perspectives and some Latino-themed content." Even though many Latino museum visitors in this study were English-speaking, they still appreciated bilingual signs as "signals" that museums are inclusive and welcoming to immigrant families and non-English speakers.²⁸ Other studies note that Hispanics with lower education and income levels tend to seek cultural activities that engage extended families and promote family unity, as well as providing broadly defined educational activities for children.²⁹

Education and income, which relate in complicated ways to race and ethnicity, will almost certainly continue to structure museum visitorship in the future. The 2008 SPPA data show that every step of additional education—from "grade school" to "some high school" to "high school graduation" through college and graduate school—increases the likelihood that someone will attend a benchmark arts activity, with a college graduate being 48 percent more likely than someone with a grade school education to participate in these cultural activities.³⁰ But several studies of African American arts participation and museum attendance in the 1990s confirmed that, although socio-economic factors largely predict museum attendance, they did not account for it completely.

Appendix 1(j): AAM's "Demographic Transformation and the Future of Museums" (2010)

Wealth provides the obvious advantage of increased access to all consumer opportunities, including cultural experiences and other kinds of socially valued resources that may not even have a price-tag. Money buys more than material goods: it confers social position, status and power in the world. But why higher education continues to be the strongest predictor of museum attendance is less clear—if only because there are so many intervening forces at work between the formal process of getting an education and the leisure choice of attending a museum. It is a subject of such complexity that it deserves to be addressed in a separate report.

Majority Minority—What Will It Mean for Museums?

Museums seeking to attract and keep a more diverse group of users will need to consider carefully what "diversity" means for their audiences (race and ethnicity according to currently defined categories—or something else?), how their audiences and community are changing (for example, which minority groups continue to be under-represented?), and what "diversity" is likely to mean in the future (will there be new multiracial, multiethnic group identities, with different experiences and expectations?).

The term "majority minority" brings together disparate groups of people in the United States who now constitute a minority of the population, who frequently share an outsider status, but are already in the process of becoming a collective majority. But do these groups actually form a coherent whole? Will they find common ground in experiences, perceptions, motivations and tastes that museums can use to develop strategies for community engagement? Or will Latinos, African Americans, Asian Pacific Americans, Native Americans and others continue to be separate groups with more differences than

commonalities—all of them remaining minorities by virtue of their size—who will need to be reached through different kinds of museum strategies and programs?

These are not merely academic questions—they suggest the need for museum staff to understand the demographic patterns of their changing communities in highly nuanced ways. (Some resources are presented in Appendix A.) A number of museums have found themselves at the forefront of developing relationships with local communities that are already highly diverse in their racial and ethnic composition. The following two cases are examples of museum programs that have responded to significant differences within their local ethnic communities as well as different experiences across community groups.

Appendix 2: queensmuseum.org (2016), *Immigrant Movement International*

Immigrant Movement International

Immigrant Movement International (IM) is a community space in the heavily immigrant neighborhood of Corona, Queens. Founded in 2011 as a partnership between artist Tania Bruguera and the Queens Museum, with support from Creative Time, the project, inspired by Bruguera's notion of *arte util*, and the Queens Museum's interest in addressing the pressing needs and unique potential of Corona's immigrant residents, offers comprehensive educational programming, health, and legal services at no cost. On any given week, more than a dozen free workshops are hosted at the project's storefront on Roosevelt Avenue, including dance, nutrition, childcare, bicycle maintenance, construction safety, classical music, English language through art history, Spanish for Mandarin speakers, computer literacy, screen printing, immigration law, and counseling for women who are victims of domestic violence. The space has also served as a hub for cultural organizing initiatives surrounding the social and political representation of immigrants at the local, national, and global level.

In its first year, IM convened a think tank of academics, activists, politicians, and local organizers that culminated in the drafting of a Migrant Manifesto and an open call for pro-immigrant actions on December 18, 2011, recognized by the UN as International Migrants Day, which involved more than 200 artists worldwide. Year Two saw the explosive growth and regularization of the educational offerings at IM, as well as the space becoming a regular site for community meetings with elected officials and city agencies. Year Three is becoming the year of leadership development at IM, recognizing that a core group of community members, mostly the young and middle-aged mothers whose children participate in its programs, have become the lifeblood of the movement. In Fall 2013, the group of 15 or so will be participating in an intensive leadership institute, which will culminate in an organizational restructuring of IM around this newly empowered core.

Immigrant Movement International is supported by grants from The Kresge Foundation, Surdna Foundation, Institute of Museum and Library Services, and Toby D. Lewis Philanthropic Fund. Additional support provided by the New York City Department of Cultural Affairs and New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.

Appendix 3(a): NEA Whitepaper, "Creative Placemaking" (2010)

CREATIVE PLACEMAKING: EXECUTIVE SUMMARY

In creative placemaking, partners from public, private, non-profit, and community sectors strategically shape the physical and social character of a neighborhood, town, city, or region around arts and cultural activities. Creative placemaking animates public and private spaces, rejuvenates structures and streetscapes, improves local business viability and public safety, and brings diverse people together to celebrate, inspire, and be inspired.

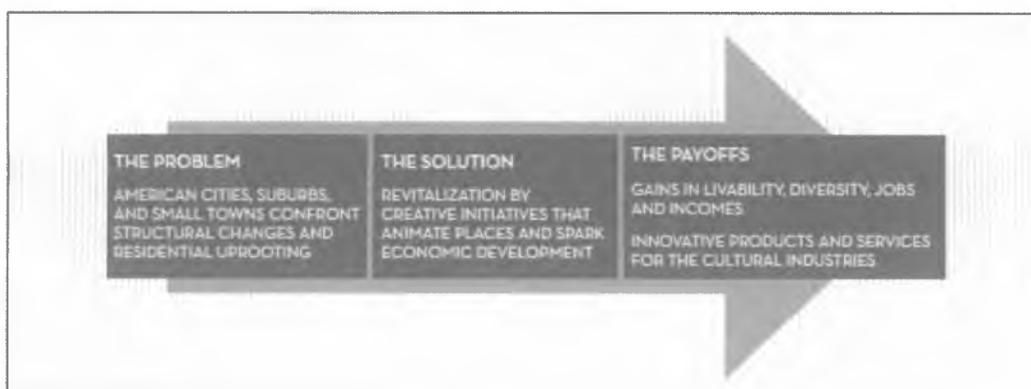
In turn, these creative locales foster entrepreneurs and cultural industries that generate jobs and income, spin off new products and services, and attract and retain unrelated businesses and skilled workers. Together, creative placemaking's livability and economic development outcomes have the potential to radically change the future of American towns and cities.

Instead of a single arts center or a cluster of large arts and cultural institutions, contemporary creative placemaking

envisions a more decentralized portfolio of spaces acting as creative crucibles. In each, arts and culture exist cheek-by-jowl with private sector export and retail businesses and mixed-income housing, often occupying buildings and lots that had been vacant and under-used. In large cities, many such hubs reflect the ethnic or historical character of place and invite residents and visitors alike across porous boundaries to visit, patronize, and enjoy. In smaller towns, traditional cultural practices and landscapes are transformed into distinctive cultural centers and

festivals that revive emptying downtowns and attract regional visitors. Large cultural institutions, often inspired by their smaller counterparts, are increasingly engaging in active placemaking.

This white paper summarizes two decades of creative American placemaking, drawing on original economic research and case studies of pathbreaking initiatives in large and small cities, metropolitan to rural, as well as published accounts. The case studies stretch from Providence, Rhode Island, to Los Angeles, California, and



Appendix 3(b): NEA Whitepaper, “Creative Placemaking” (2010)

from Arnaudville, Louisiana, and Fond du Lac, Minnesota, to Seattle, Washington. Each reveals a distinctive strategy that succeeded when initiators built partnerships across sectors, missions, and levels of government, leveraging funds from diverse sources and programs.

Creative placemaking serves livability, diversity, and economic development goals. Livability outcomes include heightened public safety, community identity, environmental quality, increased affordable housing and workplace options for creative workers, more beautiful and reliable transportation choices, and increased collaboration between civic, non-profit, and for-profit partners. Economic development quickens because arts and cultural investments help a locality capture a higher share of expenditures from local income. Instead of traveling elsewhere for entertainment and culture, or going to a big-box retailer or shopping mall, residents are patrons of local talent and venues, earnings that re-circulate at a higher rate in the local economy. Re-using vacant space generates local property and sales tax revenues that can be devoted to streets, lighting, sanitation, greenery, and police and fire. Additional jobs and incomes are generated in construction, retail businesses, and arts and cultural production. New businesses, in the creative industries and others, are attracted to these communities.

Place has always been important for the emergence of new products, industries, and jobs. We find that creative places are cultural industry crucibles where people, ideas, and organizations come together, generating new products, industries, jobs, and American exports. They nurture entrepreneurs and expand the ranks of self-employed artists and designers who market their creations far afield. Training grounds for area youth, they incubate the next generation of creative workers and entrepreneurs. Because jobs increasingly follow people, rather than vice versa, they draw and retain other businesses and workers to their rich, lively, and diverse environs.

As cultural industry incubators, creative places make valuable contributions to the national economy. More than 2 million Americans support themselves as artists, and the ranks of cultural workers exceed 3.8 million, or almost 3% of the nation's workforce. Many are entrepreneurs, some employ others; 69% of writers, 57% of visual artists, and 41% of musicians are self-employed.

Artists and related cultural workers provide the core expertise for American cultural industries, supporting close to 5 million jobs. These industries—the performing arts, movies, television, broadcasting, sound recording, video games, design, advertising, publishing, tourism—are among our most competitive internationally, producing billions of dollars in export earnings.

Creative placemakers confront daunting challenges. Many have stumbled along the way. Others have been slowed down or suffer growing pains. We asked leaders of successful efforts about the challenges they faced, how they met them, and what lessons they learned. In addition to overcoming fiscal challenges stemming from the Great Recession, many creative placemakers have navigated similar obstacles, namely: difficulties in creating partnerships, countering skepticism on the part of communities and public leaders, assembling adequate financing, clearing regulatory hurdles, ensuring long-term maintenance and sustainability, avoiding displacement and gentrification, documenting progress, and developing performance metrics. These insights are as important as their achievements for informing policy and encouraging other communities.

In the United States, creative placemaking operates at all geographic scales and with a diverse array of initiators and partners. We identify six components of a successful strategy, drawn from in-depth interviews. Each effort starts with an entrepreneurial initiator; demonstrates a commitment to place and its distinctive character; mobilizes public will, both in local government and the citizenry; attracts private sector

CHALLENGES FOR CREATIVE PLACEMAKING

- ▶ Forging partnerships
- ▶ Countering community skepticism
- ▶ Assembling adequate financing
- ▶ Clearing regulatory hurdles
- ▶ Ensuring maintenance and sustainability
- ▶ Avoiding displacement and gentrification
- ▶ Developing metrics of performance

SUCCESSFUL CREATIVE PLACEMAKING

- ▶ Prompted by an initiator with innovative vision and drive
- ▶ Tailors strategy to distinctive features of place
- ▶ Mobilizes public will
- ▶ Attracts private sector buy-in
- ▶ Enjoys support of local arts and cultural leaders
- ▶ Builds partnerships across sectors, missions, and levels of government

Appendix 3(c): NEA Whitepaper, “Creative Placemaking” (2010)

support, either from cultural industries or place developers or both; wins the active participation of arts and cultural leaders, and succeeds in building partnerships across sectors (for-profit, non-profit, government, and community), missions (e.g., cultural affairs, economic and workforce development, transportation, housing, planning, environment, and health), and levels of government (local, state, and federal).

Our research finds that through creative placemaking, arts and culture make substantial contributions to local economic development, livability, and cultural industry competitiveness. These contributions have not been given their due in public policy. Many city and small-town leaders are beginning to understand these connections. Some are modeling their initiatives on pathbreakers elsewhere, tailoring them to their own distinctive assets and challenges. At the state and federal levels, politicians, policymakers, and agency heads see the potential for arts and cultural activities to improve the effectiveness of their missions in transportation, housing, workforce development, health care, environmental remediation, and education. Exemplary cases of creative placemaking suggest that a collaborative policy platform can be developed across agencies, levels of government and public/non-profit/private sector organizations. This platform should be constructed from evidence on what works and where, and it should include evaluation from the start.

Arts and culture at this historic juncture are proving their power as economic and social catalysts. Through smart collaborations with other sectors—government, private business, foundations—they are creating opportunities for rejuvenation and economic development, anchored in and tailored to diverse communities. The arts can be a fulcrum for the creative transformation of American cities. ▲

Ann Markusen and Greg Schrock, “The Artistic Divide: Urban Artistic Specialization and Economic Development Implications,” *Urban Studies* 43, no. 10 (2006): 1661-1686; Richard Florida, *The Rise of the Creative Class* (New York, NY: Basic Books, 2002)



Summer Performance Series, Cleveland Public Theatre

Photo © Cleveland Public Theatre



2008-084: Taste of Summer © 2008 City of Philadelphia Mural Arts Program/ Ann Northrup and Reentry Workers

Photo © Jim Murrells.com

Appendix 4(a): arts.gov (2016), *Uptown Art Park*



How can an undeveloped urban lot be used to create an urban laboratory for public art and public space?

When the economy hit a downturn, a parcel in Oakland's downtown that was slated to become a residential tower was left undeveloped. Residents expressed the desire to turn the site into a public amenity for the interim. As a result, the city's *Public Art Program* came together with the city's redevelopment agency (later renamed the *Office of Neighborhood Investment*) to find ways to create a temporary use for the site. Working closely with the city's arts community, including a noteworthy sector of industrial artists, the partners were able to create Uptown ArtPark, an exhibition space that has helped to bring attention to some of the city's unsung artists.

Appendix 4(b): arts.gov (2016), *Uptown Art Park*

PLACE:

Located across the bay from San Francisco, Oakland is a busy port city that historically served as the early terminus for the transcontinental railroad. Today, the city still maintains its identity around the transportation and manufacturing sectors, but recently has become known as a hub for area artists. Central to this new art scene is the downtown area where the Uptown District is located. The district once served as the city's main shopping district but began to decline in the 1970s when many cities across the nation experienced a downtown exodus due to suburbanization. After several unsuccessful renewal projects were attempted to help turn the area around, then-Mayor Jerry Brown spearheaded a number of initiatives aimed at transforming the depressed area and bringing people back to downtown. These initiatives, along with a growing economy, transformed the district into what is known now as an area for entertainment and housing.

COMMUNITY:

Economically less affluent than neighboring San Francisco, Oakland saw a surge of new artist residents when the dot-com boom brought skyrocketing housing costs to the region. Today the city boasts of having one of the highest populations of artists per capita in the nation. Already home to many artistic and industrial fabricators, Oakland became home to a burgeoning community of industrial artists, and today a high percentage of the large-scale interactive artworks shown at the annual Burning Man festival in the Nevada desert are fabricated in Oakland.

Appendix 4(c): arts.gov (2016), *Uptown Art Park*

LOCAL NEEDS:

In the Uptown neighborhood, just a few blocks from city hall and a block away from Bay Area Rapid Transit (regional subway) and bus lines, sits Parcel 4, which was purchased by the city's redevelopment agency in 2005. In the 1800's, Parcel 4 was part of a large estate owned by Frederick Delger, "Oakland's first millionaire." Later it was developed into a drugstore and then into a Sears Auto Center with a three-story parking garage. Within the last ten years, many new residential developments have been developed around Parcel 4. Having taken down the existing parking garage, the redevelopment agency was looking to redevelop the site as well. When the economy weakened in 2009, however, it was no longer possible to attain the financing needed to build the planned high-rise apartments on the property. With feedback from the local business community about the lack of parking, the redevelopment agency considered using Parcel 4 as a temporary parking lot, until the timing was right for commercial development of the site. Hearing these plans, local residents began to engage city officials about the future of the space. They were wary of seeing a parking lot develop and encouraged the creation of a temporary public space for their neighborhood. This idea for a temporary public space caught the attention of Oakland's Public Art Program staff who saw the need for a temporary sculpture park, the chance to highlight the local industrial artists community who rarely have the chance to display their work "at home" in public, and an opportunity to carry out the program's emerging vision for public art in the Uptown.

VISION:

Through conversations between the Public Art Program, the redevelopment agency, and neighborhood representatives, it was decided that the needs of the three different groups could be addressed with a temporary art park. The neighborhood could avert having the parcel used for parking, the public art program could support the local arts community (including industrial artists and fabricators), and the redevelopment agency could activate the parcel with an appealing site use that would help it to retain its value while the economy recovered. "It was a real stroke of luck that we were able to use the lot, as it's in one of the most desirable locations downtown," explained Oakland's Cultural Arts Manager Steven Huss. Although there were concerns that the local stakeholders would become too attached to the temporary use and might oppose future redevelopment efforts, it was agreed upon by all partners that the core project vision would be about experimentation and focus on the temporary activation of the space.

Appendix 4(d): arts.gov (2016), *Uptown Art Park*

PARTNERSHIPS:

To pull the project together, Public Art Program staffers Steven Huss and Kristen Zaremba in the *City of Oakland Cultural Arts & Marketing Division* led a team of public and private partner organizations which included: the redevelopment agency/Office of Neighborhood Investment (ONI), San Francisco-based *Black Rock Arts Foundation* (BRAAF), *Lake Merritt/Uptown Association*, *Downtown Oakland Association*, the *City's Public Art Advisory Committee* (PAAC), and *Oakland Cultural Trust* (OCT), an ad hoc association of local arts organizations. ONI, which owned the property, provided design services, engineering, consultation, and staffing to support the physical construction of the art park. BRAAF contributed planning, coordination, and publicity/outreach for the opening of the art park and commissioned a new work called "The Bike Bridge" for debut in the space. The business associations assisted with outreach to the business community and downtown neighborhood, and the PAAC advised on artwork selections and programmatic policy. To ensure that the site's programming was done in collaboration with area arts organizations, the OCT coordinated engagement with the area's nonprofit arts community and helped to develop ideas on how the site could be used for different events throughout the year.

LOGISTICS:

Working with additional supporting funds from the city's percent-for-art program (which collects 1.5% of the budget from capital projects built in the downtown area), the Public Art Program staff coordinated with ONI to configure the site for temporary use. Since the strategy was to create an exhibition area for temporary works of art, the team proposed a smaller site design that used only one-third of the site and primarily occupied the perimeter in order to create a walking and display area that was easily accessible while simultaneously allowing the team to address both budgetary and safety concerns. The partners then created a curatorial direction around the theme of "Reuse" to help draw in work from the city's industrial artists and provide them a chance to exhibit alongside more traditional studio artists. To select the final nine artworks which would be displayed for one year, an artist selection panel was created of three members from the City of Oakland Public Art Advisory Committee. Of the nine sculptures that were installed, five were illuminated which helped to create a different experience of the site at night.

Appendix 4(e): arts.gov (2016), *Uptown Art Park*

III ANTICIPATED IMPACTS:

Today known as the Uptown ArtPark, the park's four-hour opening event welcomed an estimated two thousand visitors. With its prominent downtown location and more than one hundred thousand commuters per year passing by, the site has helped to raise awareness for public art in Oakland and created a larger conversation about industrial arts within the city. The creation of the temporary park also helped the city begin to more systematically approach the display of temporary works. As project director Steven Huss said, "We removed barriers for the non-traditional temporary installations and helped to negotiate the City's permitting process." The growing ability of Oakland's Public Art Program to support temporary and loaned works was also paralleled by its increased ability to create site-specific programming and performance events that could support the display of these works.

IV UNEXPECTED IMPACTS:

The park has become a much more broadly inclusive cultural space than anticipated, reports Huss, citing its positive impact on the surrounding area and use by over one thousand local residents, particularly families with children, for recreation and gatherings. The public space has also become an informal outdoor classroom and rehearsal space for students of the *Oakland School for the Arts*, the performing arts charter school located directly across the street. However, the creation of the park was not always easy, and some project components proved challenging for the arts agency. With a rotating collection of sculptures and a schedule of temporary installations and performance events, staff grappled with the volume of management tasks required to oversee the park. Seeing issues ranging from garbage pick-up, to site monitoring, to graffiti removal, public art program staff had to exceed their traditional tasks to make sure the site was maintained and functioned well. The efforts, however, were well worth it, as its creation has now spurred further collaborations in other city neighborhoods to begin thinking about the creation of temporary cultural space outside of the downtown area.

Appendix 5(a): sfliz.com (2016), About



LIVING INNOVATION ZONES

[About](#)

[Meet LIZ](#)

[Process](#)

[Materials](#)

WHAT IS A LIZ?

Living Innovation Zones (LIZ) are temporary installations on Market Street, the City's cultural, civic and economic spine. The primary goal of the program is to activate public spaces by engaging and delighting the public. The program is structured to seed cross-disciplinary collaborations that result in place-based experiences. LIZs can serve as opportunities for testing new ideas, projects, and technologies. They are intended as enhancements to the public realm, encouraging people to connect with each other and their city.



LIZS ADAPT AND MOVE QUICKLY

LIZ installations have the ability to change over time to ensure a constantly evolving public space. Development of each LIZ will include community partners to ensure elements of neighborhood culture and character are included in the design.



LIZS FIND NEW WAYS TO SOLVE OLD PROBLEMS

LIZ projects integrate emerging technologies with design to create new types of experiences in the public realm. These experiences are placed in local areas where they can contribute most effectively to specific issues facing that part of the city.



LIZS IMPROVE UNDERUTILIZED AREAS

LIZs are an attempt to create new forums for innovation - ones that are public, outside, and connected to where people are in their everyday lives: the street. This program builds on and showcases the innovation and creativity within the city, while making it accessible to a broader range of stakeholders and the public.

Appendix 5(b): sfliz.com (2016), About



The spirit behind the program is to allow for the creativity of partners outside City government to develop new and insightful ways of addressing community needs and aspirations. Each LIZ is a collaboration between the City, creative and cultural organizations and the communities in which the LIZ is sited. LIZ is managed by an interagency team: co-led by the Mayor's Office of Civic Innovation, the Planning Department, and the San Francisco Arts Commission (SFAC). Other agencies within the City are brought in as needed.

 <p>PROJECT LEADS</p> <p>Organizations with an engaging story to tell that can help inform the design of the LIZ. Project Leads can be many types of organizations, like cultural institutions, museums, research organizations, arts organizations, social service providers, etc.</p>	 <p>COMMUNITY PARTNERS</p> <p>Community Benefits District (CBD), Business Improvement District (BID), or similar organization on Market Street. The Community Lead is responsible for holding the permit for the LIZ and helping with daily maintenance of the installation.</p>	 <p>THE CITY</p> <p>The program is co-led by the Mayor's Office of Civic Innovation, the Planning Department, San Francisco Public Works and The San Francisco Arts Commission. The City is responsible for initial site selection and outreach, design review, and permitting.</p>	 <p>FUNDERS</p> <p>Project Leads are currently responsible for coordinating funding for LIZ installations. (The City recognizes that funding can be a significant hurdle for project sponsors and is actively seeking LIZ funding partnerships to help incubate future LIZs).</p>
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Appendix 6: The San Francisco Examiner, *Whispering Dishes* (2013)

SF rolls out 'innovation zones' with 'Whispering Dishes' piece

By Staff Report  @Sfexaminer

[click to enlarge](#)



MIKE KOOZMIN/THE S.F. EXAMINER

The new innovation zones in San Francisco, a partnership between the Exploratorium and Yerba Buena Community Benefit District, launched Tuesday, Oct. 29, 2013, with an exhibit on Market Street.

San Francisco announced Tuesday that it will be rolling out science and technology innovations along Market Street that the public will be able to interact with.

The initial Living Innovation Zone -- a first-in-the-nation initiative, according to Mayor Ed Lee -- is a partnership between the Exploratorium and Yerba Buena Community Benefit District and will focus on Market Street from Octavia Boulevard to The Embarcadero. The Mayor's Office said The City plans to streamline permitting in order to boost participation in the program and bring more projects to sidewalks.

"Whispering Dishes" is the first exhibit, at Yerba Buena Lane and Market Street. It features two 8-foot-tall dishes facing each other on the sidewalk 50 feet apart. They focus sound in such a way that two people whispering across the 50-foot distance will be able to hear each other even with surrounding street noise.

The initiative launched an Indiegogo online funding campaign that ends Nov. 13 and can be viewed at www.exploratorium.edu/livinginnovationzone. More information about the Living Innovation Zone can be found at www.sfliz.com.

-- Staff report

Appendix 7(a): Roberto Bedoya's "Spatial Justice: Rasquachification, Race, and the City" (2014), *Creative Time Report*

Spatial Justice: Rasquachification, Race and the City

By **Roberto Bedoya** Tucson, Arizona, United States

September 15, 2014

Intervening in discussions about gentrification and placemaking, cultural activist Roberto Bedoya champions the creative resilience found in communities of color—and exemplified by the Chicano practice of Rasquachification—to suggest “placekeeping” as a strategy for advancing racial justice goals.

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Photo by John Fiach, San Antonio.

I grew up in a working-class barrio called Decoto, in San Francisco's East Bay. My neighbors were the Trianas, who had painted their house hot pink. I loved it. The Trianas' house was across the street from the

Appendix 7(b): Roberto Bedoya's "Spatial Justice: Rasquachification, Race, and the City" (2014), *Creative Time Report*

I grew up in a working-class barrio called Decoto, in San Francisco's East Bay. My neighbors were the Trianas, who had painted their house hot pink. I loved it. The Trianas' house was across the street from the grounds of the Catholic church. Many of the Anglos who lived in the new tract homes being built around my barrio parked their cars in front of the house on Sunday, and I recall how they would speak ill of it as they made their way to church. For them the house was too bright. But for me the brightness represented Rasquache—an aesthetic of intensity that confronted our invisibility, our treatment as *less than*.

In the mid-1960s the state of California—in order to build a freeway through what it considered blight—decided to condemn the small houses in our barrio. It could not see that each one was unique and full of character, with features like a nopal cactus fence, a porch decorated with *papel picado* or anarchic rose gardens that overtook the yards. The community organized itself to defend our barrio through public hearings and petitions and a lawsuit filed by the *UP*za Unida Party. We stopped the freeway.

When I think back on that time now, it is clearer to me that what we were confronting was what the scholar George Lipsitz refers to as the "white spatial imaginary," an antiseptic ethos that effectively deemed being poor and of color as civic imperfections to be expunged. A spatial imaginary that is historically rooted in the development of public policies that created restrictive covenants excluding Jews, African-Americans and other communities of color from neighborhoods circumscribed as enclaves of whiteness. A spatial imaginary that persists today, in discriminatory policies and practices that disproportionately affect communities of color, such as New York City's stop-and-frisk tactic, Florida's stand-your-ground law or the reckless militarized policing in Ferguson, MO.

*Rasquachification
messes with the white
spatial imaginary and
offers up another
symbolic culture—
combinatory, used and
reused.*

This is what the white spatial imaginary means: if you're a person of color standing on a corner, beware. You are perceived as a threat because your color challenges the white spatial imaginary of that street. Your whistler is a threat; your homeboy style is a threat; your hip-hop, mariachi or Chinese opera music is a threat. What's more, the mosque is a threat; the abortion clinic is a threat; the queer community youth center is a threat; even the independent storefront business, with its hand-painted signage, is a threat. What Ferguson reveals is that walking down the street is grounds to harass colored boys like me cuz our gait, our skin, our style

is a blemish on the white spatial imaginary that needs to be arrested or eradicated—one way or another

Appendix 7(c): Roberto Bedoya's "Spatial Justice: Rasquachification, Race, and the City" (2014), *Creative Time Report*

is a blemish on the white spatial imaginary that needs to be arrested or eradicated—one way or another erased.

Last year I found myself speaking at a conference in Baltimore where discussions about the changing nature of cities were dominated by the topic of gentrification. As I presented a talk on the politics of belonging and dis-belonging as they relate to practices of "creative placemaking," I drifted away from my consideration of artists as placemakers to ask the audience who among them knew the term Rasquache. No hands were raised. I then pivoted and said that I was not interested in unpacking how gentrification operates; instead I wanted to talk about how places are made through Rasquachification. As the gentry moves the working class and poor out of cities, what unsanctioned means will the newly displaced residents use to style their next locale? How might this form of artistic expression, this form of speech, provide a counterframe to gentrification and the homogenizing aesthetic of the white spatial imaginary?

The scholar Tomás Ybarra-Frausto describes Rasquache as a Chicano aesthetic with an "attitude rooted in resourcefulness and adaptability yet mindful of stance and style." Evoking *rasquachismo* from an artist's perspective, Amalia Mesa-Bains calls it "the capacity to hold life together with bits of string, old coffee cans, and broken mirrors in a dazzling gesture of aesthetic bravado." When I think of *rasquachismo*, I think of repurposing a tire into a flowerpot that you would never find at Home Depot. Such an object signifies the imaginary structured by resourcefulness, and prompted by poverty, which is distinct from the imaginary imposed by the monetization of neighborhoods, a prevailing objective in urban development.



Rasquachification messes with the white spatial imaginary and offers up another symbolic culture—combinatory, used and reused. The Rasquache spatial imaginary is the culture of lowriders who embrace the street in a tempo parade of coolness; it's the roaming dog that marks its territory; it's the defiance signified by a bright, bright, bright house; it's the fountain of the peeing boy in the front yard; it's the DIY car mechanic, leather upholsterer or wedding-dress maker working out of his or her garage with the door open to the street; it's the porch where the elders watch; and it's the respected neighborhood watch program. Rasquachification challenges America's deep racial divide through acts of ultravisibility undertaken by those

Appendix 7(d): Roberto Bedoya's "Spatial Justice: Rasquachification, Race, and the City" (2014), *Creative Time Report*

Rasquachification challenges America's deep racial divide through acts of ultravisibility undertaken by those rendered invisible by the dominant ideology of whiteness.

Rasquachification is also what the community activist Jenny Lee calls *placekeeping*—not just preserving the facade of the building but also keeping the cultural memories associated with a locale alive, keeping the tree once planted in the memory of a loved one lost in a war and keeping the tenants who have raised their family in an apartment. It is a call to hold on to the stories told on the streets by the locals, and to keep the sounds ringing out in a neighborhood populated by musicians who perform at the corner bar or social hall.

At a moment when cities are rapidly being transformed, I worry that the people proposing and implementing policies are not thinking about spatial justice. That the speech of the poor and of communities of color is not heard in part because of a devaluation of an expressive aesthetic—the speech of life in all its Rasquache glory, which is saying *I'm city* and which does not jibe with the entitlement of the white spatial imaginary that dominates the understanding of the public sphere.

The Rasquache spatial imaginary is a composition, a resourceful admixture, a mash-up imagination that says, I'm here
-up

Policy and imagination condition each other, and a dialectical relationship between the two is necessary to preserve the vibrancy of our cities. Currently, urban policymaking is determined by the drive to accumulate as much capital as possible, and the effect is to destabilize our cities through the displacement of individuals, families and entire communities. But the people who shape communities from the ground up—the urban residents who practice the art of *poiesis*, or making in the sense of transforming the world—should have the real agency.

Acts of imagination ultimately shape the public sphere, where we make meaning together, in shared space. Imagination produces a commons that is continually generated and mutated through our actions. Both the imagination that engendered the pink tire flowerpot and the policies behind zoning ordinances ultimately affect how a city speaks—the sounds of the city, the shape of its buildings, the unit of the block, the voices of the people who live there, their poetics. The poetics and praxis of a city bring into being *livability*.

Often when I participate in placemaking/placekeeping discussions, what pops into my mind are a few literary references related to cities. I hear the metaphorical laments of John Milton's *Paradise Lost* ("it used to be") or the conjurations of Italo Calvino's *Invisible Cities* (awe, the new city) in these passionate internal monologues. I think of Gabriel Garcia Márquez's Macondo, where imagination enriches the day-to-day;

Appendix 7(e): Roberto Bedoya's "Spatial Justice: Rasquachification, Race, and the City" (2014), *Creative Time Report*

Macondo, with its local pulses of civic life, where the Rasquache spatial imaginary—the aesthetic of making something out of nothing, of the discarded, irreverent and spontaneous—is alive: Macondo, where out of realness emerges the magical.

The Rasquache spatial imaginary is a composition, a resourceful admixture, a mash-up imagination that through objects and places says, *I'm here*—whether that be New Orleans, East L.A., the Bronx or South Tucson—and *I'm part of the many and I walk down these streets with a Rasquache passport that says I belong*.

Evidence:



Photo by Kaucyila Brooke, Rasquachification by Reuben Roqueñi.

Appendix 8(a): UChicago News Report on Theaster Gate's *Place Lab* (2016)

Theaster Gates to lead new cultural policy partnership at Chicago Harris

FEBRUARY 1, 2016

A new partnership between the University of Chicago's Arts + Public Life initiative and the Harris School of Public Policy will bring together artists, policymakers, faculty and students to design and implement new approaches to urban development.

Renowned artist and UChicago faculty member Theaster Gates will lead the joint enterprise, which merges Arts + Public Life's Place Lab with Chicago Harris' Cultural Policy Center under the Place Lab name.

The partnership will be announced at a Feb. 1 event featuring Michelle Boone, commissioner of Chicago's Department of Cultural Affairs and Special Events; Carol Coletta, vice president of community and national initiatives at the Knight Foundation; Daniel Diermeier, dean of Chicago Harris; and Gates.

The new entity unites Chicago Harris' commitment to cultural policy and evidence-based analysis with Place Lab's work on arts- and culture-led neighborhood transformation. The expanded Place Lab will advance arts and culture projects that directly engage communities and enable cities to develop in more mindful and equitable ways.

"This partnership will have an enduring impact on urban communities across the United States and abroad," said Diermeier, the Emmett Dedmon Professor of Public Administration. "By combining our strengths, Place Lab and Chicago Harris are uniquely positioned to be a catalyst for change in current cultural policy practices, while training the next generation of policy leaders how to develop more vibrant cities in the future."

Gates, professor of Visual Arts and director of Arts + Public Life, said the partnership will create new synergies between artists and public policy practitioners, allowing for increased intellectual inquiry about how cities change and improve through the integration of arts and culture.

"Through an innovative combination of research and practice, the newly expanded Place Lab will provide local, state, federal and international policymakers with effective, creative alternatives to current development strategies. In particular, Place Lab will focus on approaches to community development in which the arts and artists play a prominent role," he said.

121 80 820

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PHOTOS



Prof. Theaster Gates speaks at a Place Lab workshop in May 2015. Gates will lead a new enterprise that unites Place Lab's work on arts- and culture-led neighborhood transformation with Chicago Harris' commitment to cultural policy and evidence-based analysis.

Photo by Carl Proctor

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ON TOPIC

Hyde Park Historical Society honors members of the UChicago community at awards dinner

Appendix 8(b): UChicago News Report on Theaster Gate's *Place Lab* (2016)

The expanded Place Lab also will facilitate public convenings, symposia and leadership development for professionals interested in the role arts and culture can play in the transformation of urban neighborhoods.

In April 2016, Place Lab will kick off a monthly social learning network and peer-mentorship program aimed at promoting knowledge exchange among artists, community organizers, and development and planning practitioners from across the nation. The convenings will be used to imagine different types of "city building" that depart from conventional models of development. Discussions and strategy sessions will explore the emerging principles of "ethical redevelopment," developed from Gates' expanded practice, which includes space development, object making, performance and critical engagement with many publics.

Place Lab was established in 2014 by a Knight Foundation grant to Arts + Public Life. Place Lab includes professionals from the diverse fields of law, architecture, design, social work, arts administration, and gender and cultural studies. In addition to defining ethical redevelopment principles, Place Lab is committed to fostering a network of like-minded artists, urban planners, design professionals, developers, community members and policy experts. Both Place Lab and Arts + Public Life are part of UChicago Arts.

Chicago Harris' Cultural Policy Center, founded in 1999, serves the arts and culture sector by researching critical issues, facilitating interdisciplinary conversations and educating a broad range of graduate students about policy issues in the arts. Its 2007 study of cultural building projects in the United States, "Set in Stone: Building America's New Generation of Arts Facilities, 1994-2008," has been used by cultural leaders around the country to guide major construction and renovation projects.

The merger builds on the success of past collaborations between Place Lab and Chicago Harris, which first began working together in 2015 on "Arthouse: A Social Kitchen." That project will transform an underutilized property in Gary, Ind., into a workforce training kitchen, culinary business incubator and cultural site. Place Lab is leading project management, design support, public programs and engagement with artists and other creative practitioners, while Chicago Harris is focused on developing training programs for culinary entrepreneurs and those engaged in the food service industry.

"Arthouse" has its roots in Chicago Harris' long-term collaboration with the city of Gary, which grew out of the relationship between Mayor Karen Freeman-Wilson and Chicago Harris Distinguished Senior Fellow Richard M. Daley. The Gary-Harris partnership allows UChicago students to gain hands-on public policy experience while offering their energy and expertise to the city.

Going forward, Chicago Harris students also will assist with ongoing analysis of "Arthouse" to evaluate the benefits of integrating cultural and economic redevelopment policies to accelerate local change.

The newly expanded Place Lab will provide Chicago Harris students and faculty with opportunities to support the development, execution, impact analysis and evaluation of other Place Lab projects and to help develop and advance new and innovative arts and cultural policy approaches in other places.

Appendix 9(a): placelab.uchicago.edu (2016), About



A NEW PARTNERSHIP

A new partnership between the University of Chicago's Arts + Public Life initiative and the Harris School of Public Policy brings together artists, policymakers, faculty, and students to design and implement new approaches to urban development. The expanded Place Lab advances arts and culture projects that directly engage communities and enable cities to develop in more mindful and equitable ways. "Through an innovative combination of research and practice, the newly expanded Place Lab will provide local, state, federal, and international policymakers with effective, creative alternatives to current development strategies. In particular, Place Lab will focus on approaches to community development in which the arts and artists play a prominent role," says Theaster Gates, professor of Visual Arts and director of Arts + Public Life.

The process of community-led development inherently includes and must contend with the unruly nature of art and the missteps of previous redevelopment initiatives along with historic suspicions of transformation and resistance to change by community residents. Place Lab's efforts in the context of "city building" reach beyond focusing on buildings themselves by following an ethos of transparency and reestablishing residents' social trust in community institutions and in each other. Gates observes, "Place has to do with people and not buildings."

The partnership intends to create new synergies between artists and public policy practitioners, allowing for increased intellectual inquiry about how cities change and improve through the integration of arts and culture. Daniel Diermeier, dean of Chicago Harris and Emmet Dedmon Professor of Public Administration, says "By combining our strengths, Place Lab and Chicago Harris are uniquely positioned to be a catalyst for change in current cultural policy practices, while training the next generation of policy leaders how to develop more vibrant cities in the future."

Appendix 9(b): placelab.uchicago.edu (2016), About

PROGRAMS + PROJECTS

Going forward, Place Lab will facilitate public convenings, symposia, and leadership development for professionals interested in the role arts and culture can play in the transformation of urban neighborhoods. Chicago Harris students will assist with ongoing analysis of existing projects to evaluate benefits of integrating cultural and economic redevelopment policies to accelerate local change.

In June 2016, Place Lab kicks off a monthly social learning network and peer-mentorship program aimed at promoting knowledge exchange among artists, community organizers, and development and planning practitioners from across the nation. The convenings will be used to imagine different types of "city building" that depart from conventional models of development. Discussions and strategy sessions will explore the emerging principles of "ethical redevelopment," developed from Gates' expanded practice, which includes space development, object making, performance, and critical engagement with many publics.

HISTORICAL BACKGROUND

Place Lab was established in 2014 by a Knight Foundation grant to Arts + Public Life. In addition to defining ethical redevelopment principles, Place Lab is committed to fostering a network of like-minded artists, urban planners, design professionals, developers, community members, and policy experts. Both Place Lab and Arts + Public Life are part of UChicago Arts.

Chicago Harris' Cultural Policy Center, founded in 1999, serves the arts and culture sector by researching critical issues, facilitating interdisciplinary conversations, and educating a broad range of graduate students about policy issues in the arts. Its 2007 study of cultural building projects in the United States, "Set in Stone: Building America's New Generation of Arts Facilities, 1994-2008," has been used by cultural leaders around the country to guide major construction and renovation projects.

The merger elevates UChicago's global profile and enables a uniquely powerful combination of research and praxis unparalleled by any other major university or city. It builds on the success of past collaborations between Place Lab and Chicago Harris, which first began working together in 2015 on ArtHouse: A Social Kitchen. The project is transforming an underutilized property in Gary, IN, into a workforce training kitchen, culinary business incubator, and cultural site. Place Lab is leading project management, design support, public programs, and engagement with artists and other creative partners, while Chicago Harris is focused on developing training programs for culinary entrepreneurs and those engaged in the food service industry.

Appendix 10: placelab.uchicago.edu (2016), *ArtHouse: A Social Kitchen*



ArtHouse: A Social Kitchen—A UNIQUE DESTINATION FOR FOOD, CULTURE, AND ART IN GARY, IN

ArtHouse is focused on creating a space that positively reflects the city of Gary and provides a platform for economic and artistic activity in the downtown area. The site will evolve continuously through the work of partner organizations and creative individuals. It will be a dynamic destination for food, culture, and art lovers to meet, gather, and learn.

The reimagined space at 411 E 5th Avenue/ArtHouse will provide access to a commercial training kitchen for local residents and emerging businesses, culinary business incubation (CBI) and operation space, a pop up cafe shaped by CBI participants, community dinners in Gary homes and the cafe, and gallery/exhibition space. Mama Pearl's will continue to operate from this location.

Project leadership includes the Gary Economic Development Corporation and Department of Commerce, led by Mayor Karen-Freeman Wilson's office, as well as lead artist Theaster Gates, Place Lab, and the Harris School of Public Policy Daley Fellowship at the University of Chicago. ArtHouse is supported by Bloomberg Philanthropies through its Public Art Challenge initiative. Additional funding is provided by the John S. and James L. Knight Foundation's 2015 Knight Cities Challenge.

Appendix 11(a): sfartscommission.org (2016), Public Art & Civic Art Collection Program Information

sfac public art

Home > Program Information

SFAC Home

PUBLIC ART AND COLLECTION

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Program Information

San Francisco's earliest art policies date back to the establishment of the Arts Commission under the 1932 San Francisco Charter. The Charter gave the Arts Commission jurisdiction over all of the art belonging to the City and charged the Agency with the preservation and care of artwork in the Civic Art Collection.

Years later in 1969, the [Art Enrichment Ordinance](#) was enacted to provide a guaranteed funding mechanism for the acquisition of artwork for new public facilities and civic spaces. The Ordinance ensures that two percent of the gross construction cost of civic buildings, transportation improvement projects, new parks, and other above-ground structures such as bridges, be allocated for public art. The **Public Art Program** is committed to promoting a diverse and stimulating cultural environment in order to enrich the lives of the City's residents, visitors and employees.

The **Civic Art Collection** is comprised of over 4,000 objects that include: historic monuments, memorials, gifts to the city, annual art festival purchases made from 1946 to 1986 and more recently, the hundreds of contemporary artworks commissioned through the City's Public Art Program. Valued in excess of \$90 million dollars, this extremely diverse collection represents many significant art movements



Janet Echelman's proposal, "Every Beating Second" for the recompose area at SFO's new Terminal 2. Photo: Bruce Damonte



Appendix 11(b): sfartscommission.org (2016), Public Art & Civic Art Collection Program Information (2016)

visitors and employees.

The **Civic Art Collection** is comprised of over 4,000 objects that include: historic monuments, memorials, gifts to the city, annual art festival purchases made from 1946 to 1986 and more recently, the hundreds of contemporary artworks commissioned through the City's Public Art Program. Valued in excess of \$90 million dollars, this extremely diverse collection represents many significant art movements executed by artists of national and international renown and includes the work of generations of San Francisco artists. Consistent with the Commission's mission to integrate artwork into the fabric of daily life in the City, the artwork is found in public facilities and spaces of every description such as hospitals, libraries, courthouses, parks, playgrounds, libraries, along the waterfront, in major plazas such as Union Square, Moscone Convention Center, the airport and the zoo.



Keith Haring, "Untitled (Three Dancing Figures)", 2001 Photo: Genevieve Masse

An ongoing and ever important goal of the Arts Commission is to procure funds to protect and preserve the many artworks under its jurisdiction. Over the years, our formidable Civic Art Collection has aged and now requires a more aggressive schedule of care. Established in 2010, **ArtCare** is a partnership between the San Francisco Arts Commission and the [San Francisco Art Dealers Association](#) that is committed to the conservation and maintenance of artworks that are among the City's invaluable cultural assets. ArtCare was conceived as a way to build a bridge between local government and the private sector to begin to send a message to all San Franciscans that everyone can make a difference by caring for our monuments and sculptures. [Click here](#) to learn more about ArtCare on Culture Wire.

The Public Art Program and Civic Art Collection are administered by the San Francisco Arts Commission and overseen by the Commission's **Visual Arts Committee**, which meets at **3:00 p.m. on the third Wednesday of each month** in the Arts Commission conference room, 25 Van Ness Avenue, Suite 70 (Lower Level).

Appendix 12: sfartscommission.org (2016), Mission Statement

sfac

san francisco arts

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About SFAC

Established by charter in 1932, the San Francisco Arts Commission (SFAC) is the city agency that champions the arts.

From children exploring visual, literary and performing arts through our arts education programs, to neighborhoods being transformed through our street activation initiatives, to pedestrians discovering artwork in public spaces, to our grant-sponsored programs funding performances for hundreds of thousands to enjoy, the SFAC programs are a catalyst for life-changing experiences in one of the most beautiful cities in the world.

Read more about it in our [Strategic Plan](#).

Our Mission:

The San Francisco Arts Commission is the City agency that champions the arts as essential to daily life by investing in a vibrant arts community, enlivening the urban environment and shaping innovative cultural policy.



RAW Dance. Photo: J. Astra Brinnmann

Appendix 13: sfartscommission.org (2016), Vision Statement, Values, and Goals

Our Vision:

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

We Value:

- Cultural equity and access to high quality arts experience for all
- The arts as a vehicle for positive social change and prosperity
- Artists as integral to making San Francisco a city where people want to live, work and play
- The arts as critical to a healthy democracy and innovative government
- Responsiveness to community needs
- Collaboration and partnerships
- Accountability and data-driven decision-making

Our Goals:

1. Invest in a vibrant arts community
2. Enliven the urban environment
3. Shape innovative cultural policy
4. Build public awareness of the value and benefits of the arts
5. Improve operations to better serve the San Francisco arts ecosystem

Our programs include: Civic Art Collection, Civic Design Review, Community Investments, Public Art, SFAC Galleries and Street Artist Licensing.

For the complete history of the SFAC, check out *San Francisco: Arts for the City—Civic Art and Urban Change, 1932-2012* at your local library or purchase a copy online, [here](#).

Appendix 14: sfartscommission.org (2016), Programs

The screenshot displays the website for the San Francisco Arts Commission (SFAC). The header features the 'sfac' logo on the left and 'san francisco arts commission' on the right. A dark navigation sidebar on the left lists various site sections, with 'Programs' highlighted. The main content area is titled 'Programs' and lists several initiatives with brief descriptions:

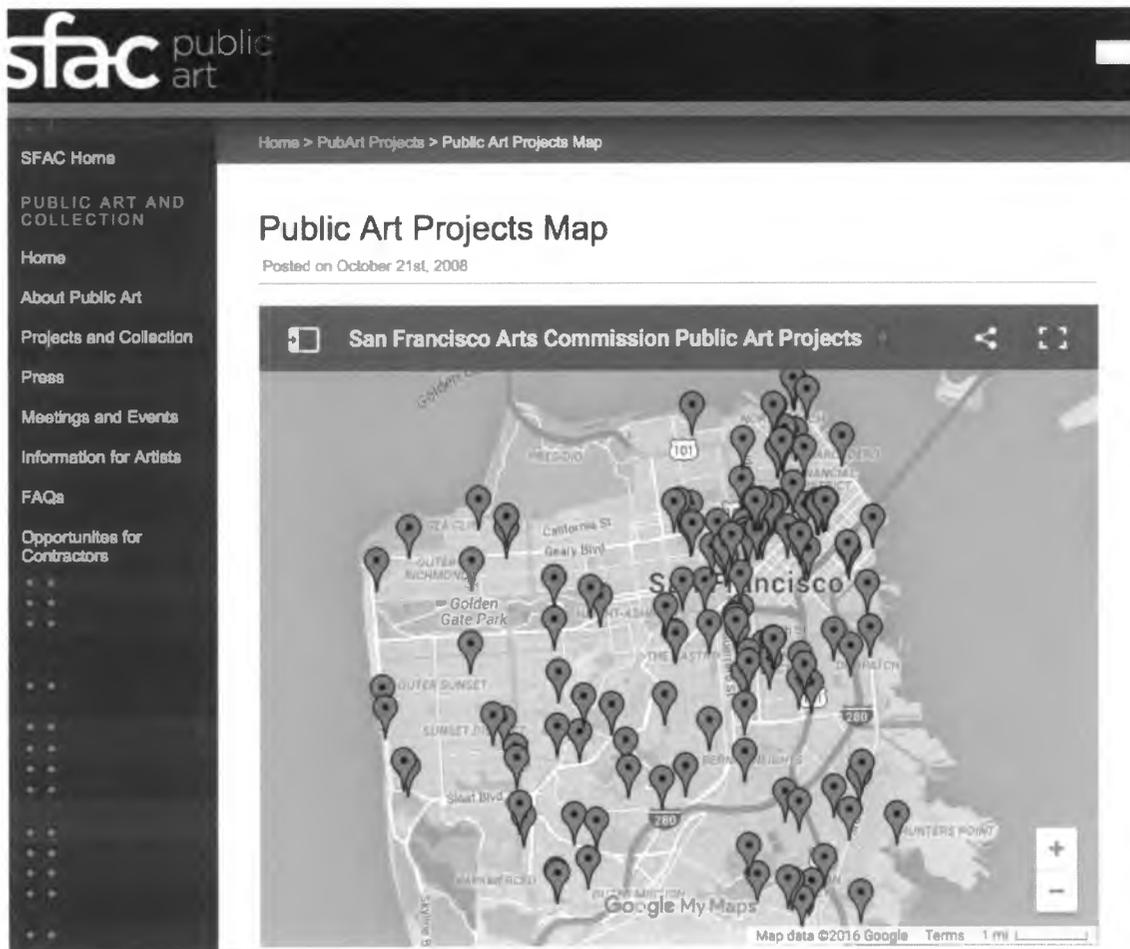
- Civic Design Review**: Ensures that civic architecture is at the forefront of design and sustainability.
- Civic Art Collection**: Encompasses over 4,000 objects, including historic monuments, murals, paintings, sculptures, installations and other media.
- Community Investments**: Stewards the Cultural Equity Endowment Fund, the Neighborhood Cultural Centers funds and other City resources to foster the values and increase the impact of cultural equity and neighborhood arts.
- Public Art**: Enhances the beauty of San Francisco's public buildings and spaces through the two-percent-for-art ordinance.
- SFAC Galleries**: Makes contemporary art accessible to broad audiences through curated exhibitions and special projects.
- Street Artist Licensing**: Certifies artists to sell their work in designated spaces in some of the city's most popular destinations.

On the right side of the page, there are two call-to-action buttons: 'Sign up for SFAC e-news' and 'Donate to support the arts in San Francisco'.

Appendix 15: sfartscommission.org (2016), Public Art Projects List

sfac public art		FAQ Contact				
Home > About Public Art, PubArt Projects > Public Art Projects List						
Public Art Projects List						
Posted on October 20th, 2008						
First Page		Projects List	Project Details (text only)			
Venus with Rope 1986						
= Description						
Dine, Jim						
South of Market/Moscone Convention Plaza, pedestrian mall adjacent to Moscone parking garage, Third Street between Howard and Folsom/Convention Center 6						
Project	Artist	Neighborhood	Location	Facility	District	
 + view larger	Acconci, Vito	Outside of San Francisco City Limits	San Francisco International Airport, International Terminal, Transfer Corridor (pre-security)	Airport	N/A	
 Image to Come	Acconci, Vito	Outside of San Francisco City Limits	San Francisco International Airport, Terminal 3 (pre-security)	Airport	N/A	
 + view larger	Acconci, Vito (with Stanley Saltowitz and Barbara Solomon)	Embarcadero	Embarcadero, between North Point and Townsend Streets	Streetscape	6	
 + view larger	Adams, Mark	Outside of San Francisco City Limits	San Francisco International Airport (in storage)	Airport	N/A	
 + view larger	Alavi, Seyed	Richmond	Richmond Recreation Center, 251 18th Ave. between Clement and California Streets	Recreation and Park	1	
 + view	Alavi, Seyed	Hayes Valley	Patricia's Green at Hayes Street and Octavia Boulevard	Recreation and Park	5	

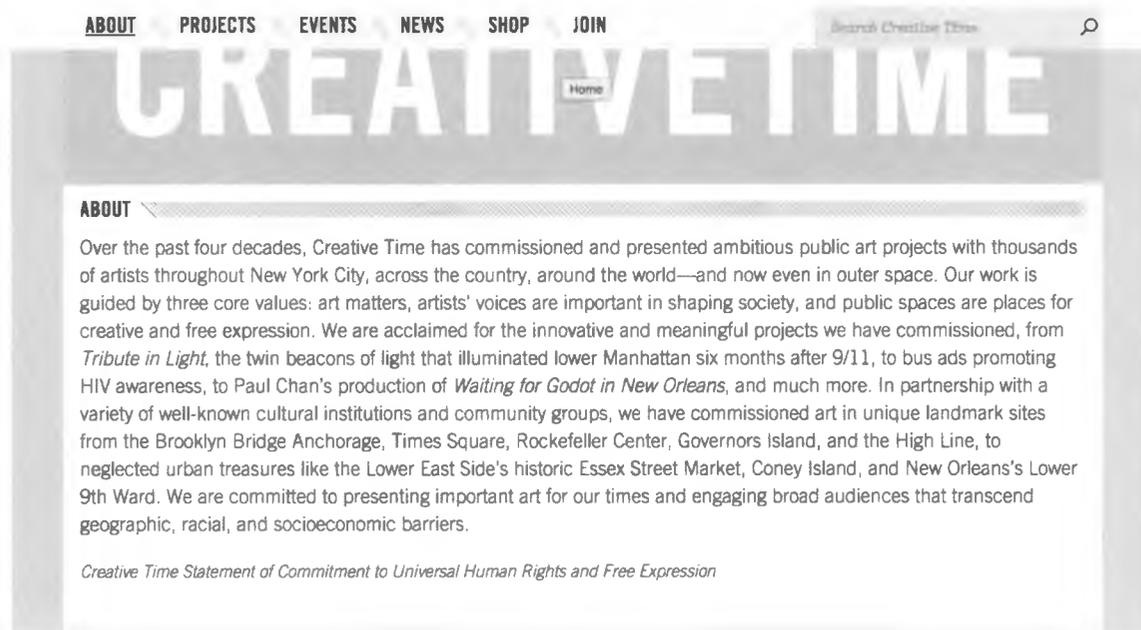
Appendix 16(a): sfartscommission.org (2016), Public Art Projects Map



Appendix 16(b): sfartscommission.org (2016), Public Art Projects Map

The screenshot shows the SFAC Public Art website interface. At the top left is the logo 'sfac public art'. A breadcrumb trail reads 'Home > PubArt Projects > Public Art Projects Map'. The main heading is 'Public Art Projects Map', with a sub-heading 'Posted on October 21st, 2008'. A left-hand navigation menu includes links for 'SFAC Home', 'PUBLIC ART AND COLLECTION', 'Home', 'About Public Art', 'Projects and Collection', 'Press', 'Meetings and Events', 'Information for Artists', 'FAQs', and 'Opportunities for Contractors'. The main content area features a project entry for 'Broadway Streetscape Improvements'. It includes a photograph of the illuminated sculpture at night, a back arrow, and the following text: 'name: Broadway Streetscape Improvements. "Language of the Birds." Artist: Brian Goggin, with Dorka Kheen. description: A sculpted, illuminated flock of 23 translucent, suspended open bookwith'. To the right of the text is a map titled 'Public Art Projects' showing the location on a city street grid. The map includes a red location pin and labels for streets such as Genoa Pl, Varennes St, Kearyn St, Castle St, Union St, Alta St, Grant Ave, Stockton St, Broadway, Pacific Ave, Columbus, and Montgomery St. Landmarks like 'City Lights Booksellers & Publishers' and 'Comstock Saloon' are also marked.

Appendix 17: creativetime.org (2016), About



Appendix 18: creativetime.org (2016), Mission Statement

MISSION

Creative Time is a public arts organization that works with artists to contribute to the dialogues, debates and dreams of our times.

Appendix 19(a): creativetime.org (2016), About the Summit

ABOUT THE SUMMIT NYC 2015 VIDEOS JOIN

CREATIVETIME SUMMIT

NYC 2015 VIDEOS PARTICIPANTS SCHEDULE CLASSROOM SESSIONS

ARCHIVE // NYC 2015 / VENICE 2015 / 2014 / 2013 / 2012 / 2011 / 2010 / 2009



2013 CREATIVE TIME SUMMIT: ART, PLACE, AND DISLOCATION IN THE 21ST CENTURY CITY

THE CREATIVE TIME SUMMIT IS THE LEADING CONFERENCE DEVOTED TO EXPLORING THE INTERSECTION OF ART AND SOCIAL JUSTICE

Appendix 19(b): creativetime.org (2016), About the Summit

ABOUT THE CREATIVE TIME SUMMIT

Artists have always raised their voices to speak truth to power, and have never been more important than at this moment in history, when social movements are erupting around the world. At Creative Time, we believe that artists are truly change agents, with the ability to affect society for the better.

Each year, the Creative Time Summit explores the many ways in which artists are tackling the world's most challenging social and political issues. Innovative artists, activists, writers, and curators take the Summit stage to present bold new strategies for social change to a global audience. Since its inception six years ago, the Summit has seen hundreds of luminaries—from famed philosopher Slavoj Žižek, to legendary art critic Lucy Lippard, artist Rick Lowe, and Academy Award nominated filmmaker Laura Poitras, to name only a few—present their unflinching visions to thousands live in the theatre and online.



In 2009, when the Summit first launched to a jam-packed room at the New York Public Library, it was the first major platform through which people working at the confluence of art and social justice could share their work and forge meaningful connections with one another. The Summit has since grown into the leading conference where presenters and audience members meet and collaborate on strategies for changing our world. The need for this forum as both a critical and social space is clear and the Summit has been met with ever-increasing enthusiasm. Described as "visionary" by *The New York Times*, the conference has inspired over 5,000 live attendees and thousands more who watch via Livestream or at one of the 70+ international Screening Sites, located in places ranging from Kathmandu to Melbourne. And we aren't slowing down anytime soon—read about our 2015 Summits, *The Curriculum NYC* held at Boys and Girls High School Campus in Bedford-Stuyvesant, Brooklyn, and *The Curriculum* held within la Biennale di Venezia, 56th International Art Exhibition, *All the World's Futures*.

Appendix 20: creativetimereports.org (2016), About

ARTICLES ARTISTS ABOUT PARTICIPATE CREATIVETIME.ORG

Search Creative Time Reports

CREATIVETIMEREPORTS

About

Creative Time Reports strives to be a global leader in publishing the unflinching and provocative perspectives of artists on the most challenging issues of our times. We distribute this content to the public and media free of charge.

Asserting that culture and the free exchange of ideas are at the core of a vibrant democracy, *Creative Time Reports* aims to publish dispatches that speak truth to power and upend traditional takes on current issues. We believe that artists play a crucial role as thought leaders in society, and are uniquely capable of inspiring and encouraging a more engaged and informed public, whether they are addressing elections or climate change, censorship or immigration, protest movements or politically motivated violence.

In an era of unprecedented interconnectedness, *Creative Time Reports* provides artists with a space to voice analysis and commentary on issues too often overlooked by mainstream media. We believe in the importance of highlighting cultural producers' distinctive viewpoints on world events and urgent issues of social justice to ensure a livelier, more nuanced and more imaginative public debate.

The views expressed by artists and authors contributing to *Creative Time Reports* are those of the contributors and do not necessarily reflect the views of Creative Time. Creative Time is committed to free expression and supports artists in their efforts to move the needle of social justice by revealing new ways of looking at and understanding our world.

Appendix 21: creativetime.org (2016), Projects, Kara Walker

**ABOUT THE PROJECT**

In late spring of 2014, Creative Time presented the first large-scale public project by Kara Walker, one of the most important artists of our era. Sited in the sprawling industrial relics of Brooklyn's legendary Domino Sugar Factory, Walker's physically and conceptually expansive installation—a massive, sugar-coated sphinx-like woman—responded to the building and its history.

As is her custom, the artist gave this work a title that is at once poetic and descriptive:

At the behest of Creative Time Kara E. Walker has confectioned:

A Subtlety

or the *Marvelous Sugar Baby*

an Homage to the unpaid and overworked Artisans who have refined our Sweet tastes from the cane fields to the Kitchens of the New World on the Occasion of the demolition of the Domino Sugar Refining Plant

Appendix 22(a): seattleartmuseum.org (2016), About

SAM

SEATTLE ART MUSEUM
ASIAN ART MUSEUM
OLYMPIC SCULPTURE PARK

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ACCESSIBILITY

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ABOUT SAM

SEATTLE ART MUSEUM

ASIAN ART MUSEUM

OLYMPIC SCULPTURE PARK

SUSTAINABILITY AT SAM

GET TICKETS

BECOME A MEMBER



ABOUT SAM

SAM has been the center for world-class visual arts in the Pacific Northwest since 1933. Visit SAM to see a museum carved into the city, as much a part of Seattle's landscape and personality as the coffee, rain, mountains, Pike Place Market, and the Space Needle.

Our three distinct locations celebrate the region's position as a crossroads where east meets west, urban meets natural, local meets global. Our collections, installations, special exhibitions, and programs feature art from around the world and build bridges between cultures and centuries.

TAKE ME TO THE ART

Please find information about visiting one of our three awesome locations (hours, parking, prices) [here](#).

Appendix 22(b): seattleartmuseum.org (2016), About

SEATTLE ART MUSEUM

In the heart of downtown Seattle, light-filled galleries invite you to wander through our collections, temporary installations, and special exhibitions from around the world. Our collections include Asian, African, Ancient American, Ancient Mediterranean, Islamic, European, Oceanic, Asian, American, modern and contemporary art, and decorative arts and design. Visitors especially enjoy our remarkable Native American galleries and our exceptional collection of Australian Aboriginal art.

EXPANSION OF SAM

The opening of the new Seattle Art Museum in 2007 unveiled a striking expansion designed by Brad Cloepfil of Allied Works Architecture, which doubled the museum's public and exhibition space.

Cloepfil's design seamlessly connects to SAM's existing downtown facility, which was designed by Venturi, Scott Brown & Associates and opened in 1991. The expansion was designed to highlight the art within and create a center of creative expression and energy in downtown Seattle. Its elegant stainless steel façade responds to its urban surroundings, the light and the landscape of the Pacific Northwest, while spacious interiors provide an inviting environment for the experience of art.

Appendix 22(c): seattleartmuseum.org (2016), About

SAM HISTORICAL TIMELINE

From its early 20th-century roots as the Seattle Fine Arts Society to its growth into a dynamic museum with three distinct venues, explore how the Seattle Art Museum evolved into a vital Seattle institution.

1931

The Seattle Fine Arts Society becomes the Seattle Art Museum under the leadership of Dr. Richard E. Fuller. Carl F. Gould is retained as architect. Dr. Fuller and his mother, Margaret MacTavish Fuller, traveled extensively collecting Japanese and Chinese art in the early 1900s. They gave the City of Seattle \$250,000 to construct and maintain the Seattle Art Museum. Dr. Fuller, who directed SAM for its first 40 years, donated much of his own collection and acquired important works by contemporary Northwest artists such as Mark Tobey, Morris Graves, and Kenneth Callahan.

1933

The Seattle Art Museum opens its doors the year President Franklin D. Roosevelt initiates his New Deal. The Art Deco building, designed by architects Carl F. Gould and Charles Bebb, opens to the public with a collection of 1,926 works of art. Three hundred thousand people visit the Seattle Art Museum in its first six

Appendix 23: seattleartmuseum.org (2016), About SAM's Collection

VISIT EXHIBITIONS **COLLECTIONS** PROGRAMS & LEARNING JOIN & GIVE

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CATALOGUE OF CHINESE PAINTING & CALLIGRAPHY

ABOUT SAM'S COLLECTION

ONLINE PUBLICATIONS

PROVENANCE

AUDIO GUIDES & PODCASTS

GALLERY MAPS

WASHINGTON ART CONSORTIUM

GET TICKETS

BECOME A MEMBER



ABOUT SAM'S COLLECTION

The Seattle Art Museum collects and exhibits objects from across cultures, exploring the connections between past and present. Currently the collection consists of approximately 24,000 objects.

We are happy to provide additional rich information to help you understand our collection better. Here, you will find maps, publications, podcasts, and other resources.

LEARN MORE

Additional materials to help you understand the art at SAM and in your life can be found within [Libraries & Resources](#).

Appendix 24: seattleartmuseum.org (2016), Mission and Vision

MISSION

SAM connects art to life.

Through art, the Seattle Art Museum enriches lives and engages diverse communities.

As the leading visual art institution in the Pacific Northwest, SAM draws on its global collections, powerful exhibitions, and dynamic programs to provide unique educational resources benefiting the Seattle region, the Pacific Northwest, and beyond.

VISION

The Seattle Art Museum aspires to be a great art museum for the 21st century. SAM is defined by its outstanding collections, dynamic and inspiring programs, and innovative uses of technology to engage audiences and supporters with great art. As an anchor institution in a forward-thinking global city, the Seattle Art Museum aspires to embody and inspire the Seattle region's dynamism and enhance its global profile while contributing to a healthy and vibrant community and enriching the lives of its citizens.

Appendix 25: seattleartmuseum.org (2016), Core Values

CORE VALUES

CREATIVITY

We bring art into people's lives and help them understand its unique power to inspire creative thinking, which is crucial to understanding and solving our world's complex problems.

EXCELLENCE

We build and create collections, exhibitions, and public programs of the highest quality and excellence.

ENGAGEMENT

We engage our audiences through dialogue that is mutually beneficial and enlightening in a spirit of mutual respect.

DIVERSITY

Knowing that organizations that embrace and embody diversity are stronger and more effective, we invite and respect many viewpoints and experiences, as we strive to develop and sustain a diverse staff and board, and showcase art from the world's diverse cultures.

ACCESSIBILITY

We work to lower economic and physical barriers as well as barriers to understanding, so that art is accessible to everyone. We recognize the importance of excellent customer service in making art accessible to all.

STEWARDSHIP

Transparency and careful stewardship of resources, including collections, staff, volunteers, facilities, investments, and institutional records, are essential to the fulfillment of our mission.

Because SAM's collection is our greatest resource and legacy to the future, we care for it and share it with the public through scholarship and interpretation, creative installation, conservation, and programming.